

CLASS STRUGGLE AS REFLECTION OF SPAIN'S SOCIOCULTURAL IDENTITY IN
ENRIQUE GRANADOS'S OPERA GOYESCAS (1916)

By

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To Dad and Mom

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By

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My study examines Enrique Granados's opera *Goyescas* in the context of Spanish culture at the turn of the century. It explores how Granados and his librettist Fernando Periquet reflected their Spanish sociocultural milieu in the opera through recalling the art of Francisco Goya (1746-1828) a century earlier. Of particular importance is the way they render the main characters in the opera in order to convey issues related to class struggles, an unexamined area in recent Granados scholarship. Using approaches that combine a study of Granados's music sketches and preliminary plot sketches with an analysis of the finished work, I illustrate how the genesis of *Goyescas*'s plot evolves from mingling of classes to class struggle. In addition, I discuss how Granados's earlier compositions, such as *Ovillejos*, *Tonadillas*, and the piano suite *Goyescas* became preparatory works for the opera. My analysis sheds light on how Granados portrayed the strength of *majos* and *majas*, the plebeian social class in Madrid, through quoting his preparatory works for the opera, as well as through specific tonal structural design. Ultimately, I demonstrate how Granados and Periquet turned the opera's main characters into symbols of class, culture, and national identity in early twentieth-century Spain.

CHAPTER 1

INTRODUCTION

The last scene of Enrique Granados's opera *Goyescas*, a collaboration between the composer and librettist Fernando Periquet, presents several elements that convey the meaning and moral message of the opera as a whole. In Rosario's garden, Fernando, mortally wounded by his rival Paquiro, dies in Rosario's arms. This scene is inspired by Francisco Goya's "El amor y la muerte" (Love and Death), an etching from his series *Los Caprichos*. Goya provided the following description for this etching in the Prado Museum Manuscript:

Ve aquí un amante de Calderon que por no saberse reír de su competidor muere en brazos de su querida y la pierde por su temeridad. No conviene sacar la espada muy a menudo.¹

(One sees here a lover from a figure out of Calderón, who, not knowing how to taunt his competitor, dies in the arms of his beloved and loses her because of his temerity. One should not draw the sword too often.)

This work also survives in the Ayala manuscript, which has another description that conveys a similar idea in a condensed form:

No conviene sacar la espada muchas veces: los amores exponen a pendencias y desafíos.

(It is not convenient to draw the sword too many times: love provokes brawls and duels.)

As a Captain of the Royal Guard, Fernando would ostensibly have the strength to win any duel, and yet he is defeated by the *majo* Paquiro, a plebeian who fights for

¹ Conde de la Viñaza, *Goya: su tiempo, su vida, su obras* (Madrid: Tipografía de Manuel G. Hernández, 1887), 331. A similar interpretation of this etching can be found in the Madrid Biblioteca Nacional Manuscript. I choose to quote the interpretation in the Prado Museum Manuscript and Ayala manuscript because the librettist Fernando Periquet consulted the book *Goya: su tiempo, su vida, su obras* when he prepared his lecture on the history of *tonadilla*. Therefore, it is likely he knew these interpretations. See Fernando Periquet, *Apuntes para la historia de la tonadilla y de las tonadilleras de antaño* (Barcelona: Tip. La academica, ronda de la Universidad, 1915), 16.

Fernando's lover.² In addition, in Tableau II Scene 2 of Enrique Granados's opera *Goyescas*, the *majas* epitomize the opera's message, asserting that "majos and nobles should not be seen together, for it always ends badly." By transforming the two-dimensional characters in Goya's art into speaking characters in the opera, Granados and Periquet turn the love affair depicted Goya's art into a representation of the strength of the lower class, which is capable of defeating the Royal authority. This observation suggests that the opera features a struggle between two different classes embodied by the argument between Fernando, a member of the nobility, and Paquiro, a plebeian character.

The struggle between classes in *Goyescas* is embodied not only by the male characters but also by the female characters. Rosario, a Duchess interested in the *majas'* culture, dresses as a *maja* and participates in the *majos'* social activities. When Paquiro invites Rosario to visit the *baile de candil*, a candlelight ball that the aristocrat should not attend because of its low social standing, he informs the audience that Rosario once visited such a gathering in the past.³ Rosario's participation in this candlelight ball therefore creates the illusion that she is accessible to Paquiro, though

² Majos, and their women counterpart *majas*, are the lower class in Spanish society in Goya's time, distinguishing themselves with their bohemian character and elaborate outfits. While the *majos* are boastful characters, the *majas* are quarrelsome figures. Once provoked, they always resolve conflicts violently. They also represented the Spanish proletariat's traditional moral and political attitude, the symbols of anti-French traditionalists. See Timothy Mitchell, *Blood Sport: A Social History of Spanish Bullfighting* (Philadelphia: University of Pennsylvania Press, 1991), 58-61; John A. Moore, *Ramón de la Cruz* (New York: Twayne Publishers, Inc. 1972), 26; Carmen Martín Gaite, *Love Customs in Eighteenth-Century Spain* (Berkeley: University of California Press, 1991), 61-62.

³ *Baile de candil*, a candlelight ball, is a type of nocturnal festival found in the working class and gypsy quarters. It is a wild party of artisans, bullfighters, gypsies, and women who work for the tobacco factory. Upper-class people seldom attended this type of entertainment. Nonetheless, in the seventeenth-century, upper-class people who wished to imitate the lower class would get together with the plebeian for entertainment. But the upper classes would attend the *baile de candil* incognito. The parties were famous for their music, particularly flamenco. See Anna Ivanova, *The Dance in Spain* (New York: Praeger Publishers, 1970), 150. Also refer to Clara and Nidia Schuhmacher, "Goyescas Libretto," Brown Opera Productions, http://students.brown.edu/Brown_Opera_Productions/wordpress/?p=13 (accessed Jan 5, 2010).

she is a duchess. Consequently, Paquiro's flirtation with Rosario stirs the anger and jealousy of Paquiro's lover, the *maja* Pepa. Rosario's behavior also provokes Fernando to visit the candlelight ball with her so he can humiliate Paquiro. Rosario's imitation of the plebeian culture, therefore, ironically becomes the catalyst for a struggle between classes, and ultimately leads to Fernando's death.

With the above plot, the librettist managed to portray the Goya's epoch he conceived in the opera *Goyescas*. Periquet, in his article about how the opera *Goyescas* was conceived, explained how he interpreted the class interaction in Goya's epoch:

Goya-época significa amores y pasiones, en punto a sentimientos; y socialmente, una mezcla extraña de todas las clases, algo así como un albor de democracia que ponía los toreros junto a las duquesas. . . Era, pues, cuestión de presentar esa mezcla social envolviendo amores trágicos, como siempre lo son cuando en ellos culebrean celos y rivalidades.⁴

(The Goya-epoch means loves and passions in terms of feelings; and socially, a strange mixture of all the classes, something like a dawn of democracy that placed the bullfighter next to the duchesses. . . . It was, therefore, a matter of presenting this social mixture involving tragic love affairs, as they always are when jealousies and rivalries interweave among them).⁵

This statement explains how Periquet established a plot that turned the love conflict into an emblem for class conflict. According to Periquet, while this mixture of social classes in Goya's epoch allowed interaction between classes, this interaction resulted in conflict between classes because of jealousies and rivalries. The juxtaposition of classes in Goya's epoch was not peaceful at all.

⁴ Fernando Periquet, "Goyescas," *Las Novedades*, June 27, 1915. Clipping from the Hispanic Society of America, New York.

⁵ Fernando Periquet, "Goyescas," *Las Novedades*, June 27, 1915.

While Periquet was preoccupied with the interaction and tension between classes in Goya's epoch, Granados was amazed by the overwhelming popular culture fostered by the *majos* and *majas*, particularly the *majas'* style of dress and gestures shown in Goya's art,

En "Goyescas" he concentrado toda mi personalidad: me enamoré de la psicología de Goya y de su paleta; por lo tanto, de su maja, señora; du su majo aristocratic; de él y de la Duquesa da Alba. . . aquel blanco rosa de las mejillas, contrastando con las blondas y terciopelo negro con alamares; aquellos cuerpos de cinturas cimbreantes, manos de nácar y carmín, posadas sobre azabaches, me han trastornado.

(I have concentrated my entire personality in *Goyescas*: I fell in love with the psychology of Goya and his palette; with his lady-like *majas*; his aristocratic *majo*; with him and the Duchess of Alba. . . That rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waist figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me.)⁶

Granados's opinion revealed that even the Duchess of Alba, a noble woman Goya painted in different guises, dressed like a *maja* and imitated the *majas'* gestures. Also, it was Goya's depiction of the women in *maja*'s costume that stimulated his romantic imagination to compose *Goyescas*.⁷

Most importantly, the portrayal of Goya's epoch in *Goyescas* actually reflects the sociocultural environment of early twentieth-century Spain, an observation supported by recent studies. Samulski-Parekh briefly discussed the class interaction of the opera in her dissertation on the piano suite by Granados. According to Samulski-Parekh, on the

⁶ Enrique Granados to Joaquim Malats, December 11, 1910. Quoted and translated in Walter Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 123, 223.

⁷ Goya's *maja* paintings were a vital source of inspiration for Granados, which can be further justified by Granados's *tonadillas*. According to Granados, the Goya painting "La maja desnuda" (The Naked *maja*) inspired him to compose his first *tonadilla* "La maja de Goya," also with text by Fernando Periquet. See Francisco Gandara, "Noted Spanish Composer Here to See His Opera," *New York Times*, Dec 19, 1915.

threshold of the twentieth century, Spaniards had a growing awareness of Spain's national character. To achieve this goal, Spaniards aimed at creating a "greater sense of democracy."⁸ As a result, this sociocultural environment fueled interest in Goya's art, particularly the *majismo* phenomenon Goya depicted, and "the mirage of a classless society" in Goya's time.⁹ Indeed, in Granados's opera *Goyescas*, the aristocrats frequently interact with the *majos* and *majas*. Nonetheless, the plot of *Goyescas* emphasizes the dominating aspects of the *majos'* and *majas'* cultural milieu rather than a peaceful class interaction. Granados recontextualized the music from his piano suite *Goyescas* and his other earlier compositions to portray this aspect of culture, as I will demonstrate in this dissertation.

Joseph Jones suggested similarities between sociopolitical events in Goya's time and early twentieth-century Spain.¹⁰ These similarities encouraged Granados to justify aspects of Spanish culture by reinventing Goya's epoch. He placed *Goyescas* in the sociopolitical context of the aftermath of the Spanish-American War (1898), in which Spaniards were shocked by the defeat of their country. This humiliation provoked the Spaniards to draw parallels between the Spanish-American War and the Napoleonic War in 1808, which was also a combat with a foreign country. As Jones suggests, those

⁸ Mary Samulski-Parekh, "A Comprehensive Study of the Piano Suite *Goyescas* by Enrique Granados" (DMA thesis, University of Missouri, Kansas City, 1988), 92.

⁹ As Samulski-Parekh explained, *majismo* is a phenomenon fostered by the *majos* and *majas*. Since the aristocrats in Goya's time attract to the culture of the *majos* and *majas*, such as their flamboyant style of dress, music and dance, merry-making, and even bullfights, they joined this popular pastimes with these lower class Madrilenians. I will further explain this phenomenon in the following chapter.

¹⁰ Joseph Jones, "Recreando musica de teatral del siglo XVIII: colaboraciones entre el compositor Enrique Granados (1867-1916) y el libretista (1873-1940) (parte I)." *Dieciocho: Hispanic Enlightenment* 23, no. 2 (2000): 183.
<http://go.galegroup.com.ip.hscl.ufl.edu/ps/i.do?id=GALE%7CA82477888&v=2.1&u=gain40375&it=r&p=LitRC&sw=w> (accessed January 16, 2012).

artists whose works fearlessly criticized Spain's society in the late eighteenth century became heroic emblems of the Spaniards suffering from the defeat in 1898. One of them was the playwright Ramón de la Cruz, whose satirical *sainetes* frequently depicted urban scenes that resemble those in Goya's art. Because the year 1896 was the 150th anniversary of Goya's birth, the intense admiration of Goya became a "mania after 1898."¹¹ As a result, the works by Cruz and Goya became major sources of inspiration for Granados to compose his opera *Goyescas*. While Jones's observation clarifies the relationship between Granados's choice of Goya's epoch and the sociopolitical environment of his time, he does not analyze how Granados used music to represent Goya's epoch with the sociopolitical development in Granados's time.

Walter Clark further discussed how the music of *Goyescas* related to the sociopolitical context of Granados's time.¹² According to Clark, in response to Spain's defeat in the Spanish-American War, a group of Spanish writers, collectively known as the Generation of '98, strove to redefine Spain's national identity after such a humiliation. Miguel de Unamuno, one of the leading writers, focused on Castile and Madrid as the center of national regeneration. He formulated the term *intrahistoria* (intrahistory), a concept implying the deep and eternal Spanish soul. Instead of major events, dates, and figures, the *intrahistoria* focuses on the "unsung, unrecorded history of the people themselves."¹³ It is formulated by the collective unconscious of common

¹¹ Jones, "Recreando musica de teatral," 183.

¹² See Walter Clark, "Spain, the Eternal Maja': Goya, Majasmo and the Reinvention of Spanish National Identity in Granados's *Goyescas*." *Diagonal: Journal of the Center for Iberian and Latin American Music*, no.1 (February 25, 2005), <http://www.cilam.ucr.edu/diagonal/issues/2005/contents.html> (accessed Jan13, 2011); also Walter Clark, *Enrique Granados: the Poet of Piano* (New York: Oxford University Press, 2006), 110-145.

¹³ Clark, *Enrique Granados*, 112.

people's quotidian life, which ultimately establishes the permanent spirit.¹⁴ As Clark explains, although this immortal soul of Spain under the concept of *intrahistoria* is elusive, "divorced from mere historical events and facts, this essence was immutable and perennial."¹⁵ Clark says Goya's depiction of the quotidian life and people of Spain "resonated with Granados's desire to capture the 'essential spirit' of his country through evocation of its folk and popular music, particularly the culture of the *majos* and *majas* in Goya's time."¹⁶ Because of the comprehensive nature of his biography on Granados, however, Clark does not examine in detail how the opera's music portrays the dominating aspects of the *majismo* phenomenon and its impact on the aristocratic characters in detail.

The studies mentioned above do not explore the relationship between reinventing Goya in *Goyescas* and how *Goyescas* represents the struggle between social classes in twentieth-century Spain, nor do these studies analyze how the opera's characters embody the class struggle issues through Granados's musical characterization. I argue that the opera emphasizes the strength of the *majos* and *majas* in Goya's Spain through their success in dominating the aristocrats during the class struggle. This portrayal resonates with the Spanish intellectuals' preoccupation with lower-class citizens, who embody the essence of Spain's sociocultural identity in the twentieth century. To achieve this goal, I studied Granados's preliminary sketches of the plot, his earlier preparatory compositions for the opera, the different versions of opera manuscripts, and the finished work. My analyses illustrate how Granados uses tonal structures and

¹⁴ Clark, *Enrique Granados*, 112.

¹⁵ Clark, "Spain, the Eternal Maja.'

¹⁶ Clark, *Enrique Granados*, 112.

thematic material from Spanish *tonadillas* to portray the overwhelming popular culture of the *majos* and *majas*, particularly the strength of Pepa as a *maja*. In addition, my study reveals that Granados uses tonal structures to juxtapose the plebeians Pepa and Paquiro with the aristocrats Fernando and Rosario, thus reinforcing the pernicious consequence of defying the love attitude of the *majos* and *majas*. Ultimately, I demonstrate how Granados and Periquet turned the main characters into symbols of class, gender, and national identity.

Chapter 2 gives an overview on how the reinvention of Goya's Spain in the opera *Goyescas* relates to his own social milieu in early twentieth-century Spain, with a particular focus on class struggle issues. I explain how Granados and Periquet conceived Goya's art and his time in relation to the Spanish national identity. They believed the popular culture and prevalent love attitude of the *majos* and *majas* in Goya's time represented the essence of the Spanish spirit. In addition, the degeneration of the authorities in early twentieth-century Spain stimulated Spanish intellectuals' sympathy to the rural lower class, and even idealized them in Spanish literature. This idea therefore is akin to the emphasis on the culture of *majos* and *majas* portrayed in the opera *Goyescas*.

Chapter 3 traces the genesis of the music and libretto of the *Goyescas*. I provide evidence that Granados had been continuously planning the opera since 1910 when he was composing the piano suite. I also argue that after creating the twelve *Tonadillas en estilo antiguo* with Periquet, Granados was inspired by Periquet's idealization of the plebeian class, therefore rearranged and recontextualized his piano suite and other preparatory works for the opera. As a result, the musical characterization of the opera

underscores the strength of the *majos* and *majas*, which I explore in detail in Chapters 3 and 4.

Chapter 4 analyzes how Granados uses tonal structure and thematic ideas to portray Pepa as the most powerful character in the opera. In order to portray Pepa as imagined queen of the people, Granados establishes tonal structures for the *majos* and *majas* to prepare for her G-Major first entrance on stage. In addition, the *majos* and *majas* exalt Pepa with strong dance gestures, which will be used to portray Pepa's revenge on the aristocratic characters' invasion of the candlelight ball scene in Tableau II. To reinforce Pepa's *maja* identity, specific tonal structures are established to portray the Duchess Rosario as Pepa's antithesis.

Chapter 5 demonstrates how Granados uses tonal structures to portray the confrontation between Paquiro and Fernando. I explain how Granados portrays Paquiro's flirtatious behavior through the sudden shift of tonality during his first entrance. Granados also establishes the key of E-flat Major to underscore Paquiro's expression of love. In Tableau I Scene 3, Granados quotes a theme from Blas de Laserna's *tonadilla* "Tirana del Trípili" to represent Paquiro's expression of love toward Rosario, which in turn results in Fernando's disruption of the amorous activities of the *majos* and *majas*. I also explain how Granados related the *pelele* game with the *baile de candil* (candlelight ball) as love rituals, in which Fernando is designated as an ill-fated *pelele*.

Chapter 6 elaborates on the preceding chapters, relating the Spanish sociocultural aspects that Granados and Periquet strive to express in their opera. In addition, I suggest how the class-struggle issues portrayed in the opera paved the way for his

younger contemporary, Manuel de Falla, to adapt similar scenes and plebeian culture to reinforce the strength of the people.

CHAPTER 2

REINVENTING GOYA'S SPAIN

The opera *Goyescas* is a work of its time. As discussed in Chapter 1, the opera reflects the prevalence of Goya's art in Granados's time, and also resonates with the Spanish intellectuals' propaganda of national regeneration at the turn of the twentieth century in Spain. These Spanish intellectuals asserted that collective unconscious practices of the common people's quotidian life characterized an eternal, unaltered Spanish national spirit. This view of nationalism, the organic and naturalistic national identity expressed in Spanish society, enabled Granados and Periquet to represent the spirit of Spain through reinventing Goya's epoch.¹ As Granados asserts,

Goya est le génie représentatif de l'Espagne. . . Les chefs-d'œuvre de Goya l'immortalisent en exaltant notre vie nationale. Je subordonne mon inspiration à celle de l'homme qui sut traduire aussi parfaitement les actes et les moments caractéristiques de peuple d'Espagne.²

(Goya is the genius representative of Spain. . . The masterpieces of Goya immortalized him by exalting our national life. I subordinate my inspiration to that of the man who knew so perfectly how to convey the actions and moments that are peculiar to the people of Spain.)

Granados used the words “notre vie nationale” (our national life) to comment on the national life Goya exalted in his masterpiece; therefore, the national life depicted in Goya's masterpiece also belonged to the people in Granados's time. Also, if Granados claimed that Goya's artworks were able to convey the actions and moments peculiar to the Spanish people, he did not confine the “Spanishness” of Goya's artwork to

¹ For a detailed explanation on nationalist discourses, see Anthony D. Smith, *Nationalism: Theory, Ideology, History*, 2nd ed. (Cambridge: Polity Press, 2010), 55.

² Jacques Pillois, “Un entretien avec Granados.” *S.I.M. Revue musicale* 10, suppl. 1-4 (1914): 1-4. Quoted in Clark, *Enrique Granados*, 225 n57.

eighteenth-century Spain. Granados believed the spirit of Spanish people exuded in Goya's masterpiece is timeless, eternal and unalterable.

The librettist Fernando Periquet shared Granados's view of the eternal spirit of Spain, and also understood how this ideology is reflected in Granados's piano suite *Goyescas*, a work ultimately transformed into the music for the opera. This piano suite consists of six individual pieces, and each one has its own title. The entire piano suite has the subtitle "Los majos enamorados" (The Majos in Love), reflecting Granados's focus on portraying the love culture of the *majos* and *majas*. According to Periquet, "Coloquio en la Reja," así como "El Ruiseñor y la Maja" y El Amor y la Muerte" no son sino estados pasionales del alma, hondos, febriles, que Granados quiso poner en el siglo XVIII, pero que no significa [u]n época ni ambiente, porque ello pudo situarse en cualquier tiempo. Sin embargo, la estructura de todas esas compositions es, sin duda, de las más pura cepa española a la vez que de un exquisite modernismo exento de extravagancias.³

("Conversation at the grille," as well as "The Nightingale and the *Maja*" and "Love and Death," are passionate states of the soul, deep, feverish, that Granados wanted to place in the eighteenth century. But this does not mean an epoch nor an ambiance, because he could situate [these pieces] at any time. Nonetheless, the structure of all those compositions is, no doubt, with the most pure Spanish root and at the same time with a sense of exquisite modernism without superfluous extravagances.)

In Periquet's view, Granados's music in the piano suite *Goyescas* bears the essence of Spanish spirit that can be situated in any time. At the same time, Granados's modern musical language enables him to reinvent Goya's epoch as if the events happened in Granados's time.

With this understanding of Granados's musical language and his shared interest in Goya's art with Granados, Periquet endeavored to create the libretto of the opera

³ Fernando Periquet, "La opera española moderna: *Goyescas*," *La revista del mundo* (April, 1916): 180.

Goyescas by recontextualizing Granados music with his words.⁴ As Periquet said, while the social mixture in Goya's epoch allowed more frequent class interaction, this interaction actually resulted in conflict between classes because of jealousies and rivalries.⁵ In addition, according Periquet's article "La opera española modera: *Goyescas*," Goya's time was actually unenviable, as people suffered from tyranny, hunger, and illiteracy.⁶ It was a period of wars and revolutions. King Charles IV did not govern; Queen Maria Luisa enjoyed the low popular culture, participated in the *baile de candil*, a candlelight ball with low social standing, and even committed adultery with the guardsman Manuel Godoy. Most scandalously, the King appointed Godoy, promoted him from guardsman to Prime Minister, to do most administrative work. As a result, Godoy was described as an inferior governor by his contemporaries.⁷ Here is how Periquet conceived the sociocultural environment in Goya's time,

¿Era, realmente, perversa aquella sociedad? Tal vez sí, en sus clases superiores. Mas no en el pueblo, eterno niño, cándido, y bondadoso. Sin que yo pretenda formular una acusación contra la alta sociedad española de entonces, que tuvo tipos ejemplares, sí afirmo que a la degeneración de gran parte de su nobleza debió el pueblo su abyección aparente.⁸

(Was that society really so perverse? Perhaps yes, in the higher classes; but not the people, eternally young, simple and good-natured. I do not attempt to formulate an accusation against Spain's upper society of that time, which had exemplary types; I do affirm that the people's apparent abjection was due to the degeneration of the great part of its nobility.)

⁴ Fernando Periquet, "Goyescas," *Las Novedades*, June 27, 1915. Clipping from the Hispanic Society of America, New York.

⁵ Periquet, "Goyescas," 6.

⁶ Periquet, "La opera," 178-79.

⁷ Periquet, "La opera," 178-79.

⁸ Periquet, "La opera," 178.

With this cultural background in mind, Periquet's sympathy for the plebian class and his criticism of the nobility in Goya's time motivated him to create a plot of commoners prevailing over aristocratic characters, thus representing the strength of the plebeian class.

Periquet's view on the degeneration in Goya's time is similar to the Spanish society in Granados's time. John Milton has suggested that, as an artist who constantly interacted with the aristocracy and wealthy entrepreneurs seeking patronage, Granados "admired Goya's satirical cutting edge against the rich and powerful of the aristocracy in Madrid, just as he could observe the foibles and defects of the *alta burguesia* of Barcelona in his own day."⁹ Therefore, with Periquet's sympathy for the lower class and Granados's interest in the *majas* in Goya's time idealized Goya's Spain in *Goyescas* and in turn, rendered sociopolitical aspects of early twentieth-century Spain in terms of the class struggle expressed in Goya's work.

In this chapter, I argue that Granados and Periquet correlated the plebeian in their time with the *majos* and *majas* frequently depicted in Goya's art. The aristocrats, the Captain of the Royal Guard Fernando and the Duchess Rosario, represent the upper strata in Granados's Spain. As a result, the reinvention of Goya and the confrontation between two different classes of characters in the opera becomes the embodiment of conflict between the lower and upper strata in Granados's time.

In Periquet's opinion, the *majas*, the proletarian women, were the prototype of women in Goya's time. Periquet once expressed his admiration of the *majas* by

⁹ John Milton, "Granados and Goya: Artists on the Edge of Aristocracy," *Diagonal: Journal of the Center for Iberian and Latin American Music*, no. 1 (2005), accessed Jan 13, 2011, <http://www.cilam.ucr.edu/diagonal/issues/2005/contents.html>.

juxtaposing them with the ladies in Goya's time in *Apuntes para la historia de la tonadilla*. He quoted a song by tió Paquete, with the following text:

Vale más un cachet de cualquier *maja*, que todos los halagos de las madamas. Porque se arguye que todo esto es cariño, y el otro, embuste.¹⁰

(A slap in the face from any *maja* is worth more than all the compliments from the madamas; because it is argued that the first is all tenderness, and the other, deception.)

Periquet explained this song is a “fiel reflejo del espíritu que al pueblo bajo madrileño animaba frente a la galomanía de las clases altas” (faithful reflection of the animated spirit of the lower-class Madrid citizens against the gallic mania of the upper classes). As mentioned, the *majas* represented Spanish traditional virtues, the symbols of anti-French traditionalists.¹¹ The *madamas* mentioned are the upper class ladies who embraced French culture, which represented the spirit of the Enlightenment. This comment, therefore, further reflects Periquet’s tendency to compare the lower and upper strata of Spain’s society.

Indeed, Periquet’s comparison of the upper and lower class reflected the dichotomy between Spanish traditional values and French enlightened ideology. This dichotomy ultimately induced the conflict between classes in Goya’s time. With the increased presence of the Bourbon dynasty in Spain during the eighteenth century, the influence of French culture in Iberia was unstoppable. The aristocrats were suddenly aware that Spain was labeled a “backward” country, many of the Spanish elite rushed to

¹⁰ Fernando Periquet, *Apuntes para la historia de la tonadilla y de las tonadilleras de antaño* (Barcelona: Tip. La académica, ronda de la Universidad, 1915), 16.

¹¹ Timothy Mitchell, *Blood Sport: A Social History of Spanish Bullfighting* (Philadelphia: University of Pennsylvania Press, 1991), 56.

embrace the prestigious new foreign styles.¹² By contrast, the lower strata of Spanish society considered this influence of French culture an invasion, stimulating the lower strata's increasing consciousness of national identity. The Spanish *pueblo*, resenting the new enlightened Spain, was mobilized. They saw the aristocracy that embraced French culture as a threat to threatened values the traditional value and culture developed over centuries.¹³

While the tension between foreign culture and traditional values induced conflict between classes in Spain, the French Revolution altered this situation. As is well-known, the French Revolution featured the establishment of a new republican government. It abolished the power of the Catholic Church and the old monarchy. If Spain followed the French model for regeneration, it would ultimately demolish the Spanish monarchy. For this reason, the nobility's tendency to imitate French culture began to decline.¹⁴

Meanwhile, lower-class *majos* and *majas* created their own styles of dress and culture than those of the French-influenced aristocrats. These *majos* and *majas* distinguished themselves with their bohemian character and elaborate outfits. Ultimately, this fashion becomes so overwhelmingly successful that in the second half of the eighteenth century, the nobility strived to imitate the style and mannerism of these plebeians.¹⁵

¹² Mitchell, *Blood Sport*, 57.

¹³ Mitchell, *Blood Sport*, 60-61.

¹⁴ Gwyn A. Williams, *Goya and the Impossible Revolution* (New York: Pantheon Books, 1976), 21.

¹⁵ Mitchell, *Blood Sport*, 63-64.

The overwhelming success of *majismo* not only promoted the culture of the plebeian class, and also created an illusion of classlessness that Periquet envisioned.¹⁶ Goya's portraits were the most persuasive visual illustrations of this trend. Two famous ladies of the Royal families, the Queen María Luisa and the Duchess of Alba, offered commissions to Goya for painting their portraits in *maja* dress. They also participated in *majas'* entertainment. As Periquet observes,

La propia Reina María Luisa (ciertamente no modelo de cordura) velada por negro manto, y acompañada por otras damas, presenció en Lavapiés más de un baile de candil sin duda.¹⁷

(The genuine Queen María Luisa (certainly not a model of sanity) veiled herself with a black cloak, and accompanied by other ladies, attended in Lavapiés more than a *baile de candil* without doubt.)

The Duchess of Alba also enjoyed imitating the *majas'* culture. According to Susan Waldman, the behavior of this stunning beauty always struck her contemporaries. She loved popular festivals, singing, and dancing. The Marquis always condemned her behavior,¹⁸ She was nonetheless famous for her flirtatious character and extramarital affairs. According to Hughes, her magnetic character mesmerized Goya, who painted her on several occasions in *maja* costume. One of the most representative paintings is "The Portrait of the Duchess of Alba in Black," which shows the Duchess dressed in the black *maja* attire.¹⁹

¹⁶Periquet, "Goyescas," 6.

¹⁷ Periquet, "La opera," 179.

¹⁸ Susann Waldmann, *Goya and the Duchess of Alba* (Munich: Prestel, Pegasus library, 1998), 15.

¹⁹ Robert Hughes, *Goya* (New York: Alfred A. Knopf, 2003), 162.



Figure 2-1. Francisco Goya's The Portrait of the Duchess of Alba in Black.²⁰

Nonetheless, the aristocracy underestimated the democratic potential of the *majismo* phenomenon they enjoyed. The dominating *majismo* phenomenon encouraged the plebian to work collectively for a single purpose, such as protest against the perverse nobility. The *majos* and *majas*, existing on the margins of the society, hence became a potential threat to the ruling monarchy. Second, the nobility's imitation of the *majas* and *majos* was a symptom of the court aristocracy's demoralization. The twentieth-century Spanish writer José Ortega y Gasset described this tendency as

²⁰ Francisco Goya, "El Pelele," Wikimedia Commons, http://commons.wikimedia.org/wiki/File:Goya_alba2.jpg (accessed April 4, 2012).

“plebeyismo” (plebeianism).²¹ As Ortega y Gasssaet said, while other countries regarded the lifestyle of the aristocracy with admiration and tried to imitate it, Spain’s reversal of this norm was clearly an absurdity. And this absurdity became the pillar of Spanish life for several generations.²²

As the king’s painter and a witness of his time, Goya’s art undoubtedly reflected the sociocultural ambience of Spain. In fact, Goya’s artistic style was transformed along with the social turmoil. Before working for the king, Goya was already a man of the Spanish *pueblo*. He adored the *tonadillas* and bullfight, and he was fascinated by the *majos* and their street life in Madrid.²³ In his early tapestry cartoon, Goya emphasizes tonal harmony and delicate coloring, and the dominant mood is always optimistic.²⁴ Goya’s art usually featured people enjoying themselves. Several years after the ruling of King Charles IV, however, Goya’s art became less cheerful.²⁵ In addition, Goya began portraying the tension between sexes with a satirical nuance. For example, his well-known tapestry cartoon *El Pelele* (*The Straw Mannequin*, 1792), a work that Granados adopted for the setting of the first scene of the opera, depicts four young women enjoying themselves in a carnival. They toss a male mannequin up into the air with a blanket. Although the tapestry cartoon portrays a cheerful carnival activity, according to art historian Robert Hughes, it reflects “Goya’s acid comment on the power of women

²¹ Pierre Gassier, *Goya: A Witness of His Times* (New York: Alpine Fine Arts Collection, 1985), 69.

²² Gassier, *Goya*, 69.

²³ Williams, *The Impossible Revolution*, 29.

²⁴ Francis D. Klingender, *Goya in the Democratic Tradition* (New York: Schocken Books, 1968), 56.

²⁵ Klingender, *Goya*, 56.

over men, and on what seemed to him the waning of traditional Spanish masculinity.”²⁶ Granados, inspired by this tapestry cartoon, created the music for the first scene of the opera *Goyescas*.



Figure 2-2. Francisco Goya’s *El Pelele*.²⁷

Goya’s pessimistic and cynical portrayal of his society further increased through his *Los Caprichos*, created between 1797 and 1798, and published in 1799. Each of these *Caprichos* has subtitles and commentaries. While the subtitles were in the style of

²⁶ Hughes, Goya, 100.

²⁷ Francisco Goya, “El Pelele,” Wikimedia Commons, http://commons.wikimedia.org/wiki/File:El_pelele.jpg (accessed March 27, 2012).

the popular Spanish proverbs called *refranes*, the commentaries were formulated as a kind of moral code.²⁸ Frequently, these etchings implicitly ridiculed the licentious behavior, corruption and stupidity of the royalty and aristocrats.²⁹ For example, Goya's "Tal para cual" (Two of a Kind), the fifth etching of the *Caprichos* series, depicts a young lady and a cavalier flirting with each other, as two old women, pretending to be praying the rosary, gossip behind them. The librettist Periquet would most likely know about the following "Tal para cual" commentaries³⁰:

- Commentaries in the Prado Museum Manuscript:
Muchas veces se ha disputado si los hombres son peores que las mujeres, ó lo contrario. Los vicios de unos y otros vienen de la mala educación: donde quiera que los hombres sean perversos, las mujeres lo serán también. Tan buena cabeza tiene la señorita que se representa en esta estampa con el pisaverde que la está dando conversación: y en cuanto á las dos viejas, tan infame es la una como la otra.
(It has often been disputed whether men are worse than women, or whether the reverse be true. The vices of both come from bad education; wherever society wants its men to be perverse, women will also be likewise. The young lady pictured in this print is just as knowing as this young fop engaging her in conversation, and as regards the two old women, one is just as vile as the other).³¹
- Commentaries the in Ayala Manuscript:
María Luisa y Godoy (Maria Luisa and Godoy)

According to the commentaries, this etching satirically criticizes the illicit love affair between the Queen María Luisa and Manuel Godoy. Goya, therefore, emphasized the moral degeneration to the nobilities.

²⁸ Oto Bihalgi-Merin, *Francisco Goya's Caprichos: Their Hidden Truth*, trans. John E. Woods (New York: Harcourt Brace Jovanovich, Inc., 1981), 13.

²⁹ Bihalgi-Merin, *Francisco Goya's Caprichos*, 13.

³⁰ Conde de la Viñaza, *Goya: su tiempo, su vida, su obras* (Madrid: Tipografía de Manuel G. Hernández, 1887), 329.

³¹ Bihalgi-Merin, *Francisco Goya Caprichos*, 15.



Figure 2-3. Francisco Goya's *Tal Para Cual*.³²

Under the inspiration of this etching, Granados composed *Los Requiebros* (The Flatteries), the first piece of the piano suite *Goyescas*. The piece was then transformed into Tableau I Scene 3 in the opera, in which Fernando accuses Rosario for having an affair with Paquiro. The gossipers in this etching were transformed into *majos* and *majas*, laughing at this aristocratic couple with Pepa.

Another *Capricho* "El amor y la muerte" (Love and Death), depicts a young woman holding her dying lover in her arms. This etching was ultimately transformed into the scene setting of the last scene of the opera, in which Fernando is killed by the bullfighter Paquiro and dies in Rosario's arms.

³² Francisco Goya, "Tal para cual," Wikimedia Commons, http://upload.wikimedia.org/wikipedia/commons/0/01/El_pelele.jpg (accessed March 27, 2012).



El amor y la muerte

Figure 2-4. Francisco Goya's *El Amor y la Muerte*.³³

This etching satirizes an imprudent soldier leading himself to death because of an unnecessary duel. He overestimates his strength, and draws his sword too often.³⁴

The two *Caprichos* just discussed reveal how Goya portrayed the sociocultural climate of Spain. Since the opera *Goyescas* portrays how the plebeian characters overcome the power exerted by these aristocratic figures, these two *Caprichos* provide insight into how Granados set the scene for the opera to ridicule the aristocratic characters Rosario and Fernando.

³³ Francisco Goya, "El amor y la muerte," Wikimedia Commons, http://upload.wikimedia.org/wikipedia/commons/f/fe/El_amor_y_la_muerte.jpg (accessed March 27, 2012).

³⁴ Conde de la Viñaza, *Goya: su tiempo, su vida, su obras* (Madrid: Tipografía de Manuel G. Hernández, 1887), 331.

Goya was also aware of the political problems of his time. After ten years of lost wars from 1793 to 1802, the monarchy was incapable at defending its colonies and even its own territory.³⁵ Ultimately, the King had to dismiss Manuel Godoy and abdicated himself in the uprising in Aranjuez in March 1808.³⁶ Further, after Napoleon enthroned his brother Joseph Bonaparte as the King of Spain, some nobility and bureaucrats, known as the *afrancesados*, supported the French government's occupation of Spain.³⁷ The plebian class, who embraced Spain's traditional culture and values, took the lead in resisting Napoleon. Within this context, Goya recorded the bloody and violent scenes he saw in this fearful time in his etchings *Los desastres de la Guerra* (The Disasters of War). Some of the etchings from this series, however, shows the valor of the plebian women. For example, Goya's "Y son fieras" (And they are like wild beasts) depicts a woman spearing a French soldier while holding a child to her waist. This is an eloquent exaltation of the Spanish plebian women's heroism and ability to fight fiercely in the war.³⁸

³⁵ Spain had wars with French from 1793 to 1795, and then against England from 1796 to 1802. See Isabel Burdiel, "The Liberal Revolution, 1808-1843," in *Spanish History Since 1808*, ed. José Alvarez Junco (London: Arnold, 2000), 18.

³⁶ Burdiel, "The Liberal Revolution," 19.

³⁷ Burdiel, "The Liberal Revolution," 19.

³⁸ Alfonso E. Pérez Sánchez and Julián Gállego, *Goya: The Complete Etchings and Lithographs* (New York: Prestel, 1995), 94.



Figure 2-5. Francisco Goya's *Y Son Fieràs*.³⁹

Another etching from the same series, “¡Que valor!” (What Courage!) shows the courageous Augustina of Aragon, standing on the bodies of the dead artillerymen and firing a cannon in defense of Saragossa. This is a monumental portrayal of a historically verifiable event.⁴⁰



Figure 2-6. Francisco Goya's *Que Valor*.⁴¹

³⁹ Francisco Goya, “Y son fieràs,” Wikimedia Commons, http://upload.wikimedia.org/wikipedia/commons/d/dd/Goya-Guerra_%2805%29.jpg (accessed April 10, 2012).

⁴⁰ Sánchez and Gállego, Goya, 95.

⁴¹ Francisco Goya, “Y son fieràs,” Wikimedia Commons, http://upload.wikimedia.org/wikipedia/commons/b/bf/Qué_valor%21.jpg (accessed April 10, 2012)

Although the House of Bourbon was finally able to restore the monarchy in 1874, the decline of the aristocracy in Spain continued. The Spanish bourgeoisie was also allowed to buy aristocratic titles or marry into economically needy noble families.⁴² Furthermore, Spain's unexpected defeat in the Spanish-American war in 1898 exposed Spain's military weakness. The defeat stimulated popular sentiments against Spain's monarchy.⁴³ The left-wing Republicans were all too willing to stir up popular and working-class dissent. Together they revolted against the conservative Restoration regime.⁴⁴ The social disorder caused by the increase of popular uprisings compelled intellectuals and artists to seek a new solution.

As a result, writers and artists searched for a new Spanish collective and individual identity from within the rural peasantry and urban working class.⁴⁵ Joaquín Costa, a representative intellectual, politician and historian of the Generation of '98, aspired to incorporate the working class in the project of national reconstruction and aspired to speak for the people in this group. He criticized the unjust and dangerous exploitation of the rural lower classes. He also expressed admiration for popular culture and dialects through political, linguistic and artistic means.⁴⁶ Another intellectual, Angel Ganivet, favored traditional and popular culture. He argued against certain elements of modern

⁴² Mary Lee Bretz, "Class and Gender in the Construction of Modernist Subjectivity," in *Encounters Across Borders: The Changing Visions of Spanish Modernism, 1890-1930* (London: Associated University Presses, 2001), 348.

⁴³ Sebastian Balfour, "The Lion and the Pig": Nationalism and National Identity in *Fin-de-siècle* Spain," in *Nationalism and the Nation in the Iberian Peninsula*, ed. Clare Mar-Molinero and Angel Smith (Washington: Berg, 1996), 109.

⁴⁴ Angel Smith, "The People and the Nation: Nationalist Mobilization and the Crisis of 1895-98 in Spain," in *The Crisis of 1898: Colonial Redistribution and Nationalist Mobilization* (New York: St. Martin's Press, 1999), 175.

⁴⁵ Bretz, "Class and Gender," 348.

⁴⁶ Bretz, "Class and Gender," 357.

urban planning in *Granada la bella* (1896). He emphasized the importance of listening to the opinion of the *pueblo*, “which he defends as artistic and philosophical.”⁴⁷ Ganivet’s *Idearium Español* (1896-97) further reveals the humble, anonymous people of Spain as the central element for Spain’s regeneration. Like Miguel de Unamuno’s theory of *intrahistoria*, he claimed that there was too much emphasis on the great figures and great events of history, but the lives of the common people were ignored.⁴⁸ Ganivet said that “las clases proletarias. . . son el archivo y el depósito de los sentimientos inexplicables, profundos, de un país.”⁴⁹ (The proletarian classes. . . are the archive and the deposit of the inexplicable and intense sentiments of the country). This social condition added to the growing presence and power of the lower classes.

Within this context, strikes, demonstrations, and political movements such as socialism and anarchism grew significantly around 1900.⁵⁰ The conflict between the authority and workers reached its climax in the “Tragic Week” of July 1909 in Barcelona. It was an event stimulated by Spain’s aggression in Morocco after the loss of Cuba and Philippines in the Spanish-American War. The unjust conscription system in this military aggression further provoked the criticism of the proletariat reservists toward the government led by the Prime Minister of Spain, Antonio Maura.⁵¹ While wealthy citizens

⁴⁷ Bretz, “Class and Gender,” 357.

⁴⁸ Hubert Ramsden, *The 1898 Movement in Spain: Towards a Reinterpretation with Special Reference to ‘En torno al casticismo’ and ‘Idearium español’* (Manchester: Manchester University Press, 1974), 119.

⁴⁹ Ángel Ganivet, *Idearium español* (Madrid: Librería General de Victoriano Suárez, 1905), 66.

⁵⁰ Noël Valis, *The Culture of Cursilería: Bad Taste, Kitsch, and Class in Modern Spain* (Durham: Duke University Press, 2002), 27.

⁵¹ Joan Connelly Ullman, *The Tragic Week: A Study of Anticlericalism in Spain, 1875-1912* (Cambridge: Harvard University Press, 1968), 129-135, 141, 312-313

could pay to avoid the military service, the reservists, who had thought themselves free of any further obligation to military service, were obliged to fight for the colonial war.⁵² Spanish Socialist and labor leader Pablo Iglesia seeking border support for the antiwar protest, spread the idea that this war was solely for the benefit of Spanish investors, whose financial interest was threatened by the tribes in the Rif while they searched for iron mines.⁵³ Iglesia even commanded that “workers will go out on a general strike with all the consequences.”⁵⁴ When the reservists and the workers became resentful of the privileged class, they welcomed Socialist party direction for the antiwar demonstration. The delegates of the Catalan Social Federation described the war in Morocco as a product of the class struggle provoked Antonio Maura’s government, “the enemy of the proletariat and the representative on this occasion, even more than on any other, of bourgeois interests.”⁵⁵ As a result, it turned into a violent and prolonged confrontation with the authoritative power.⁵⁶ Even though Granados had no involvement in the political event during Tragic Week, as one of the citizens in Barcelona, he definitely suffered from the social turmoil. As he expressed his anguish in his letter to Malats in August 26, 1909, “Tenía muchos proyectos para este verano... pero los acontecimientos me han privado de muchs cosa.” (I had lots of plans for this summer...but events have deprived me of many things.)⁵⁷ Under this social context, Granados composed the piano suite

⁵² Ullman, *Tragic Week*, 132.

⁵³ Ullman, *Tragic Week*, 133.

⁵⁴ Ullman, *Tragic Week*, 133.

⁵⁵ Ullman, *Tragic Week*, 134.

⁵⁶ Balfour, “The Lion and the Pig,” 112; also see Ullman, *The Tragic Week*, 132.

⁵⁷ Granados to Malats, Barcelona, August 26, 1909. Cited and translated in Carol Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), 104.

Goyescas: Los majos enamorados. As I will show in Chapter 3, Granados also began planning the opera *Goyescas* around 1910, a work that ultimately has the theme of confrontation between the lower and upper strata of the society.

Although Granados had no overt opinion on the social class conflict, he had been acquiring compositional experiences on portraying the confrontation between two different classes since 1894. In that year, Granados saw the premiere of Albéniz's *San Antonio de la Florida*, which was also the occasion that Granados and Periquet first met each other in a gathering held in Albéniz's hotel room.⁵⁸ As Walter Clark observed, Albéniz's zarzuela *San Antonio de la Florida* deeply impressed Granados. Shortly after its premiere, Granados wrote a musical dedication to Albéniz and expressed his support.⁵⁹ Although the music in the opera *Goyescas* does not have much in common with this *zarzuela*, the class-conflict issues expressed in Albéniz's *zarzuela* resemble those of *Goyescas*. Both *zarzuelas* involve two different classes of male protagonists in a conflict caused by a woman. Setting in Madrid, Enrique Cifuentes, a young liberal under arrest by the authorities, is a rival of the conservative Lesmes Clasparra. Lesmes plans to arrest Enrique so he can acquire Lesmes's lover Irene, the woman he loves. At the end of *San Antonio de la Florida*, a friend of Enrique's father becomes the Minister of Justice. Therefore, Enrique is freed from arrest and rejoices in his triumph with Irene.

The premiere of Albéniz's *San Antonio de la Florida* most likely provided the impetus for Granados to compose *Ovillejos, ó La gallina ciega* (1897), with libretto by

⁵⁸ Periquet, "opera española moderna: *Goyescas*," 180; also see Walter Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 116.

⁵⁹ Clark, *Enrique Granados*, 114.

José Feliú y Codina.⁶⁰ *Ovillejos* was the first composition Granados attempted to recreate aspects of the sociocultural environment in Goya's epoch. It includes the Duke and Duchess of Ovillejo, an upper-class couple, and also lower-class types such as *majos*, *majas*, servants and cooks. Most importantly, Granados recycled portions of its music for the scenes "La calesa" and "El fandango de candil" for his opera *Goyescas*. Granados rearranged portions of music from *Ovillejos* to present Pepa as the imagined queen of the *majos* and *majas*, as I will show in Chapter 4.

Granados's first opera *María del Carmen* (c.1896-1898), composed in collaboration with the same librettist Feliú y Codina, also has a plot about two men from different classes struggling with one another for a woman. Pencho, a plebeian resident in rural Murcia, fights for water rights for irrigation. During the fight, he wounds the local elite Javier. To protect Pencho from being arrested, María del Carmen, Pencho's lover, attempts to save him through nursing Javier. Meanwhile, Javier is moved by María del Carmen and even begins to love her. To save Pencho, María del Carmen agrees to marry Javier so that Pencho will be free from prosecution. Pencho, furiously refuses, causing Pencho and Javier to duel again. Unexpectedly, even before the duel, the unfortunate Javier realizes he suffers from incurable tuberculosis; thus he decides to give up María del Carmen and even helps her and Pencho and her to escape.

As the discussion above reveals, Granados composed a few works representing class conflict even before the year 1900. Through their friendship of more than twenty years, Periquet's sympathy for the lower class would likely have influenced Granados to convey conflict between classes as he composed the music for the opera. In addition,

⁶⁰ Clark, *Enrique Granados*, 114.

since Periquet provided a brief plot in the form of Spanish *Romance* and *seguidilla* for Granados to rearrange his music for the opera, Granados was thus confined to Periquet's brief plot while he recontextualized his earlier compositions for the opera *Goyescas*.

In fact, the portrayal of a matador killing an authoritative military figure in *Goyescas* proves that Granados and Periquet were aware of the Spanish proletariats' defiance of authority. Jack Randolph Conrad, Professor of Sociology and Anthropology at Southwestern University, suggested that Spanish males have a strong sense of individualism, and they manifest by defying authority in all forms.⁶¹ To seek an outlet to release the aggression, the bull became a symbol of the hated authority in Spain, and the ritual of the bullfight becomes a method for releasing hostilities generated by the restrictions of Church or state.⁶² Ultimately, killing a bull or watching the killing of a bull became a cultural expression for the Spaniards to release their deeply repressed anti-authoritarian feelings, "rooted in the historical past but nurtured in the present by the deep streams of Spanish national character."⁶³

Building on this interpretation of bullfighting, the argument between Paquiro and Fernando can be also interpreted as a ritual of bullfighting. While the *majos* view Fernando's behavior as haughty, Pepa and other *majos* and *majas* constantly comment

⁶¹ Jack Randolph Conrad, *The Horn and The Sword* (New York: E. P. Dutton, 1957), 188, 208. Conrad's idea of Spanish individualism is adapted from Spanish philosopher José Ortega y Gasset, who asserted that Spaniard hates the idea of following anyone, and that the Spaniard delights in showing his disrespect for authorities. This Spanish character of individualism is also supported by Spanish philosopher Miguel de Unamuno and writer Pío Baroja in the Generation of 98'. See John A. Crow, *Spain, the Root and the Flower: An Interpretation of Spain and the Spanish People*, 3rd ed (Berkeley: University of California Press, 1985), 12, 36.

⁶² Conrad, *Horn and The Sword*, 188-90, also see Mitchell, *Blood Sport*, 121-22.

⁶³ Conrad, *Horn and The Sword*, 191.

on or even provoke the argument between Fernando and Paquiro. To interpret this situation metaphorically, Fernando's haughtiness is comparable to a bull's behavior, while Pepa and other *majos* and *maja* resemble the audience waiting for the bull to be killed. Furthermore, since no noble bull exists in the opera, the Captain of the Royal Guard Fernando becomes the target of defiance. Instead of killing a real bull, the bullfighter Paquiro kills Fernando near the end of the opera. Granados and Periquet expressed a veiled manifesto that the common people's defiance of the nobility is too overwhelming to be repressed by the ritual of bull killing. A real authority figure member had to be killed.

Furthermore, in the *majismo* phenomenon of Goya's time, the *majos*, particularly the bullfighters, were seen as charismatic heroes of the people. They were masters of risk-taking public demonstrations.⁶⁴ The activity of bullfighting, however, was constantly banned by the monarchy from 1750 to 1808 because of the French enlightenment's influence. The aristocrats who supported the French enlightenment value criticized the activity of bullfighting as too barbarous, and raising an animal to be slaughtered was an economic waste.⁶⁵ Nonetheless, the ban on bullfighting was ineffective. The public ignored the ban, and ban had to be repeatedly enforced during this period.⁶⁶ Perhaps there was no bullfight scene in the opera because Granados and Periquet observed historical ban of bullfighting in Goya's time. Fernando's death can also be interpreted as the consequence of the authority defying the culture of the ordinary people. To

⁶⁴ Mitchell, *Blood Sport*, 62.

⁶⁵ Carrie B. Douglass, *Bulls, Bullfighting, and Spanish Identities* (Tucson: University of Arizona Press, 1997), 102.

⁶⁶ Douglass, *Bullfighting, and Spanish Identities*, 222n7.

empower the lower class, Granados and Periquet assigned the bullfighter used Paquiro to kill Fernando, the Captain of the Royal Guard.

The *majos* and *majas* in Goya's time and the rural/urban working class in Granados's time were of similar social status. Granados and Periquet allowed the *majos* and *majas* to stand for the lower class citizens of early twentieth-century Spain. First, after Spain's defeat in the Spanish-American War, Spanish artists increased the awareness of their national identity, and thus sought an emblem to represent their national character. With the celebration of the 150th anniversary of Goya's birth, the *majos* and *majas*, the figures frequently portrayed in Goya's art, became the embodiment of Spain's national character that Granados and Periquet strive to depict.

Second, Granados's preoccupation with the lower-class *majos* and *majas* and their culture was aligned to Spain's national values asserted by the intellectuals of his time. As mentioned, Spain's defeat in the Spanish-American War dichotomized the view of Spain's national identity. The defeat raised a debate on whether Spain should have continued to advocate its traditional values or followed foreign contemporary culture. Unamuno suggested bridging these two opposite ideologies. In his *En torno al casticismo* (1895), Unamuno made a claim that became prevalent in his time: "España está por descubrir y sólo la descubrirán españoles europeizados (Spain is about to be discovered, and will only be discovered by Europeanized Spaniards.)"⁶⁷ As Walter Clark asserts, in relation to Unamuno's ideology, *Goyescas* reinvents the Spanish national identity because

⁶⁷ Miguel de Unamuno, *En torno al casticismo*, ed. Jean-Claude Rabaté (Madrid: Biblioteca Nueva, 1996), 166.

Granados's nostalgic attraction to Castile and Madrid ca. 1800 would find expression in a musical language that was thoroughly modern and thoroughly Spanish, European and *casticista* at the same time, thus bridging the gap between liberal and conservative even as Unamuno had prescribed.⁶⁸

The ideological correspondence of Granados's *Goyescas* and Unamuno's work can also be explained by examining how Granados's mentor, Felipe Pedrell, created a Spanish national opera. According to Pedrell's doctrine in his *Por nuestra música* (1891),

It doesn't matter, he added, if a cosmopolitan influence, from which fortunately no country can escape, modifies its background to offer a new common mold to all nations. It is clear that today a Spanish composer cannot ignore current [European] theories. What is important is that the "raw material is maintained intact"... that the inspiration be unique, if not the system. In reality, this is what is found in the lyrical schools that proudly have the right to use the adjectives "national" and "one's own" even though they mutually influence each other.⁶⁹

This doctrine, therefore, resembles Unamuno's opinion. Besides the similarity on how to bridge Spanish traditional value with contemporary European ideology, Pedrell's doctrine also corresponds to Unanumo's theory of *intrahistoria*. As mentioned above, *intrahistoria* focuses on the eternal spirit established by the collective unconscious of common people. Therefore, the culture of the *majos* and *majas* that Granados adored consists of the eternal spirit of Spain and the "raw material" Pedrell mentioned, which is "maintained intact." In addition, as the librettist Periquet once commented, Granados's

⁶⁸ Walter Clark, "Spain, the Eternal Maja': Goya, Majasmo and the Reinvention of Spanish National Identity in Granados's *Goyescas*." *Diagonal: Journal of the Center for Iberian and Latin American Music*, no.1 (February 25, 2005), <http://www.cilam.ucr.edu/diagonal/issues/2005/contents.html> (accessed Jan13, 2011).

⁶⁹ Felipe Pedrell, *Por nuestra música* (Bellaterra: Universitat Autònoma of Barcelona, 1991), 9-10. Also see Elizabeth Anne Seitz, "Por Nuestra Música translation" in *Manuel de Falla's years in Paris, 1907-1914* (Ph.D. diss., Boston University, 1995), 285.

musical language has “a sense of exquisite modernism.”⁷⁰ Through his original and contemporary music language, Granados “rediscovered” the eternal spirit of Spain.

In addition, Granados fulfilled another of Pedrell’s doctrines by using Spanish folk songs to create nationalistic opera. According to Pedrell,

The genre of short pieces that in German is called the *Lied*, is the popular song transformed. By widening the frame of reference so that the *Lied* would acquire an adequate dramatic development, can’t one affirm that the national lyric opera is the same *Lied*, only enlarged? The national lyric opera—isn’t this the product of the force of virtuous absorption that is necessary to transform elements?. . . .The national lyric opera therefore is the *Lied* developed in adequate proportions to the drama. It is a transformation of popular song. In popular song there exists the artistic temperament of a country from which its character emanates.⁷¹

By corresponding Spanish popular songs with the more widespread German *Lied*, Pedrell elevated Spanish songs to be on a par with contemporary trends, while maintaining the essence of Spanish music. Because the national lyric opera is the expansion and transformation of Spanish popular song, Granados quoted his *tonadillas* (a set of Spanish *lieder* with text by Periquet) in the opera. As a result, Granados successfully fulfilled Pedrell’s doctrine.

Granados further followed the doctrine of Pedrell by emphasizing the significance of the *majos* and *majas*, turning the chorus into a national populace. On choral writing, Pedrell said the chorus represents “la muchedumbre, el pueblo, y no, únicamente, los coristas” (the crowd, the populace, and not only the chorus members).⁷² It expresses the “consenter y el disentir” (consent and dissent), and “habla en la voz de la conciencia

⁷⁰ Periquet, “La opera,” 177.

⁷¹ Pedrell, *Por nuestra música*, 40-41. Seitz, “Falla’s years in Paris, 1907-1914,” 308-09.

⁷² Pedrell, *Por nuestra música*, 34.

popular" (speaks in the voice of popular conscience).⁷³ Indeed, the chorus of *majos* and *majas* in the opera *Goyescas* is a prominent group of the populace. In Tableau I, the chorus of *majos* and *majas* glorify their love attitude and love philosophy metaphorically through the *pelele* game. They also established the *majos* and *majas* as a unified community by setting the chorus to exalt their imagined queen, Pepa, as the representative figure of their community. In the *baile de candil* in Tableau II, Granados and Periquet allow the chorus to comment on the argument and express the moral messages, and also to participate in the conflict with the aristocratic characters. While Granados and Periquet created two rituals, the *pelele* game and the *baile de candil*, for the *majos* and *majas* to glorify their love attitude and Pepa, they did not design a single ritual for praising the aristocratic characters. Thus Granados and Periquet underscored the nation that *majos* and *majas* are more important than the aristocrat in conveying national values.

In the next chapter, I illustrated the unique genesis process of the opera *Goyescas*. I provide evidence that Granados began to plan the plot of the opera while composing the piano suite in 1910. Sketches produced during this time reveal that Granados was already attuned the subject of class interaction. After collaborating with Periquet, the plot of the opera evolves from class interaction into class conflict.

⁷³ Pedrell, *Por nuestra música*, 26.

CHAPTER 3

GENESIS OF THE MUSIC AND LIBRETTO OF THE OPERA GOYESCAS

The opera *Goyescas* has one of the most unique origins in the history of opera.

The opera's music came before a concrete libretto was formed. *Goyescas* was first composed as a piano suite from 1909 to 1911. Later, Granados adapted the music from the piano suite for the opera, with Fernando Periquet creating a libretto. Granados offered a brief explanation on the genesis of the opera in a handwritten note on the title page of the piano-vocal score manuscript,

La partitura de la obra "Goyescas o los majos enamorados," esta basada en la colección titulada 'Goyescas o Los majos enamorados,' obra para piano compuesta en 1910 y compuesta de los fragmentos siguientes: "El pelele," "La calesa," "Requiebros," "El coloquio en la reja," "El fandango de candil," "La maja y el ruisenor," "El amor y la muerte" y "Serenata del muerto," originales de don Enrique Granados, acopladas mas tarde y entresacando de ellas su libro don Fernando Periquet. A instancias de don Enrique Granados, fue adaptado dicho libro a la musica en 1914.¹

(The score of the work (opera) "Goyescas or the Majos in Love" was taken from the collection titled "Goyescas or the Majos in Love," a work for piano composed in 1910 and made up with the following fragments: "El pelele," "the Sedan-Chair," "Flirtations," "The Conversation through the Grille," "The Lantern-lit Fandango," "The Maja and the Nightingale," "The Love and Death," and "Serenade of the Death," original compositions of Sir Enrique Granados, Sir Fernando Periquet later adjusted and picked these pieces up for his libretto. To the request of Sr. Enrique Granados, the said libretto was adapted to music in 1914.)

This statement implies that all the pieces of the piano suite were completed before the opera's plot was conceived. Based on these piano pieces, Periquet began to construct a libretto of the opera. In 1914, the libretto was adapted to Granados's music.

Periquet also provided a detailed account on the genesis of the opera, which was published in the *New York Times* on January 23, 1916. According to Periquet, one day

¹ Enrique Granados, "Goyescas: Literas y Calesas ó Los Majos Enamorados," July 14, 1914. Manuscript score, Hispanic Society of America.

Granados talked with him about putting the melodies from the piano suite onto the stage,

Planeado el asunto, expúselo a Granados, que lo acogió como suyo. Luego escribí en romance y seguidilla españoles el libro, no para que sobre mi letra se colocará la música, sino para que el maestro Granados dejara vagar su fantasía por las escenas más . . . Así escribió su encantadora partitura, sin palabras, en absoluta libertad.²

(After I finished planning the subject, I showed it to Granados, who welcomed it as his own. Then, I wrote the book in [the style of] Spanish *romance* and *seguidilla*, not so my verse will be placed above the music; but so maestro Granados could let his fancy roam over my scenes. . . Therefore he wrote the delightful score, without words, in absolute freedom.)

After Granados finished the music, the two men stayed in Granados's "tartanita," a little house in Vilasar de Mar, for almost a month. While there, Periquet attempted to fit his text to Granados's music note by note.³

Their accounts do not offer the full picture of the genesis of the opera, however. Ernest Newman once raised questions about this issue in the *Musical Times* as early as 1917:

Did Granados conceive the whole of the music first of all for the pianoforte, and then adapt it for voices and orchestra? Or did he write the scenes first of all in this latter form, and then reduce them for the pianoforte? Or were some written first of all for the pianoforte, and other first of all for the voice? Or did he imagine the music in the first place for the pianoforte, but with a vague programmed-picture in his mind, or a vague suggestion of words and gestures springing up here and there and guiding the melodies. . .⁴

Newman's questions remind us that, while Granados and Periquet explain how they collaborated with each other to complete the opera, these statements do not tell us about how Granados first conceived his *Goyescas* project. The apparent programmatic

² Fernando Periquet, "Goyescas," *Las Novidades*, July 27, 1915.

³ Periquet, "Goyescas," 6.

⁴ Ernest Newman, "The Granados of the Goyescas," *The Musical Times*, August 1, 1917.

nature of the piano suite *Goyescas* implies the possibility that Granados had his own dramatic plot of the opera in mind as he composed the piano suite.

In this chapter, I argue that the genesis of the opera *Goyescas* was a long term project much more complicated than the accounts given by either Granados or Periquet. Through analyzing the original sources, sketches and manuscripts, I demonstrate that Granados had planned his project on a Goya-inspired theatrical work as early as the 1890s. Granados later transformed some of the ideas from his first Goya-inspired theatrical work *Ovillejos ó La gallina ciega* into the opera *Goyescas*. In addition, I provide evidence that Granados actually began to conceive the plot of the opera *Goyescas* while he was composing the first book of the piano suite around 1910.

From *Ovillejos* to Granados's Preliminary Sketches of the Opera *Goyescas*

Granados and Periquet saw the premiere of Albéniz's *San Antonio de la Florida* in 1894, a work that offered the impetus for Granados to compose work in a similar fashion, particularly the reference to Goya's art and the theme of class struggle.⁵ From then on, his Castilian theatrical works were always related to uprising against the authorities, or to ridiculing the aristocrats. One such example is his first Goya-inspired theatrical work *Ovillejos ó La gallina ciega* with libretto by José Feliú y Codina. It was composed after Granados's visit to the Prado museum in 1896, the sesquicentennial of Goya's birth.⁶ Its plot has many similarities with the opera *Goyescas*. This work is set around the year of 1790, only ten years from the setting of the opera *Goyescas*. In addition, this *zarzuela* contains a plot with the element reinforcing the dominating

⁵ Walter Clark, *Isaac Albéniz: Portrait of a Romantic* (New York: Oxford University Press, 2002), 114-117.

⁶ Walter Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 39.

culture of the *majos* and *majas* and their influence on the aristocrats, an aspect similar to the plot of the *Goyescas*. In addition, Periquet was also inspired by this theatrical work. He realized the subtitle of *Ovillejos* “la gallina ciega” was the title of Goya’s famous tapestry cartoons, and designed the the *majos’* and *majas’* costume by following this tapestry cartoon. His costume design can be found in his notebook “*Goyescas*” *Decorado, Vestuario, Accesorios* (*Goyescas: Decorated, Clothing, Accessories*) in the Hispanic Society of America.⁷



Figure 3-1. Francisco’s Goya’s *La Gallina Ciega*.⁸

Although Granados considered *Ovillejos* a failure, he recycled a section of the music for a piano suite with the same title, which ultimately became another preparatory work for the opera. As Granados confessed in the 1915 issue of *Musical America*,

⁷Fernando Periquet, *Goyescas: Decorado, Vestuario, Accesorios*, B1172, Hispanic Society of America, New York.

⁸ Francisco Goya, “*La gallina ciega*,” Wikimedia Commons, http://upload.wikimedia.org/wikipedia/commons/f/f8/La_Gallina_Ciega.jpg (accessed March 27, 2012).

About seventeen years ago I put forth a work which failed. It doubtless deserved failure; nevertheless, I was broken-hearted over the matter. Whatever may have been its faults as a whole, I felt convinced of the value of certain portions of it and these I carefully preserved. In 1909 I took them up once more, reshaped them into a suite for piano. The conception I had sought to embody in this music was Spain — the abstract sense and idea of certain elements in my country's life and character. And I had in mind, coincidentally, types and scenes as set forth by Goya.⁹

Since *Ovillejos* is a musico-theatrical work, one may wonder why Granados decided to arrange it into a piano suite rather than revising it as a theatrical work. Granados, however, continuously created a Goya-inspired composition in theatrical form while composing the piano suite. In his biography of Granados, Antonio Fernandez-Cid reproduced Granados's four sets of preliminary sketches of the opera plot from one of Granados's personal notebooks.¹⁰ Even though Granados did not date these sketches, as Walter Clark observed, these extensive notes would have been written before Granados collaborated with Periquet, since “the author of the ‘libro’ (libretto) is merely indicated by a couple of dashes.” These dashes indicate that Granados had not yet decided the librettist of the opera.¹¹ Indeed, examining Granados's 98-page personal notebook preserved in the Museu de la Música in Barcelona provides evidence that Granados began to write these sketches around 1910.¹² The following table summarizes the various content of this notebook:

⁹ Herbert F. Peyser, “Granados Here for Production of *Goyescas*,” *Musical America* 23 (1915): 3.

¹⁰ The author of this dissertation also transcribed these preliminary sketches from Granados's notebook in the appendix of this dissertation, which is slightly different from the one published in Antonio Fernandez-Cid, *Granados* (Madrid: Samardn Ediciones, 1956), 279-90.

¹¹ Clark, *Enrique Granados*, 143.

¹² Enrique Granados, Personal Sketchbook, 05.2348, Museu de la Música, Barcelona.

Table 3-1. Content of Granados's personal notebook with preliminary sketches of the opera *Goyescas*

Pages	Content
1-33	Granados's idea of reforming the Acadèmia Granados
34-44	* First set of preliminary sketches
45-52	* Second set of preliminary sketches
52-57	Blank pages
58-75	Plan and budget for publishing an edition of the "Primer Volume" (first book) of <i>Goyescas</i>
76-83	Draft of a contract to be signed with Casa Dotesio for Publishing <i>Goyescas</i>
84-90	*Third set of preliminary sketches
92-93	Blank pages
94-95	*Fourth set of preliminary sketches
96-97	Blank pages
98	Crossed out preliminary sketches of the Fandango scene

The first two sets of preliminary sketches of the opera are separated from the third and fourth sets of preliminary sketches (Table 3-1). Between the second and third sets of sketches, the notebook contains calculations on the budget required for printing the piano suite *Goyescas*, and the draft of the contract for publishing the first book of *Goyescas* through the Casa Dotesio. Since the first two sets of preliminary plot sketches appeared before the budget calculation on printing the first book of the piano suite, it appears that the opera had been planned before the first book of the piano suite was published by Casa Dotesio in 1912. Also, the draft of the contract implied that Granados had already planned an orchestration of the piano suite. Granados drafted in the contract the following requirements, numbered 10 and 11:

- 10^a La instrumentación para orquesta de estas obras, podrá hacerla quien decian de comun acuerdo, autor y editor.
- 11^a El coste de la instrumentación sera satisfecho en la siguiente proporción: 75 por ciento por el editor y el 25 por % por el autor.

Most importantly, even though the signed section of the contract was crossed out, it provides further evidence on when the plot sketches were written. It appears in page 82 of the notebook:

Firmado en la ciudad de Barcelona a _ de _ de 1910.

(Signed in the city of Barcelona on (date) of (month) of 1910).

Since this draft of contract was written after the first two sets of preliminary sketches located on pages 34 to 52, we can infer that Granados wrote the preliminary sketches of the opera while composing the first book of piano suite in 1910.

An analysis of the preliminary autograph sketches and notes reveals that Granados had the class interaction in mind as he wrote these sketches. Granados indicated this idea in the third set of sketches with the following words “todas clases de gentes, en abigarrada mezcla” (all classes of people, in various mixture). This mixture of classes, however, involves a duel and a death scene. This idea is justified by the scenes “Riña y estocada” (Brawl and Thrust) and “El amor y la muerte” (Love and Death). As the first set of preliminary sketches reveals, Granados thought of the Duchess as akin to a *maja*. He addressed her as *la Maja duquesa*, or even just *La Maja*, as the phrase “La Maja entra en su palacio” (The *maja* enters into her palace) reveals. Granados’s statement suggests that he envisioned the main character to be an embodiment of the Duchess of Alba, as he, had seen in Goya’s painting. And the Duchess of Alba was known for *maja*-like behavior.¹³ While the finished product of *Goyescas* emphasizes the strength and character of the plebeian *maja* Pepa, in these preliminary sketches, Granados had yet to formulate a plebeian *maja* as one of the

¹³ Peyser, “Granados Here for Production,” 3.

main characters. In the first set of sketches, Granados planned to have two main female characters: “la Duquesa” (the Duchess) and “la *maja de calidad*” (a *maja* of quality) in the character list. This “*maja de calidad*,” however, is omitted in the dramatic development in the first set of plot sketches.

Granados’s plan of using the “La calesa” to announce the arrival of main characters can be first traced through the third set of the preliminary outline. The music fragment “calesa” first appears in this set of the outline to signify “sal llegando va la gente de calidad. Manolos y Manolas” (the people of quality arriving with charm. *Manolo* and *Manola*).¹⁴ This “calesa” fragment is ultimately used for the *majos* and *majas* to exalt the *manola* Pepa’s arrival on stage. As I will discuss in chapter 4, the charm and wit of *majas* are usually described as “sal” (salt), the same term Granados used to describe the quality of the *manolos* and *manolas*.

Although Granados used the music from “La Calesa” for the arrival of the *manolos* and *manolas* in the third set of preliminary outline at the end of the notes, in the fourth set, he changed his mind and used this music to accompany the arrival of the nobles. Granados named the noble lady “Constanza,” arriving with her maid in the *calesa* (sedan). Soon another *calesa* arrives, carrying D. G. Lucientes. In addition, in the third scene “Los requiebros,” Granados used phrases such as “sois la reina en gracia y donaire” (you are the queen with grace and beauty) to describe the lady “Constanza.” In the finished work, however, only the *maja* Pepa arrives on stage with the *calesa* and is accompanied by music from *calesa*, and she is the one receiving acclaim as the “*reina*”,

¹⁴ *Manolo* and *Manola* are types of *majos* and *majas*. This fact is also reflected in Periquet, in which he addresses the *manola* Pepa as a *maja*. See Periquet, “opera española moderna: Goyescas,” 182.

or the queen. Another form of transportation, a *litera*, was used for Rosario's entrance in the final work. The *litera* "was the rich woman's preferred way to move about the city."¹⁵ Assigning forms of transportation to characters reflects that Granados and Periquet intended to differentiate the Duchess Rosario from her rival, the *maja* Pepa, who arrives on stage by *Calesa*. This allowed Granados and Periquet to underscore the differences between classes represented in the opera.

Granados's attempt on pairing the music of "Fandango de candil" and *La calesa* together is crucial for representing the *majas'* identity in the finish work. This idea can be first traced in the third set of the preliminary outline. Granados placed the music of *La calesa* right after the "Fandango de candil" scene to accompany the arrival of "la gente de calidad" (the people with quality). To be sure, Pepa, one of the main characters in the finished work, is the most widely praised character in the opera. Granados and Periquet use many dance gestures borrowed from the "Fandango de candil" scene to represent Pepa's identity as a *maja*, as I will demonstrate next Chapter. In the fourth set of notes, Granados changed the position of the music from *La calesa* and put it after the *pelele* scene. This ultimately becomes the position in the finished work. This arrangement also relates to asserting Pepa's *maja* identity through dance, since Granados labels the activity of tossing the *pelele* as "haciendo bailar el Pelele" (doing the dance of *pelele*). As I explain in the music analysis of Chapters 3 and 4, the dance and the game *pelele* are the activities that reflect the love attitude of the *majos* and *majas*. The correlation of these two activities with the music of *La calesa* reflects

¹⁵ Joseph Jones, "Recreando musica teatral del siglo XVIII: colaboraciones entre el compositor Enrique Granados (1867-1916) y el libretista (1873-1940) (parte II)." *Dieciocho: Hispanic Enlightenment* 24.1 (2001): 121, *Literature Resource Center*. Web.

<http://go.galegroup.com.ip.hscl.ufl.edu/ps/i.do?id=GALE%7CA82477765&v=2.1&u=gain40375&it=r&p=LitRC&sw=w>.

Granados's scheme for establishing Pepa as the emblem of the love attitude of the *majos* and *majas*.

In addition to the preliminary sketches mentioned above, several sketches of the piano suite further illustrate that Granados planned to compose *Goyescas* as a theatrical work while he was composing *Goyescas* as a piano suite simultaneously. While the final version of the piano suite *Goyescas* has two books and 6 pieces, the second book actually has two pieces fewer than originally planned. According to one of Granados's letters on October 8, 1911 about preparing an edition of the piano suite *Goyescas*, Granados lists the pieces of the second book as follows:¹⁶

5. La Calesa (The Sedan-Chair)
6. Riña y estocada (Brawl and Thrust)
7. El amor y la muerte (Love and Death)
8. Epílogo: La Ultima Serenate (Epilogue: The Last Serenade)

The fifth piece, "La Calesa," was not ultimately completed as a piano piece in the finished work of the piano suite. Nonetheless, according to Granados's hand-written statement in the title page of the piano-vocal manuscript of the opera, he included "La Calesa" as one of the pieces from the suite that was transformed into the music of opera. This implies that Granados was planning to set the piece "La Calesa" as one of the opera scenes. In fact, the scene "La Calesa" can be found in an earlier theatrical of Granados, *Ovillejos ó La gallina ciega*. Most importantly, as just mentioned, Granados quoted part of the music from "La Calesa" in the third set of preliminary sketches to underscore the entrance of the main characters. Ultimately, *La Calesa*'s music was integrated into the introductory music for Tableau I Scene 2. In this scene, the *majos*

¹⁶ Enrique Granados, Correspondencias, Hemeroteca MDMB R10567, Museu de la Música, Barcelona.

and *majas* exalt the entrance of the *maja Pepa*—their imagined queen and the most powerful character in the opera. Similarly, although Granados did not complete the piece “Riña y estocada” (Brawl and Thrust) for the piano suite, the title of this piece appears in the first set of preliminary sketches for the opera in the beginning of the “escena segunda” of the “Cuadro cuatro.” This scene is followed by the scene “el amor y la muerte” (Love and Death), a scene with the same title of the penultimate piece of the piano suite; therefore, it is possible Granados planned a duel scene and a death scene for the opera while composing the piano suite. A sketch of the piano pieces “Riña y estocada” and “El amor y la muerte” reveals that Granados intended to group a duel scene and a death scene together (Example 3-1).



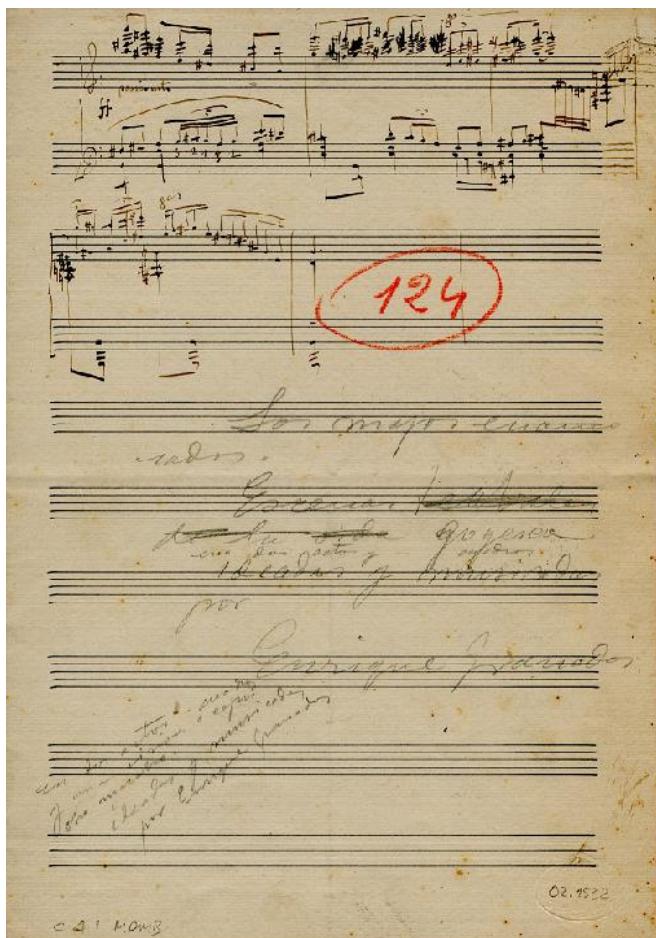
Example 3-1. A Sketch of “Riña y estocada” and “El Amor y la muerte.”¹⁷

¹⁷ Enrique Granados, A Sketch of “Riña y estocada” and “El Amor y la muerte, Partiturooteca 02.1540-2, Museu de la Música , Barcelona.

This order of the grouping of these two pieces is the same as the order of the titles in the first set of preliminary sketches, which was written around 1910. Also, as the letter mentioned above reveals, Granados kept this order when he was preparing an edition of the piano suite *Goyescas* on 8 October 1911. Therefore, the evidence in Granados's letter, the first set of preliminary sketches and the music sketch in Example 3-2 prove that Granados had the dramatic idea of the opera *Goyescas* in mind while he was composing the piano suite in 1910 and 1911.

Another sketch of the piano suite reveals that Granados planned to transform the piano suite music into the opera when he almost completed the suite (Example 3-2). Although this sketch is only identified as "Goyesca: Los majos enamorados, Piano," the four measures of music in this sketch shows that this is a sketch of the last piece of the piano suite *Goyescas*: "Epílogo: Serenata del especto" (Epilogue: Serenade of the Spectrum). "Epílogo: Serenata del especto" is one of the last two pieces Granados composed for the piano suite.¹⁸ At the bottom portion of the sketch, we can see that Granados attempted to draft the title of a theatrical work: *Los majos enamorados - Escena Goyesca*, which will be a theatrical work "en dos actos -, cuadros y una vision ó capricho macabro, idea das y música das por Enrique Granados" (in two acts -, pictures and a vision or macabre caprice, idea given and music given by Enrique Granados).

¹⁸ Clark, *Enrique Granados*, 121. It is not certain that Granados composed "El amor y la muerte" first or "Epílogo" first, but for certain they are the last two piano pieces that Granados composed for the piano suite *Goyescas*.



Example 3-2. Sketch of “Epílogo: Serenata del especto” in Museu de la Música,
Barcelona.¹⁹

Ovillejos's Revision, Tonadillas and the Opera Goyescas

Although Granados revised Ovillejos as a piano suite in 1909 rather than a theatrical work in itself, Granados later revised Ovillejos as a theatrical work, which became important preparatory work for the opera *Goyescas*. In the first half of Granados's *Apuntes para mis obras* (Notes of My Works), a personal notebook of

¹⁹ Enrique Granados, A Sketch of “Epílogo: Serenata del especto, Partiturooteca 02.1532, Museu de la Música, Barcelona.

Granados, are sketches of *Ovillejos ó La gallina ciega*.²⁰ According to the orchestral manuscript of *Ovillejos* in Biblioteca de Catalunya, Granados began to compose *Ovillejos* in 1897.²¹ Therefore, one may argue that Granados wrote the sketches of *Ovillejos* in *Apuntes para mis obras* around that time. Nonetheless, these sketches could also have been written before or around 1912, after he finished composing the piano suite. First, Granados's *Apuntes para mis obras* with sketches concentrate on Goya-inspired compositions, which contain portions of music that Granados borrowed for the opera *Goyescas*. Nonetheless, as the notebook contains no sketches of the piano suite *Goyescas*, a work composed from 1909 to late 1911. The second half of this notebook contains sketches of his *tonadillas*, another set of *Goyescas*'s preparatory works of *Goyescas* that began in 1912.²² Second, Granados's letter to Schelling on 10 June 1912 reflects that he was polishing *Ovillejos* for the performance in July 1913, "L'oeuvre est un sainete, Espagnol, XVIII siècle . . . rempli de *seguigillas*, *calescas*, danses diverses." ("The work is a *sainete*, in eighteenth-century style . . . filled with *seguigillas*, *calescas*, other dances.")²³ Therefore, it is likely that the sketches of *Ovillejos* in *Apuntes para mis obras* were made around 1912 during his revision.

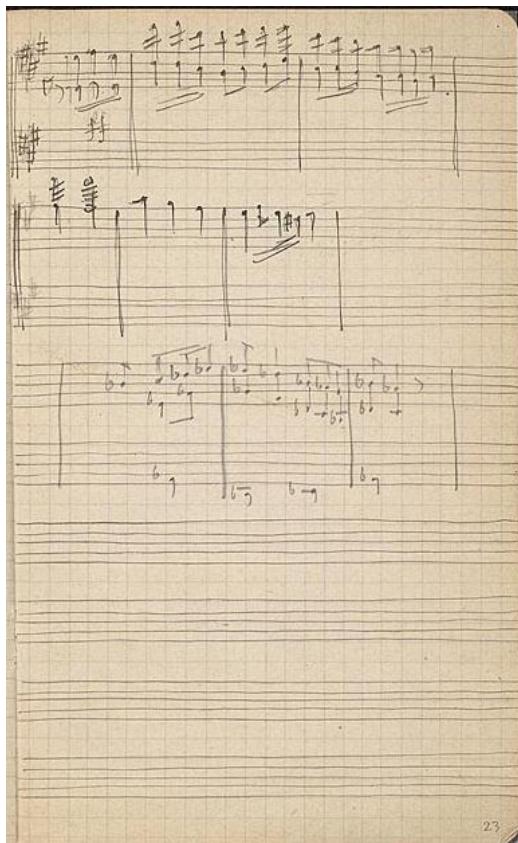
²⁰ Granados's *Apuntes para mis obras* is now preserved in the Morgan Library and Museum, New York. The Morgan Library and Museum has put images of this notebook in its online music manuscript collection.

²¹ Enrique Granados, *Ovillejos ó La gallina ciega*, A12-GRA115, Biblioteca de Catalunya, Barcelona.

²² The year 1912 is justified by Granados and Periquet. See Francisco Gandara, "Noted Spanish Composer Here to See the Opera," *New York Times* (1857-1922), Dec 19, 1915; also Fernando Periquet, "Enrique Granados," *El liberal*, April 13, 1916.

²³ Carol Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwook Press, 1991), 105. The same letter, which dated June 10, 1912, is quoted in Clark, *Enrique Granados*, 142; Mary Samulski-Parekh, "A Comprehensive Study of the Piano Suite *Goyescas* by Enrique Granados" (DMA thesis, University of Missouri-Kansa City, 1988), 208; and Mark Larrad, "The Catalan Theatrical Works of Enrique Granados" (Ph.D. diss., University of Liverpool, 1992), 45.

Ovillejos ó *La gallina ciega* shows various importances on its influence to Granados's *Goyescas*. First, a fragment among the Ovillejos's sketches in *Apuntes para mis obras* ultimately becomes a motive in the scene "El Pelele," the first scene of the opera *Goyescas*. The *El Pelele* motive can be found in the third system of the sketches in Example 3-3.²⁴



Example 3-3. A sketch from Granados's *Apuntes para mis obras*

Second, as discussed above, Granados once intended to compose the theatrical version of *Goyescas* in two acts, as the sketches of the "Epílogo" of the piano suite indicated. This original two-act structure of *Goyescas* is similar to a *sainete* that

²⁴ Enrique Granados, *Selections (Sketches)*. Granados sketchbook: autograph manuscript, 23, accessed 13 February, 2012, <http://www.themorgan.org/music/manuscript/114565>. This motive also becomes a motive of the piano piece "El Pelele" and a motive in Granados's *tonadilla* "Las currutacas modestas."

Granados was composing with *Goyescas* at the same time. According to Granados's letter to Martínez Sierra on 13 December 1913,

Tengo ahora en trabajo y estoy dedicado con gran actividad a ello, Los Majos enamorados; drama lírico en un acto y tres cuadros, extraido de mi obra "Goyescas"… Estoy también acabando un sainete en dos actos, letra de Feliu y Codina; además preparando una colección de obras para piano, para mi editorial Schirmer de los E. Unidos.²⁵

(Now I am in work and I am dedicated to a great activity to it, *Los Majos enamorados*; a lyric drama in one act and three tableaux, extracted from my piano suite "Goyescas"… I am also finishing a *sainete* in two acts, with libretto by Feliu y Codina; also I am preparing a collection of work for piano, for my publisher Schirmer of the United States.)

The "sainete in two acts, with libretto by Feliu y Codina" mention at here is Granados's *Ovillejos*. To be sure, the finished product only has one act, but as his correspondence to Martínez Sierra reveals, Granados was working on the opera *Goyescas* while he was revising *Ovillejos*, and the cultural and cast setting of the two works are quite similar to each other. It is certain that *Ovillejos* was an important preparatory work of the opera *Goyescas*.

The influences of *Ovillejos* to the opera *Goyescas* are further revealed in an incomplete orchestral manuscript with the title *Goyescas* written in the front cover of the score.²⁶ Granados occasionally wrote the libretto text in this orchestral manuscript, and at the end of the first act, Granados signed and dated the score "terminado 9 enero, 1914" (Finished at 9 January 1914). The second act begins with the title "baile de

²⁵ Joseph Jones, "Recreando música de teatral del siglo XVIII: colaboraciones entre el compositor Enrique Granados (1867-1916) y el libretista (1873-1940) (parte I)." *Dieciocho: Hispanic Enlightenment* 23.2 (2000): 183. <http://go.galegroup.com.ip.hscl.ufl.edu/ps/i.do?id=GALE%7CA82477888&v=2.1&u=gain40375&it=r&p=LitRC&sw=w>. This correspondence is also quoted in Miriam Perandones Lozano, "Revisión biográfica y estética del compositor Enrique Granados y Campiña (1867-1916)". Oviedo: Servitec, 2009, 146.

²⁶ Enrique Granados, "Goyescas," orchestral manuscript, 05.1567, Museu de la Música, Barcelona.

candil,” the same as the second Tableau of the finish work of the opera *Goyescas*. The character setting is very close to the finished work of the opera as well. *Ovillejos* consists of two main male and female characters, including a leading *maja* character and an aristocratic couple as in the opera *Goyescas*. Nonetheless, it is doubtful that Granados was the person giving the title “*Goyescas*” on the front cover of this orchestral manuscript. The music and the character setting suggest this is more likely a revised version of *Ovillejos* than the opera *Goyescas*. In addition to the fact that none of the music from the piano suite *Goyescas* appears in this orchestral manuscript, it has a scene titled “*la galina ciega*,” which is the same as the subtitle of *Ovillejos*. Also, the score has the characters Sandalia and Querubin, the characters in *Ovillejos* as well. In addition, Granados always addresses his opera as *Goyesca* rather than *Goyescas*. This fact is illustrated on the piano-vocal manuscript (1914) in the Hispanic Society of America, and the 1915 version of orchestral manuscript that finished in the Vilasar de Mar.²⁷ As Jean Rogers Longland further points out, Granados’s consistency in addressing the opera as *Goyesca* is also revealed by through the contract between composer and librettist, and the official photographs of the New York production.²⁸ The title of the opera eventually becomes *Goyescas* only because of the prevailing careless usage of the public, relating this opera to the popular piano suite *Goyescas*.²⁹ Therefore, it is possible that when this orchestral manuscript was discovered after Granados’s death, its similarities with the opera *Goyescas* confused someone to label it

²⁷ I thank Dr. Douglas Riva and Prof. Walter Clark for allowing me to consult their personal copy of this orchestral manuscript.

²⁸ Jean Rogers Longland, “Granados and the Opera *Goyesca*,” *Notes Hispanic* (New York: Hispanic Society of America, 1945), 98.

²⁹ Longland, “the Opera *Goyesca*,” 98.

as *Goyescas* on the front cover. Regardless of its spurious identity, this manuscript reveals the kind of ideas Granados borrowed from *Ovillejos* to the opera *Goyescas*.

The 12 *Tonadillas en estilo antiguo* is another crucial set of preparatory works for the opera *Goyescas*. The chronological order of Granados's sketches, letters and the *Tonadillas* offers evidence on Granados's ideology in composing the opera *Goyescas*. As sketches of the piano pieces and related letters by Granados reveal, Granados was continuously planning the dramatic development of the opera while he was composing the piano suite between 1910 and 1911. Yet Granados made the following statement in a letter sent to Ernest Schelling on 10 June 1912:

I will not hide from you, dear friend, that the recent success of my works will serve to help me later to concentrate quietly on my great work, the lyric drama "Goyescas, or The Enamoured Majos" into which I put all my soul and all my life.³⁰

Although Granados said the success of his works in 1912 would help him compose the opera *Goyescas*, it seems that Granados stopped working on *Goyescas* in 1912 because he was working on other compositions. Later on, a letter to Martinez Sierra on 13 December 1913 reflects that Granados was working on the opera again.³¹ It seems that between 1912 and 1913 Granados put the opera *Goyescas* aside and dedicated himself to composing the *Tonadillas*, a set of works inspired by the *majos* and *majas* in Goya's art. These *Tonadillas* allowed Granados to formulate ideas for the upcoming project, the opera *Goyescas*. Furthermore, it seems Granados wished to retain a sense of consistency between the context of the *Tonadillas* and the opera

³⁰ Enrique Granados to Ernest Schelling, June 10, 1912. Quoted in Mary Samulski-Parekh, "A Comprehensive Study of the Piano Suite *Goyescas* by Enrique Granados" (DMA thesis, University of Missouri-Kansas City, 1988), 208. Also in Mark Larrad, "The Catalan Theatrical Works of Enrique Granados" (Ph.D. diss., University of Liverpool, 1992), 45.

³¹ Jones, "musica de teatral (parte II)," 183; Lozano, "Revisión biográfica," 146.

Goyescas, because he requested the same librettist, Fernando Periquet, to provide text for both works. The interaction of the *Tonadillas* and *Goyescas* suggests that Granados intended to follow Pedrell's doctrine of including Spanish popular song in a national lyric opera. As explained in Chapter 1, Pedrell believed that the national lyric opera is the transformation of the Spanish popular song, the Spanish *Lied*, developed into adequate proportion of the lyric drama.³² Sharing an interest in Goya's art, Granados and Periquet worked together for the *Tonadillas* and the opera *Goyescas* in sequence to achieve the goal of creating a kind of national opera. As I illustrate, some of the motives from the *tonadillas* ultimately became thematic material in the opera.

The compositional process of the *Tonadillas* reveals further similarities with the opera *Goyescas*. According to Periquet's reference to the genesis of the *tonadilla* "La maja de Goya,"

Un día, en 1912, sintiendo desbordarse en mi corazón mi viejo afecto por Goya y su obra, pensé evocarla por todos los medios: con el libro, con la escena, con la canción. . . Compuse un romance que titulé "La maja de Goya." Quién podía musicarlo mejor que Granados? A él me fui, seguro de su identificación con ciertos entusiasmos míos. Y, en efecto, puso entera su alma en aquella *tonadilla*, primera de la serie publicada, y originó indudable del actual renacimiento de la canción española que así aleteaba en los corrales como en los alcázares.³³

(A day in 1912, the overflow feeling in my heart on my old affection for Goya and his work, I intended to evoke it by all means: with a book, with a scene, with a song... I composed a romance with title "The *maja* of Goya." Who can put it with music better than Granados? I went to him, certain of his identification with assuredly enthusiasm of mine. And, indeed, put all his soul in that *tonadilla*, the first of the published series, and the undoubtedly origin of the modern renaissance of the Spanish song that just hovered in the courtyard and in the palaces.)

³² Felipe Pedrell, *Por nuestra música* (Bellaterra: Universitat Autònoma of Barcelona, 1991), 40-41.

³³ Fernando Periquet, "Enrique Granados," *El Liberal*, April 13, 1916.

This statement corresponds to Granados's claim in his interview in the *New York Times*, that the first *tonadilla* he composed is "La maja de Goya."³⁴ Nonetheless, the compositional processes of other *tonadillas* differ. As Douglas Riva discovered from the sketches in Granados's *Apuntes para mis obras*, the text of *tonadillas* that Granados wrote in the *Apuntes* is different from the finished version. This observation reveals that Granados attempted to compose the text and the music of most of the *tonadillas* before he collaborated with Periquet.³⁵ It is likely after Periquet and Granados finished their first *tonadilla*, "La maja de Goya," Granados became so involved in this project that he proceeded to create the music for the *tonadillas* according to the drawing and text he envisioned. Later, he turned to Periquet again to fit in the new version of text.³⁶ Granados also used this unconventional compositional technique for his opera *Goyescas*. This indicates that Granados strove to maintain total control of the music and narrative development of the opera. Using the same compositional process for *Tonadillas* and the opera, Granados fulfilled Pedell's doctrine of transforming Spanish *Lied* to opera.

Further significance of his *tonadillas* can be traced from Granados's statement in his *Apuntes para mis obras*,

Colección de Tonadillas escritas en modo clásico (originales): Estas tonadillas son originales, no son las conocidas anteriormente y armonjadas. He querido crear la colección que me sirve de documento para la obra *Goyescas*. Y ha de saberse que a excepción de Los Requiebros y Las

³⁴ Gandara, "Noted Spanish Composer Here," SM7.

³⁵ Douglas Rivas, "Apuntes Para Mis Obras: Granados's Most Personal Manuscript and What It Reveals," *Diagonal: Journal of the Center for Iberian and Latin American Music*, no.1 (February 2005), accessed Jan 7, 2011, <http://www.cilam.ucr.edu/diagonal/previous/issue1/riva.htm1>.

³⁶ Jones, "musica de teatral (parte I),"183.

Quejas en ninguna otra de mis Goyescas se encuentran temas populares.
Hecho en modo popular, sí, pero originales.³⁷

(A Collection of *Tonadillas* written in the classic mode (originals): These *Tonadillas* are originals; they are not those previously known and harmonized. I wanted to create a collection that would serve me as a document for the piano suite *Goyescas*. And it has to be known that with the exceptions 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 originals.)

Probably what Granados meant in this statement is that the *tonadillas* contain the same popular spirit reinvented from Goya's time, thus becoming the document for the piano suite *Goyescas*. More importantly, some of the *tonadillas*' thematic materials appear in both the piano suite and the opera *Goyescas*, further evidence of how Granados recontextualized the music of the piano suite in his opera *Goyescas*. For example, mm. 8-9 of "La maja dolorosa (1)" (the Sorrow *maja*), a song of a *maja* lamenting the death of a *majo*, appears in' mm.29-32 of the "Coloquio en la reja" (Conversation through the Grille) of the piano suite.



Example 3-4. Granados, *tonadilla* "La maja dolorosa," mm. 8-9.



Example 3-5. Granados, "Coloquio en la reja" in the piano suite *Goyescas*, mm. 29-32.

³⁷ Enrique Granados, *Selections (Sketches)*. Granados sketchbook: autograph manuscript, 41, accessed 13 February, 2012, <http://www.themorgan.org/music/manuscript/114565>.

“Coloquio en la reja” (Conversation through the grille), the piece with thematic material from “La maja dolorosa” (The Sorrow *maja*), was transformed into the love duet between Rosario and Fernando before Fernando duels with Paquiro. This arrangement implies that Rosario is the sorrowful female character in the opera, and the dead character she laments for will be Fernando.

Like Ovillejos, sketches of the *Tonadillas* can be found in Granados’s *Apuntes para mis obras*. Although Granados did not transform all the thematic sketches from the *Apuntes* into a complete *tonadilla*, some of them were quoted in the opera. In addition, Granados offered titles to these fragments of themes, thus explaining their extramusical context. For example, the theme “El amor del Majo” (The Love of a *Majo*) is extracted from the climax of the piece “Coloquio en la reja”. This theme ultimately became Rosario’s plea for Fernando to stay when he attempts to leave Rosario for the duel with Paquiro. As I will illustrate in Chapter 4, this e-flat minor melody becomes an implication that Fernando’s thought is always under shadow of Paquiro’s action.

Recontextualizing the Piano Suite to the Opera

Granados borrowed most of the music from the piano suite *Goyescas* for the opera. Research studies on the piano suite and the opera show similarities and differences between the suite and the opera. Nonetheless, Granados’s reasons of rearranging the piano suite for the opera have yet to be examined. This section illustrates how Granados recontextualized the music from the piano suite for the opera with the intention of emphasizing the love attitude of the *majos* and *majas*.

One of the fundamental differences between the piano suite and the opera is the number of main characters. While only a *majo* and a *maja* are represented in the piano suite, four main characters exist in the opera: an aristocratic couple and a *majo* and

maja. The *majo* and *maja* in the piano suite, however, seems to refer to the aristocrats imitating the culture of *majos* and *majas*. Three pieces of evidence prove this observation. First, around 1910, Granados was preoccupied with aristocratic posing as *majos* and *majas*.³⁸ Second, in the preliminary sketches also written around 1910, Granados addressed the Duchess as *La maja Duquesa*. Third, the music that highlights the entrance of Paquiro and Pepa has no relationship with the music in the piano suite.³⁹ Most of the piano pieces in the piano suite were recontextualized to depict the action of the aristocrat couple in the opera, except “El fandango de Candil,” the fourth piece of the piano suite. Since Granados designated that the *majo* in the piano suite dies at the end, we can infer that in the suite, Granados focused on depicting how the couple of aristocratic *majo* and *maja* suffers in the context of the dominating culture of the *majos* and *majas*. The opera, however, focuses on portray how the real *majos* and *majas* overcome the power exerted by the aristocrats through their dominating culture.

Granados rearranged the order of the pieces from the piano suite and combined the music from other preparatory works for the opera (Table 3-2). Although most of the pieces from the piano suite are included for the opera, he excluded the “Epílogo: Serenata del espectro.” Granados originally expected that “Epílogo: Serenata del espectro” to be part of the opera *Goyescas*. In the finished work, however, Granados decided to delete this piece.

³⁸ Enrique Granados to Malats, December 11, 1910. Quoted in Clark, *Enrique Granados*, 123, 11n 223.

³⁹ Although Paquiro’s entrance music was adapted from the piano piece *El Pelele*, a piece is sometimes considered to be a part of the piano suite, the piece does not follow the narrative of the piano suite.

Table 3-2. The relationship between the opera, the piano suite, and other preparatory works.⁴⁰

Tableaux ⁴¹	Scenes	Piano suite	Order in published score
I	1	Introduction: themes from Las currutacas modestas El pelele (mm. 1-105)	-- --
	2 "La calesa"	Portion from Ovillejos Los requiebros (mm. 296-310)	1
	3	Los requiebros (mm. 1-174) El pelele (mm. 11-14; mm. 100-21)	1 --
II	1 "El baile de candil"	El fandango de candil (mm. 1-111; 162-177)	3
	2	With a polyphonic section, features with themes from Las currutacas modestas	--
	3 "Final (el Fandango)"	New Fandango music, not from the piano suite	--
III	1 "La maja y el ruiseñor"	La maja y el ruiseñor	4
	2 "Duo de amor en la reja"	Coloquio el la reja	2
	3 "El amor y la muerte"	El amor y la muerte	5

This piano piece is about the ghost of a dead *majo* serenading his beloved. According to Granados, "es una fantasia que describe la aparicion imaginativa de Fernando a Rosario un ano despues de muerto." (It is a fantasy that describes the imaginative appearance of Fernando to Rosario a year after his death).⁴² The dead Fernando appears as a ghost and expresses his passionate memories of his love relationship with

⁴⁰ This table gives a big picture of on how Granados rearranges his preparatory works for the opera. For a meaure by measure analysis, see appendix A of this dissertation.

⁴¹ Goyescas is an one-act opera divided into three tableaux.

⁴² Francisco Gandara, "Reminiscencias de Granados" *Novedades*, April 9, 1916.

Rosario. As Granados once confessed, however, the piece “Serenade of the Specter” is omitted because it is unfitted with the theatrical arrangement.⁴³ Since the opera focuses on the strength and culture of the *majos* and *majas*, Fernando’s a love song to Rosario after his death would not be appropriate to finish the opera.

In addition, Granados rearranged the order of the music from *Los Requiebros* as he borrowed its music for the opera (Table 3-2). Before *Los Requiebros* in Tableau I Scene 3, he puts forward mm. 296-310 as the transition between Tableau I Scene 2 and Scene 3. This rearrangement enabled Granados to emphasize part of a popular melody, the refrain from Blas de Laserna’s “Tirana del Trípili.” Example 3-6 is the original refrain of “Tirana del Trípili”

The musical score consists of two staves of music. The top staff is in G major and the bottom staff is in A major. The lyrics are written below the notes. The first line of lyrics is: "Con el tri - pi - li, tri - pi - li, trá - pa - la, la ti - ra - na se can - ta y se bai - la.....". The second line of lyrics is: "An - da, chi - qui - lla! Da - le con gra - cia, que me ro + bas el al - ma!". The music is in 3/4 time.

Example 3-6. The original refrain of Blas de Laserna’s *tonadilla* “Tirana del Trípili.”

Translation of text

With the tripili, tripili, trápala,
Tirana is singing and dancing
Go ahead, girl!
I graciously concede that you are stealing my spirit.

The text of the original *tonadilla* portrays a character called “Tirana,” whose singing and dancing steals one’s spirit. Granados recontextualized this theme as Paquiro’s passionate exaltation of Rosario’s beauty when she first appears on stage in the opera. As I will illustrate in the next two chapters, Granados manipulates this theme throughout the whole opera in varying dramatic situations. In using this *tonadilla*’s theme as the

⁴³ Gandara, "Reminiscencias de Granados," 12-13.

fundamental element of the opera, Granados again follows Pedrell's doctrine of using Spanish popular song to create a national lyric opera.

Other Preparatory Works of *Goyescas*

Other thematic material from his piano character pieces can also be found in *Goyescas*. One is *Jácara* (*Danza para cantar y bailar*). *Jácara* is an antecedent of *tonadillas*, a song or type of dance depicting the knavish life. It is most likely derived from the word *Jácara*, meaning “ruffian.”⁴⁴ According to Glibert Chase, *Jácara* usually describes “the discomfiture of some villainous character”, which is “always a source of amusement.”⁴⁵ Since Granados used this theme in the piano suite, he seems to have already assigned the fate of the character associated with this theme. The theme from mm. 49-53/108-113 of *Jácara* (Figure 3-7) was adapted in “Epílogo: Serenata Del Espectro” (Epilogue: Serenade of the Spectrum) of the piano suite *Goyescas*. The theme is placed near the end of the piece at mm. 245-249, before the disappearance of Fernando’s spectre (Figure 3-8). Therefore, it symbolically represents Fernando’s final declamation of love to Rosario and reminiscence of their past happiness with the *jácara* theme, just before he disappears.



Example 3-7. Granados, *Jácara* (*Danza para cantar y bailar* for Piano), Op.14, mm. 49-53.

⁴⁴ Joan Corominas, *Diccionario crítico etimológico de la lengua castellana*, 4 vols (Bern: Francke, 1954), 2:1022-23, quoted in Frank Koonce, *Baroque Guitar in Spain and the New World* (Mel bay Publications, 2006), 49.

⁴⁵ Gilbert Chase, *The Music of Spain* (New York: Dover Publications, 1959), 104.



Example 3-8. Granados, “Epílogo: Serenade of the Spectrum” in the piano suite *Goyescas*, mm. 245-249.

As mentioned earlier, Granados did not recycle the “Epílogo” music for the opera, but the *Jácaro* theme relates to Fernando’s fate. Most importantly, this theme appears in Tableau III Scene 2 “Duo de amor en la reja” (mm. 97-98) when Fernando expresses his passion for Rosario, “De los que nos unen, siento el poder” (for those which unite us, I can feel the power).

Example 3-9. Granados, “Duo de amor en la reja” in the opera *Goyescas*, Tableau III Scene 2, mm. 97-98

Although Fernando defies the *majos’* and *majas’* culture, Granados recontextualized the theme of *Jácaro* to indicate that Fernando trusts the love of the Duchess Rosario who imitates the *majas*, particularly how they behave flirtatiously. This conflicting situation becomes the catalyst for Fernando’s imprudent behavior toward the *majos*, especially Paquiro, which ultimately results in his death. As Walter Clark observed, the contrapuntal and harmonic complexity of this *Jácaro*’s quotation is very different from

any *Jácaro* in Goya's time.⁴⁶ This observation also explains that Granados, in order to represent how the plebeian culture dominates the aristocracy in his time, used his contemporary music language to reinvent a similar cultural aspect in Goya's time.

The Collaboration of Granados and Periquet in *Goyescas*

Periquet's challenging task of fitting his text to Granados's music inevitably caused argument between the composer and librettist. Periquet said he quarreled with Granados as if they were schoolboys while he fitted his text to Granados's music. Here is one of the most famous episodes of their quarrel, when they create text and music for Fernando and Paquiro to arrange a duel:

Él, por salvar una idea, yo, por no hallar su expression dentro de contadas sílabas. Ejemplo: dos personajes deben concertar un duelo dentro de cuatro notas musicales, o sea en cuatro sílabas . . . ¿Cómo lograrlo? El músico no quería añadir una nota más... Yo no hallaba en la lengua española, formas . . . Y reñimos, y a punto estuvimos de tirarnos a la cabeza libreto y partitura.⁴⁷

He, wanting to save an idea, I, cannot find its expression within the counted syllables. For example: two people must agree on a duel within four musical notes, or with four syllables . . . How can I achieve this? The musician did not want to add even one more note. . . I could not find in the Spanish language, any form to fit this . . . and we quarreled, and were about to throw the libreto and score to each other's head.

Periquet's frustration is understandable. These extremely limited numbers of notes seemed insufficient for Periquet to create text for the duel arrangement between Fernando and Paquiro. Periquet later confessed that the process actually worked,

⁴⁶ Clark, *Enrique Granados*, 131.

⁴⁷ Periquet, "Goyescas," 6; also see Fernando Periquet, "Goyescas: How the Opera was Conceived," trans. S. de la Selva, *Opera News*, 7/12 (January 29, 1916): 4.

allowing Granados to arrive at what he needed.⁴⁸ Since the music for the duel arrangement between Fernando and Paquiro is not adapted from any part of the piano suite or other preparatory works of the opera, the question of why Granados so stubbornly refused to add even one more note for this passage has yet to be answered. As I will discuss in Chapter 4, Granados attempted to create a structural correlation between this passage of duel arrangement with an argument passage between Fernando and Paquiro near the end of Tableau I Scene 3. By doing so, Granados was able to correlate the return of the fandango ball at the end of Tableau II and the return of the *pelele* game in Tableau I. As mentioned, Granados equates the *pelele* game to “bailar” (dancing). The action in the fandango ball, symbolized by a *pelele* game shows how women control men. Limiting the notes in this passage of duel arrangement between Fernando and Paquiro enables Granados to maintain structural similarity with the argument between Fernando and Paquiro near the end of Tableau I Scene 3, thus emphasizing this metaphoric representation of “bailar” as the *pelele* love game.

Granados and Periquet continuously polished the opera after it took shape in 1914 until its first premiere in New York in 1916. As is known, Granados attempted to schedule the opera to be performed at the Gran Teatre del Liceu in Barcelona during the 1914-15 seasons without success. Nonetheless, according to Granados, his supporters from Paris, particularly the Société Nationale des Auteurs, encouraged him to present the opera *Goyescas* in Paris.⁴⁹ With the help of Ernest Schelling, Granados was introduced to the Spanish baritone Emilio de Gogorza, who helped Granados

⁴⁸ Periquet, “Goyescas,” 6.

⁴⁹ Gandara, "Reminiscencias de Granados," 12-13.

arrange an audition of the opera for Jacques Rouché, the director of the Paris Opera, in June 1914.⁵⁰ Since the existing piano-vocal manuscript was signed and dated by Granados on 28 May 1914, what Granados performed for this opera audition in Paris would have been very close to this version.⁵¹ As a matter of fact, only a day after Granados finished this manuscript, he wrote a letter to inform Ernest Schelling that “Je part pour Paris le 11. Je dois donner au privée de mon opera ‘Los majos enamorados’ extrait de *Goyescas* (ca c'est pour Schirmer) a ces Mrs de l’Opera” (I leave for Paris on the eleventh. I must give a private audition of my opera “the Majos in Love” extracted from the *Goyescas* (that is for Schirmer) to the gentlemen of the Opera.⁵² This letter implies that Granados prepared this piano-vocal manuscript not only for his audition in Paris, but also for future publication through G. Schirmer, a publisher in the United States. After Granados played his *Goyescas* for Monsieur Rouché, the work was accepted and enthusiastically supported by the Committee of the Grand Opera of Paris on 15 June 1914, as Granados indicated on the title page of the piano-vocal manuscript of the opera.⁵³

Nonetheless, a close examination of this piano-vocal manuscript reveals that the polyphonic section in second scene of Tableau II had not been finished yet. While the chorus section has all the notes and text, most of the vocal lines for the soloists are still missing. Occasionally Granados jotted down motives on the soloists vocal lines, but

⁵⁰ Longland, “The Opera *Goyesca*,” 100.

⁵¹ This manuscript is now preserved in the Hispanic Society of America, New York.

⁵² Enrique Granados to Ernest Schelling, May 29, 1914. Ernest Schelling Archive, University of Maryland, College Park.

⁵³ The official letter that Jacques Rouché sent to Granados is dated June 22, 1914. Rouché mentioned that the opera would be expected to be performed in 1915.

Periquet still had not provided text for these vocal lines. Granados continued to polish his opera at Ernest Schelling's house in Switzerland.⁵⁴ With the outbreak of the First World War a few weeks later, the opera production was postponed indefinitely, and thus the opera could not be performed in Paris.⁵⁵

Fortunately, in the same year, Rudolph E. Schirmer, president of the publishing house G. Schirmer, expressed his interest in Granados's opera *Goyescas* to Ernest Schelling. Under Schelling's recommendation, Schirmer promised to discuss with Giulio Gatti-Casazza, the general manager of the New York Metropolitan Opera, the possibility of producing the opera in the Metropolitan Opera House.⁵⁶ A letter from Rudolph Schirmer to Granados shows that Granados and Periquet still continuously strove to improve their opera in the first half of 1915. In this letter, Rudolph Schirmer mentioned some problems as the singers rehearsed the opera,

Hay alguna discrepancia entre el libretto que nos mando y el texto de la partitura y estamos en duda acerca de cual debemos seguir. Sin embargo al consultar sobre el particular con el Sr. Schelling nos dijo que siguiéramos el de la partitura sin hacer caso del otro. Así lo hemos hecho y espero merezca su aprobación.

No hace mucho le escribí sobre a partitura de orquesta, que debe estar en nuestras manos a la mayor brevedad a fin de poder tener el material preparado para cuando se necesite en Paris y en la opera de aquí. Ruego a Ud., que no se hagan esperar.⁵⁷

⁵⁴ Longland, "The Opera *Goyesca*," 100.

⁵⁵ According to Manuel de Falla, the opera was planned to be premiere at the Paris Opéra in the winter of 1915. See Manuel de Falla, "Enrique Granados: an Evocation of his Work," in *On Music and Musicians*, trans. David Urman and J.M. Thomson (London, Boston: Marion Boyars Publishers, 1979), 7-8.

⁵⁶ Rudolph Schirmer to Ernest Schelling, July 5, 1914. Quoted in Carol Hess, *Enrique Granados: A Bio-Bibliography* (New York: Greenwood Press, 1991), 108, B400.

⁵⁷ Rudolph Schirmer to Enrique Granados, May 11, 1915, MBMB10527-5. Museu de la Música, Barcelona.

(There is discrepancy between the libretto you sent to us and the text in the score and we are in doubt that which to follow. However after consulting this matter with Mr. Schelling, he told us that we should follow that of the score and ignore the other. Thus we have done that and I expect to deserve your approval.

Not long ago I wrote about the orchestral score, that it should be in our hands as soon as possible in order to have the material prepared for Paris when it is necessary and the opera performance here. I beg you, please do not wait.)

This letter shows that although the singers of the Metropolitan opera had already started rehearsing the vocal scores sent by Granados, the composer was still polishing and revising the orchestral score of the opera. We can also infer that in the process of the revisions, Periquet produced several versions of the libretto that had already existed, and Granados mistakenly sent the librettos and score with different versions of text.

After receiving this letter, Granados isolated himself in his cottage at Vilasar de Mar for most of the summer of 1915 to finish the detail of the orchestration.⁵⁸ In the 1915 manuscript, Granados added more vocal lines for the soloists in the polyphonic section, and Periquet filled in his new text as well. Compared with the piano-vocal manuscript finished in 28 May 1914, the only place the music and text remain almost intact in this section is mm. 70-72, where the *majos* and *majas* comment that “majos con usías, no parace a nadie bien, ni es natural” (Majos with noblemen seems neither right nor natural to anyone). Therefore, the piano-vocal manuscript reflects that when Granados and Periquet worked on this section in 1914, they already schemed to portray the theme of the class struggle.

In this chapter, I analyzed the genesis of the music and libretto of the opera from Granados’s preliminary sketches in 1910. These preliminary sketches show that

⁵⁸ Hess, *Enrique Granados*, 29.

Granados was conscious of the interaction between classes. A strong indication on the conflict between classes and the emphasis of the plebeian class characters, however, had yet to be formulated when these sketches were written. In addition, the last set of the unfinished preliminary outline reflects Granados's idea of highlighting main female characters. Also, the "calesa," the transportation used to underscore the entrance of the main characters, ultimately becomes the transportation of the *maja* Pepa in the finished work. After Granados collaborated with Periquet to create *tonadillas*, Granados was influenced by Periquet's idealization of the plebeian *majas*. Based on the doctrine of his mentor Felipe Pedrell that a national lyric opera is the enlargement of Spanish popular song, Granados invited Periquet again to provide text for his opera *Goyescas*. As a result, *Goyescas* became a Spanish nationalistic opera that emphasizes the strength of the *majos* and *majas*. In addition, Granados accomplished his goal of creating Spanish national music according to Pedrell's instruction.

In the next two chapters, I will focus on analyzing how Granados portrayed the strength of the *majos* and *majas* through tonal structures and thematic materials. To achieve this goal, I analyze two case studies of the musical characterization of two major plebeian characters in the opera: Pepa (Chapter 4) and Paquiro (Chapter 5).

CHAPTER 4

PEPA AS AN EXAMPLAR OF MAJA

In Tableau I Scene 2, boasting the power of her personality, Pepa introduces herself as someone to be praised more so than the queen of Spain. This is a strong statement coming from a commoner, who would otherwise have no chance of climbing the social ladder. Her statement is immediately contrasted to that of Rosario, a member of the nobility, whose presence disturbs the society of the *majos* and *majas*. This position of power, which proves to be true among the *majos* and *majas*, dictates the course of this chapter: Pepa determines most of the action in the opera. While the other female character, Rosario, has received more attention in the secondary literature, this aspect of Pepa's character has yet to be examined.¹

In this chapter, I argue that Granados makes a significant effort to portray Pepa as a strong character, representing Pepa as an imagined queen from the beginning of the opera. This later set her up as the representative of the collective honor of the *majos* and *majas*. In Tableau II, Granados assigned a specific tonal structural pattern to portray how Pepa prevails over her rival Rosario by controlling the actions of the two male characters. Ultimately, specific tonal gestures help Pepa assert her strong *maja* identity. Furthermore, in Tableau III, the reappearance of the tonal areas and thematic materials established for Pepa in Tableau I Scene 2 enables Granados to compare Pepa with Rosario.

¹ Susan Arlene Roe offers a detailed interpretation of Rosario's music in Tableau III, particularly her solo aria "La maja y el ruiseñor" in Tableau III Scene 1. See Susan Arlene Roe, "The Opera Goyescas by Enrique Granados: An Investigation of Stylistic Influences and Performance Practice with Concentration of Tableau III," DMA diss., University of California, Los Angeles, 2004.

Pepa as the Queen of *Majos* and *Majas*

To highlight Pepa as the imagined queen of the *majos* and *majas* in the opera, the chorus is set to prepare for Pepa's entrance through textual and tonal structures. The chorus preparation begins in D Major, which later acquires the dominant function in preparation for Pepa's solo in G Major. Building on this D Major section, the *majos* and *majas* applaud Pepa as a dancer, indicated by the performance direction "jaleando a Pepa." The *majos* and *majas* cheer Pepa with strong gestures such as clapping hands and yelling "¡Eh! ¡eh! ¡eh!" and "¡Ole!", reflecting the enthusiastic reception of Pepa.

Example 4-1. Granados, Goyescas, Tableau I Scene 2, mm. 1-4

These dance gestures reappear in the last candlelight ball scene in Tableau II. The *majos* and *majas* once again use these gestures to celebrate Pepa's success in prevailing over the aristocratic characters.

The text of the chorus also reflects Pepa's charm in the opinion of the *majos* and *majas*.

Tenors

Esa chiquilla parece en sí llevar más sal de la que encierra entero el mar. (*a Pepa*)
¡Más! ¡Más sal!
(That gal seems to carry in herself more salt than the entire sea. To Pepa: more, more salt!)

Basses

(*a Pepa*) ¡Más! ¡Más sal!
(To Pepa: more, more salt!)

Sopranos and Altos

(*a la calesa*) La gracia nadie a Pepa puebla negar!
(To the carriage): No one can deny Pepa's charm!

According to this text, the *majos* and *majas* constantly use the word *sal* to describe Pepa's charm. The word *sal* is used to describe a dancer's or singer's grace. To describe someone as having *sal* means this person can speak cleverly, can sing and dance by instinct, without learning how.² This is a further justification on the *majos* and *majas* to exalt Pepa as a dancer.

Right before Pepa begins to sing her solo, the D Major established by the *majos* and *majas* immediately shifts into the V7 of G Major. Then, it proceeds to a new G Major section as a resolution for the expectation established by the *majos* and *majas* (Example 4-2). The text of this G Major statement reflects the honor she receives:³

Pepa:

Si reina ya coronada viniese hoy, no fuera más aclamada de lo que soy.
(If a reigning queen had come today, she would not have been more acclaimed than I am)

² On the definition of *sal*, see Michael Angelo De Vitis, *A Spanish Reader for Beginners* (Boston: Allyn and Bacon, 1917), 105; and Fabiola Franco and Karl C. Sandberg, *Spanish for Reading: A Self-Instructional Course* (New York: Barron's Educational Series, 1998), 146.

³ I am extremely grateful for Prof. Silvio dos Santos for sharing his insight on Granados's tonal arrangement for Pepa's entrance.

Phrase 1

Poco animado
Poco meno

Si No reí - na
más dear! sus mo - más! dear!
más dear! sus mo - más! dear!
Y que y - van sus ma - més! Bra - vo yá! there!
(jaleando a Pepa) O - ló ya! there!

G: V7 I

Phrase 2

ya... co - ro - na - da vi - nie - se hop, no fue - ra
queen... Had she come a - rrang you to day, Could have re -

V7 I V7 I

Phrase 3

más a - cla - ma - da de lo que soy; al ve - ros
ceived Hom-age great-er than you now pay; See - ing my

V7 I V7 Bb: I

Phrase 4

pal - pi - toa - le - gre - men - te, ve - o a mis
friends fills my heart with glad - ness; Your voice - es

V7 I V7 g: vii7 I

ma - jos, ve - o a mi gen - te.
thrill me with joy ous mad - ness.

iv i G: I6 V7

Example 4-2. Granados, *Goyescas*, Tableau I Scene 2, mm. 22-39

As Example 4-2 demonstrates, Pepa's entrance music is divided into four phrases, modulating from G Major to g minor, returning to G Major again at the last chord. In the beginning, Pepa acknowledges the praise she receives in a passage reinforced by the key of G Major. A significant shift occurs in the second half of her solo, as the third phrase suddenly shifts to B-flat Major. This shift recalls the unexpected shift of key for

the *Pelele* scene from D-Major to B-flat Major.⁴ This tonal arrangement with Pepa's text "al veros palpito alegremento" (To see you my heart beats happily) symbolically represents Pepa's flirtation with the *majos*, as the *Pelele* game symbolically represents the flirtatious attitude the *majos* and *majas*. In the fourth phrase, the music modulates to g minor, in turn creates a melodic line that alludes to a D Phrygian scale. This D Phrygian gesture will become crucial for the tonal structure in Tableau II, in which it represents that Pepa monitors the actions of her people.

As a "young girl of the people" and a popular *maja*, the characterization given by Granados and Periquet, Pepa is respected and adored by all the *majos* and *majas*. After Pepa's queen-like statement, the music immediately modulates back to G Major, when the *majas* invite Pepa to join their activity as one of them. This action is also portrayed thematically by the quotation of the *Pelele* game motif in the orchestral accompaniment, with Periquet's text for the *majas* "Vaya, que aquí estas entre tu gente como yo estoy" (Come Pepa, that at here you are among your people as I am) (Example 4-3).

As the example below demonstrates, the *majos* further acclaim Pepa that "que aún Madrid no tiene digna calle para tal princesa que sabe majos embobar" (even Madrid does not have a street worthy of such a princess who knows how to captivate *majos*). With this acclaim from the *majos*, the *Pelele* motive in G Major affirms that the *majos* are captivated by Pepa's charm. They acknowledge Pepa as the one who knows best how to play the *Pelele* love game.

⁴ In Tableau I Scene 1, Granados set the key for the *Pelele* scene by shifting unexpectedly from D major to B-flat major. It proceeds from a dominant seventh of D to its flattened submediant chord (bVI), which becomes the tonic chord of the *Pelele* scene.

Example 4-3. Granados, Goyescas, Tableau I Scene 2, mm. 40-51

Pepa Controls her Lover Paquiro

To further illustrate Pepa's alluring power as a *maja*, a chromatic harmonic progression is used to portray Pepa's ability to captivate the *majos*. At the end of Tableau I Scene 2, the complete refrain borrowed from Blas de Laserna's "Tirana del Trípili" shows how Paquiro betrays Pepa because of Rosario. Ultimately, tonal areas in relation to the key area of G Major are established to portray how Pepa tactfully regains her control of Paquiro so she can take revenge on Rosario.

As the *majos* say Pepa has more *sal*/ than the entire sea, a chromatic harmonic progression with a descending bass line is used. The *majos* describe Pepa as a “princesa que sabe majos embobar” (princess who knows how to captivate *majos*) (Example 4-3). On the words “sabe majos embobar,” the harmonies suddenly become unstable, with the chromatic harmonies underscored by a descending bass line (mm. 47-50). This chromatic harmonic progression with a descending bass line recalls a similar harmonic progression in the *Pelele* scene, when the *majas* claim that God “nos puso a montones la *sal* en Madrid” (put piles of salt in Madrid) (Example 4-4). In fact, whenever Periquet’s text describes a place or a *maja* with plenty of *sal*, a chromatic progression with descending bass line is used to reinforce this idea (Example 4-3).⁵

The musical score for Granados' Goyescas, Tableau I Scene 1, mm. 47-51, is shown. It consists of five staves of music. The lyrics are as follows:

Que al re - par - tir Dios sus do - nes nos pu - so a mon - to - nes la sal en Ma - drí.
God, when he gave out his fa - vors, he show - er'd out beau - ty and wit on Ma - drid.

Y al re - par - tir Dios sus do - nes nos pu - so a mon - to - nes la sal en Ma - drí.
God, when he gave out his fa - vors, he show - er'd out beau - ty and wit on Ma - drid.

si en tre no - so - tros no hu - ble - rael a - mor a la mu - jer.
Day would be cheer - less and sor - row - ful, But for wo - man and love.

No se lla - ma - ra Flo - ri - da, si. no die - ra vi - da a e - sa flor.
We would not call it Flo - ri - da If there did not blossom love's flow'r so fair.

¡La más her - mo - sa flor!
Beau - ti - ful flow'r of love

The music includes dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *ben ritmato* (keep the rhythm), and *animadosis* (animadosis).

Example 4-4. Granados, Goyescas, Tableau I Scene 1, mm. 47-51

To reinforce how Pepa captivates the *majos*, new thematic material and rhythmic pattern is established for the *majos* to praise Pepa as an enticing dancer. In second part

⁵ Even though the music of the *Pelele* scene (first scene of tableau I) was mostly adapted from the piano piece with the same title, mm. 48-51 from Figure 4-4 was new music fragment that Granados composed for the opera. This new music further justifies the idea that Granados modified his music to underscore Periquet's text on the piles of *sa*/ God donates to Madrid.

of the refrain from Blas de Laserna's *tonadilla* "Tirana del Trípili" the *majos* praise Pepa with the following text:

Veo en tí tal arte que solo al mirarte, hay ya que adorarte. Cual tú no hizo Dios ni dos.

(I see in you with such skill that only to look at you, one must adore you. Like you God made no other.)

The original Blas de Laserna's "Tirana del Trípili" (Example 3-6) is a *tonadilla* about Triana, a singer and actress, whose singing and dancing steals one's spirit. As Example 4-5 demonstrates, the triplet rhythm that underscores the *majos'* exaltation foreshadows the fundamental rhythmic pattern of the first candlelight ball scene in Tableau II (Example 4-6). All of these thematic and rhythmic designs further reveal the intent to portray Pepa as a dancer. The unpredictable chromatic harmonic progression throughout this quotation of Blas de Laserna's "Tirana del Trípili" recalls the chromatic descending passage used to describe a person with plenty of *sal*, thus reinforcing Pepa's fascinating wit. In the same passage, when the *majos* assert that "Cual tú no hizo Dios ni dos" (Like you God made no other), the added accents on the weak beats momentarily distort the triple meter. As a result, Pepa's charm is not only portrayed as a remarkable dancer with much flexibility, but also depicts Pepa's ability to manipulate the *majos'* desire through the unpredictable gestures. The phrase with distorted triple meter finally ends in the d minor chord is the same as the beginning of the first fandango scene. This harmonic and rhythmic arrangement symbolically anticipates Pepa's power in controlling men at the candlelight ball (Example 4-5).

Ve - oen - ti - tal - ar - te que - no - leal - mi - riz - te, hay - ya que - a - do - zar - te, Cual - si - no bi - se
such a charm lies over you, That on - ly to see - you, it is to a - dore you; For God made me
Ve - oen - ti - tal - ar - te que - no - leal - mi - riz - te, hay - ya que - a - do - zar - te, Cual - si - no bi - se
Such a charm lies over you, on - ly to see - you, is to a - dore you; For God made me

G. I V7 Ger Avil V7/bVII V7/bVII₄ bVII₅ bVII₃ V7M1 VI₄ V7M1 V7M1 VI₄ V7N V7N V7D

Modified fandango triplet rhythm;
the same harmony that begins the
candle ball scene

En ver - dad que hay que ad - mi - rar - te,
Real - ly, we must all ad - mire you!

Dios - dos, like - you.
Elos - dos, like - you.

VI7/8 V7/V B4 V7/M II

= Modified fandango triplet rhythm

Example 4-5. Granados, Goyescas, Tableau I Scene 2, mm. 51-60

Example 4-6. Granados, Goyescas, Tableau II Scene 1, mm.1-4

Pepa's power to control is further portrayed in the short duet of Pepa and Paquiro. Paquiro complains about Pepa demanding homage from him, yet his complaint is in vain. As the last two measures of Example 4-5 shows, the harmonic progression to B Major (V7/III → III in G Major) is stabilized when the *majas* confess to Pepa, "En verdad que hay que admirarte" (In truth one must admire you). Paquiro, however, cannot tolerate Pepa's power and shows disdain to Pepa, "Piden tus ojos esclavitud" (Your eyes demand slavery). At the same time, the B chord in Paquiro's statement is turned into the V of E Major (V7/E). As a result, Paquiro changes the *majas*' statement of admiration for Pepa in B Major (Example 4-5, last measure) as a dominant preparation for his criticism to Pepa in E Major (Example 4-7).

E: V₁₁ I₆
 4
 V₁₁ I₆

Example 4-7. Granados, Goyescas, Tableau I Scene 2, mm. 61-68

Although Paquiro attempts to keep Pepa under his control with this sudden shift of tonality, Pepa is able to resolve Paquiro's complaint as demonstrated when the dominant seventh of E Major resolves to the E Major tonic chord. She sings the E Major tonic note at a higher pitch, claiming that Paquiro's homage gives her "vida y salud" (life and health). Even though Paquiro states that "Ya tienes muchos en pos de tí" (Already you have many *majos* after you), Paquiro emphasizes the word "tí" (you) through

singing a leap of a sixth from B to G-sharp. This large leap suggests that despite Paquiro disdains (*desdeñoso*) of Pepa's queen-like, Paquiro has to acknowledge the strength and power that Pepa has.

After this short duet, the second part of the refrain from “Tirana del Trípil” is quoted in an unstable key area again to reflect Pepa’s enticing skill. The skill resembles that of Paquiro, indicating they are a good match for each other. As Example 4-8 reveals, although the intricate tonal progression roughly outlines a descending circle of fifths, this seemingly erratic descending progression symbolically represents Pepa and Paquiro as the masters of seduction.

Soprano: *Si sop. own!*

Alto: *Son los dos ga - lar - dos; [A fit!] They are both high - tem - pered, In - deed!*

Tenor: *Son los dos ga - lar - dos; They are both high - tem - pered,*

Bass: *Son los dos ga - lar - dos; los dos em - pa - re - jan, por - que - so a - se - me - jan. They're birds off a feath - er. Nice - ly match'd to - geth - er; They're birds off a feath - er.*

1st Bass: *Son los dos ga - lar - dos; They are both high - tem - pered, Well - matc'd to - geth - er; Birds of a feath - er.*

2nd Bass: *Cat*
marie.

Chords: C I6
4 V7 F M6 Fré⁶/iv V⁴₃ Bb Fré⁶/iv V7 I⁶₄ vi7 I⁴6 [B] V7 I6

Example 4-8. Granados, Goyescas, Tableau I Scene 2, mm. 69-76

According to the *majos* comment on Pepa and Paquiro in this example, “son los dos gallardos; los dos emparejan, porqué se asemejan” (They are both charming. They are a good match, because they resemble one another). Indeed, in the solo entrance music of Paquiro and Pepa in Tableau I, the key area becomes unstable once they pay compliment and tease with the *majos* and *majas*. The intricate harmonic progression for the second part of refrain from “Tirana del Trípili” further reinforces the seducing ability of these two *gallardos*.

In addition, the charm of Pepa and Paquiro is alluded by the candlelight ball dance rhythmic motive (Example 4-9). This dance rhythmic motive not only asserts their similarities with each other, but also defines their identity one more time. This dance motive appears near the end of Tableau I Scene 2, as the *majos* ans *majas* comment about the charm of Pepa and Paquiro.

Example 4-9. Granados, *Goyescas*, Tableau I Scene 2, mm. 224-227

As Example 4-9 reveals, after the *majas* comment on Paquiro's quality "No está él tampoco mal" (he is not so bad), a modified candlelight ball rhythmic pattern in V7/e articulates their comment, while the same modified candlelight ball rhythmic pattern in V7/d is used to articulate the *majos*' comment about Pepa "¡Con ella al cielo vás!" (With her you are going to heaven!) While the V7/e chord recalls the dominant seventh of E Major that Paquiro establishes for his conversation with Pepa in this scene (Example 4-7 first measure), the V7/d chord here foreshadows the opening of the candlelight ball scene beginning with a similar figuration (Example 4-6). When Pepa attempts to take

revenge on the aristocrats, the *majos* sing this rhythmic pattern again as a tragedy to assert their identity by praising the dancer's feet.

Although Paquiro betrays Pepa because of Rosario, Periquet designates Pepa to deal with Paquiro's infidelity at the candlelight ball, the place where Paquiro was first attracted to Rosario. After she notices that Fernando intends to bring Rosario over there for defending his honor, Pepa informs Fernando about the time of the candlelight ball and lets him visit the candlelight ball, using the motive from the second part of the refrain in "Tirana del Trípili" in B-flat Major, the tonal area of the *Pelele* scene in Tableau I Scene 1.

Papa (a Fernando)
Poco meno
(con sorna) (with slow emphasis) El bai - le es a las nuc - ve.
(with slow emphasis) Our ball's at nine this eve - ning.

Example 4-10. Granados, *Goyescas*, Tableau I Scene 3, mm.106-109

This motive is quoted several times in the previous scene. It first appears when the *majos* praise Pepa as a skillful dancer and Paquiro is a good match for her in Tableau I Scene 2 (Example 4-5 and Example 4-8). It appears again when Paquiro glorifies Rosario "que entre las bellas, descuella" (that among the beauties, she stands out) as Rosario first appears on stage in E-flat Major, a key area represents Paquiro's expression of love (Example 4-11).

que en - tre las be - llas, des - cue - lla!
Of all beau - ty, she's the rar - est!

Example 4-11. Granados, *Goyescas*, Tableau I Scene 2, mm. 136-137

To take her revenge, Pepa lets Paquiro fulfill his wish of inviting another woman to dance at the candlelight ball, but incites his rival, Fernando, to be present as well.

Pepa pretends boosting Fernando's self pride in front of the *majas*: "es un valiente capitán" (he is a brave captain!) in E-flat Major, the key area represents Paquiro's expression of love, with the modified thematic material that Paquiro sings to express his love for Rosario.

Pepa (a las majas)
(to the women)

!Es un valien - te ca - pi - tán!
This cap - tain, no cow-ard is he!

Eb: I₁₁ I₁₃ V₇/D

Example 4-12. Granados, *Goyescas*, Tableau I Scene 3, mm. 115-118

As the Example 4-12 reveals, although Pepa's statement hints at E-flat Major, the use of unique E-flat tonic chords, such as tonic eleventh chord and tonic thirteen chord, distort the stable E-flat Major sonority. In addition, the last measure of this statement suddenly shifts to the V7/D, thus further emphasizing the satirical tone of Pepa's statement. This demonstrates Pepa's ironic comment on Paquiro's behavior, as well as how Pepa entraps Fernando to visit the candlelight ball with Rosario. As soon as the aristocrats visit the candlelight ball, she can obtain the opportunity to prevail over Rosario in her own territory with her people, thus regaining her control over Paquiro.

Pepa Struggles with the Aristocratic Characters

As the imagined queen of the *majos* and *majas*, Pepa strives for revenge to retain her honor from Rosario and Fernando, whose presence causes disruption in her environment. To underscore Pepa's scheme of revenge, specific tonal areas and thematic material is used to foreshadow Pepa's revenge from Tableau I Scene 2. As discussed above the second part of the refrain from "Tirana del Trípili" for the *majos* and *majas* emphasizes Pepa and Paquiro. In Pepa's short duet with Paquiro, however, Paquiro shows disdain for Pepa's power, illustrated by the key of E Major. Pepa then vows her revenge with the same motive of "Tirana del Trípili" in E Major when Rosario sings this motive in Tableau I Scene 3. As Example 4-13 reveals, Pepa sings the countermelody with quintuplets, with the orchestral accompaniment playing the same configuration at the same time. These quintuplet rhythms are inherited from the piano suite. The complex rhythmic figurations for the orchestral accompaniment to match Pepa's vocal line simultaneously, it is kept intact. Moreover, the performance direction *colle voci* is added for the violin section, reinforcing the orchestral accompaniment should carefully follow the tempo and rhythm of the soloist. Pepa's vow of revenge is therefore reinforced by those quintuplets, which makes sure her voice can be heard while Rosario sings the melody of "Tirana del Trípili."

Pepa:

Poco poder el mio ha de ser, sino me adueño de esa mujer.
¡Y tenaz será mi empeño!

(Little power will I wield if I cannot prevail over this woman.
And I must be persistent!)

B. Si al - ber - your gó. som - bras tu eo - rá
If your heart har - bors shad - ows of
Pepa Po - co po - der el mi - o ha de ser, si - no me a-due - ño de e - sa mu - jer.
Quite un - a - vail - ing my pow - er must be. If o'er that wo - man I can't pre - vail.

B. zón, dee - llo no hay ra - - - zón.
doubt, 'Tis with - out good cause.
Firm te - naz se - rá mi em - - - pe - - - ño,
is my de - ter - mi - - - na - - - tion,

Example 4-13. Granados, Goyescas, Tableau I Scene 3, mm.34-41

Since Fernando becomes frustrated with Rosario adopting the *majas'* love game, the key of G is used as a sign for Fernando's frustration, which will eventually become a representation of Pepa's weapon in her revenge. Once Rosario asks Fernando “¿Porqué, Fernando, sigue dudando?” (Why, Fernando, do you continue to doubt me?), the music immediately leads back to a G augmented chord. Fernando's argument with Rosario lies in the key areas of G, B, and D from mm. 44-62, outlining a G Major triad, the tonic chord of Pepa's G Major key (Example 4-14).

E: V⁴/bVII bVI^{*} bIII^{*} FrE⁶/E bIII⁺ B: V₇ bVI $\frac{7}{7}$ II₂

(G+)

16 (added 7th) V₇ 16/4 V V₇ D: I VII₇/VI VI V₇

Example 4-14. Granados, *Goyescas*, Tableau I Scene 3, mm. 42-62

Once Fernando commands Rosario to visit the candlelight ball with him to prove his honor and Rosario's fidelity, Pepa immediately gets ready to take revenge, saying as an aside commentary: "Que se guarden allí, de mí. (Let them be wary there, of me). Pepa says in front of the *majos* and *majas* "Él la pone a dura prueba sin saber donde la lleva" (He sets her to difficult test without knowing how it will end) with the second part of the refrain from "Tirana del Trípili" in G Major (Example 3-15). Since this is motif that Pepa sings when she vows revenge for Rosario, the reappearance of the second part of the refrain from "Tirana del Trípili" in G Major confirms that Pepa is able to show her power and take her revenge.

Pno. Él la po - ne a du - ra prue - ba sin sa - ber don - de la lle - va....
Hard the test - ne a which he puts her, With - out know - ing where he takes her.

Example 4-15. Granados, Goyescas, Tableau I Scene 3, mm. 95-98

Pepa's statement (Example 4-16) is supported by her *majos* and *majas*: "Ya verán luego que eso es jugar con fuego" (Soon they will see they are playing with fire) with the same motif in G Major. Since the *majos* and *majas* know Pepa's power, they forebode that Rosario and Fernando will end up in tragedy at the candlelight ball.

Poco meno, con fuoco
SOP. Yo no so - sie - go, yo no so - sie - go vién-do - te de i - ra cié - go.
I can - not qui - et my fears dis-may-ing, Hearing the words you are say - ing.
ALTO Yo no so - sie - go, yo no so - sie - go has-ta a - ca - bar el jue - go.
I can - not qui - et my fears dis-may-ing, See-ing the game love is play - ing.
TENOR Ya ve - rán lue - go, ya ve - rán lue - go que e-so es ju - gar con fue - go.
We can't help say - ing, we can't help say-ing, Rash - ly with fire they are play - ing.
BASS Ya ve - rán lue - go, ya ve - rán lue - go que e-so es ju - gar con fue - go.
We can't help say - ing, we can't help say-ing, Rash - ly with fire they are play - ing.
SOP. Ya ve - rán lue - go, ya ve - rán lue - go que e-so es ju - gar con fue - go.
We can't help say - ing, we can't help say-ing, Rash - ly with fire they are play - ing.
ALTO Ya ve - rán lue - go, ya ve - rán lue - go que e-so es ju - gar con fue - go.
We can't help say - ing, we can't help say-ing, Rash - ly with fire they are play - ing.
TENOR Ya ve - rán lue - go, ya ve - rán lue - go co - mo a - ca - ba el jue - go.
We can't help say - ing, we can't help say-ing, That with fire they're play - ing.
BASS Ya ve - rán lue - go, ya ve - rán lue - go que e-so es ju - gar con fue - go.
We can't help say - ing, we can't help say-ing, Rash - ly with fire they're play - ing.
SOP. Ya ve - ran, ya ve - ran lue - go que e-so es ju - gar con fue - go.
We can't, we can't, can't help say-ing, That with fire they are play - ing.
Poco meno, con fuoco

Example 4-16. Granados, Goyescas, Tableau I Scene 3, mm. 99-105

After Fernando tells to Paquiro that he will visit the candlelight ball, three types of thematic materials coalesce for the return of the *Pelele* scene, indicating that the *majas* will ultimately prevail over Fernando (Example 4-17). The first type of thematic material is the *majas'* ostinato rhythmic pattern. This thematic idea is borrowed from Tableau I Scene 2, when the *majos* glorify Pepa during her entrance. In this instance, Periquet changes the text to “en este día gozo cual nunca quizás de la alegría” (In this day perhaps I enjoy pleasure which I have never enjoyed before), implying that the joy should have relationship with Pepa.

The modified motif from “Tirana del Trípili” is the second type of thematic material quoted (Example 4-17), as the *majos* glorify the importance of the *majas* in this country (campo). As mentioned, Pepa vows revenge using this motif in Tableau I Scene 3. This is also the motif that Pepa sings to announce the time of the candlelight ball to Fernando. All of these ideas imply that Fernando will become the *Pelele* for Pepa to exact her revenge on Rosario.

The third type, the theme from *tonadilla* “Las currutacas modestas,” appears in the violin section (Example 4-17). This “Las currutacas modestas” theme is first quoted in the first scene of the opera, in which the *majos* and *majas* praise the joy exudes in Madrid through practicing their *Pelele* love game. Although the theme relates to the D Major joyful atmosphere as it appears the first Tableau, it is also the theme constantly reiterated in B-flat Major throughout the argument between Fernando and the *majos* in Tableau II Scene 2. The quotation of “Las currutacas modestas” indicates that although the *Pelele* love game begins with a joyful atmosphere, the joy of this *Pelele* love game will end with an unexpected twist. This twist is justified by the upcoming argument at the

candlelight ball scene, in which Fernando will become the ill-fated *Pelele*. All these thematic quotations echo the assertion that “eso es jugar con fuego” (this is playing with fire) when Fernando insists on visiting the candlelight ball.

1) Majos' ostinato rhythmic pattern

2) modified 2nd part of refrain from "Tirana del Trippi"

3) thematic material from the tonadilla "Las cururucas modestas"

Example 4-17. Granados, Goyescas, Tableau I Scene 3, mm. 99-105

Setting the stage for Pepa to take revenge on Rosario, the candlelight ball scene begins with the triplet rhythm figuration discussed in Tableau I Scene 2. As mentioned, the modified fandango triplet dance rhythm since Tableau I Scene 2 is established as a thematic preparation for portraying how Pepa leads her *majos* and *majas* to assert their identity in this scene. In this passage, the fandango dance rhythm appears in its original form (Example 4-6).

The overall thematic and textual design for the beginning of the first candlelight ball scene of Tableau II emphasizes that the conflict between Pepa and Rosario is about the identity of the *majas*. While the dominant key is used as preparation for Pepa's entry solo, the *majos* and *majas* exalt Pepa as if cheering for a brilliant dancer. Similarly, in this first candlelight ball scene, the thematic ideas for the *majos* and *majas* are used to exalt the women dancers (bailadoras) as a preparation for Pepa's taunt to Rosario (Example 4-18).

Majos (a las bailadoras)
A Group of men (to the dancers)
TENORES

Siem - pre fué, lin - do el pié _____ que al bai - lar supo ha-blár, supo la - blár.
Dan - cing feet, Dain-ty and neat; Trim and chic, How they speak! How they speak!

poco g. più g. forte

Example 4-18. Granados, *Goyescas*, Tableau II Scene 1, *majos* and *majas* exalt the women dancers' feet, mm. 8-13

Pepa (aludiendo a Rosario)
(alluding to Rosario)

U - na gran da - ma gen - til tan - to qui - so on see - ing. life ver was
There was a grand daddy of rank, who to so on seeing life was

y - vió, que en un bai - le de can - dil se me - tió.
bent, That to a lan - tern - light - ed ball one night she went.

(sonriendo con mala intención)
(smiling ill-naturally)

Example 4-19. Granados, *Goyescas*, Tableau II Scene 1, Pepa's taunting statement, mm. 52-61

The statements in Examples 4-18 and 4-19 begin with the same melodic shape. The melody features four ascending notes that begin with the leading tone of d minor, and a turn-like sixteenth-note figure, adding Spanish flavor to the theme. As a result, praising

the dancers' feet becomes a metaphor for the strength of the *majas*, setting the scene for Pepa to taunt the high-born Rosario later. Periquet underscores the relationship between these two statements by using preterit tense. At first glance, the stage direction "a las bailadoras" (to the dancing women) in Example 4-18 seems to denote the *majos* and *majas* praising the dance happening on stage. Yet, the text "siempre fué lindo el pié que al bailar supo hablar" (It was always the lovely dancing foot knew how to speak) is in past tense, signifying that the dance in this scene arouses the *majos'* and *majas'* memories about a dance event in the past.' Similar grammatical rule apply in Pepa's taunting statement:

"Una gran dama gentil tanto quiso ver y vió, que en un baile de candil se metió"
(A Great Lady, wanted so much to see and [actually] saw it, that she put herself in the midst of the candlelight ball)

Again, the words "quiso" (wanted), "vió" (saw) and "se metió" (put herself) are all in the past tense, indicating Pepa's complaint about Rosario's past action of visiting the candlelight ball. We can also infer that the dainty dancing feet in this candlelight ball remind the *majos* and *majas* of the dance event Rosario once visited. The relationship of the two statements above reflects how the *majos* and *majas* support Pepa when she protests against the disturbance from the aristocrats. In addition, although Paquiro is attracted to Rosario, all the *majos* and *majas* believe that only a real *maja*'s dancing feet "supo hablar" (knew how to speak). The *majos* and *majas* praise the *majas'* dancing in the beginning of the scene as a way to bolster Pepa for her upcoming argument with Rosario.

Pepa's taunting statement shows she cares more her identity as a *maja* than about Rosario stealing Paquiro's attention. As the *majas* claim in the first scene of the

opera, “*majas y majos* son en toda ocasión modelos de passion” (*majas* and *majos*, on all occasions, are models of passion). Rosario’s visit to the candlelight ball intrudes on the territory of the *majos* and *majas*, and offends Pepa because Rosario takes away Paquiro’s attention from Pepa in such a location. Fernando’s behavior arouses the anger of all the *majos* and *majas* in Tableau II Scene 1, Pepa leads her *majos* and *majas* to taunt Rosario one more time at the end of the scene. While the thematic idea of Pepa’s taunting statement remains intact as in Example 4-19, here it appears in d minor, the same tonal center the *majas* and *majos* use to praise the dancers’ feet at the beginning of the candlelight ball. This arrangement shows that Pepa’s revenge on Rosario is supported by the *majos* and *majas*, since the aristocrats’ invasion of their candlelight ball is a matter of challenging their identity.

As the imagined queen of the people, Pepa has the power to control the argument at the candlelight ball. Tonal anticipation is created to foreshadow the power Pepa has manifested here since her first entrance in the opera. As mentioned on the analysis of Pepa’s first entrance, Pepa sings in D Phrygian descending scale, “veo a mis majos, veo a mis gente” (to see my majos, to see my people) during her entrance as the tonal area modulates to g minor. Coincidentally, the main keys in this scene (d minor → b-flat minor → e-flat minor → E-flat Major → d minor) underscore the essential notes that constitute a D Phrygian scale: D, B-flat, and E-flat. For this reason, the tonal arrangement and dramatic development in this scene conform to Pepa’s statement “veo a mis majos, veo a mi gente” (I see my majos, I see my people), because Pepa steers and controls the action of the *majos* and *majas* from the moment she appears in the opera.

In addition, Pepa's challenge to the nobles becomes the catalyst of the argument among Fernando, Paquiro, and other *majos* in the next scene, Tableau II Scene 2. Pepa leads the *majas* to taunt one more time with the same d minor phrase as at the beginning of the scene, in which the *majos* and *majas* praise the dainty dancing feet. They conclude this taunting statement with the word “¡Ole!” (Example 4-20), the same word the *majos* and *majas* used to cheer Pepa during her first entrance.

Papa.
U - na gran da - ma gen - til tan - to qui - so ver
There was a la - dy of rank, Who so on see - ing was

SOPRANO
U - na gran da - ma gen - til tan - to qui - so ver
There was a la - dy of rank, Who so on see - ing was

ALTO
U - na gran da - ma gen - til tan - to qui - so ver
There was a la - dy of rank, Who so on see - ing was

y vió, que en un bai-le de candil se mo - tió.
beat, That to a lanternlighted ball once she went.

y vió, que en un bai-le de candil se mo - tió.
beat, That to a lanternlighted ball once she went.

y vió, que en un bai-le de candil se mo - tió.
beat, That to a lanternlighted ball once she went.

(Todos) (All) ¡Ole! Buzas!

Example 4-20. Granados, *Goyescas*, Tableau II Scene 1, mm.103-117

The word “¡Ole!”, sung with such vehemence, reaffirms the identity of the majos in front of the nobles. This encourages Paquiro to warn Fernando about his attitude, “Si lo que os trajo no fué la danza, no hay aquí un majo que no se ofenda por vuestra chanza.” (If what brought you here was not the dance, there is not among us a *majo* not offended by your joke) in the beginning of the next scene (Example 4-21). Paquiro’s statement also has dance gesture as an affirmation of the identity of the *majos* and *majas* as well, such

as a rhythmic motif  at the end of Paquiro’s statement. This motif alludes to the ostinato of the first candlelight ball scene.



Example 4-21. Granados, Goyescas, Tableau II Scene 2, mm. 1-7

The tonal area reinforces that Pepa is determined to conclude the argument tragically. As mentioned above, Pepa ironically comments on Fernando’s decision to visit the candlelight ball, telling the *majas* “es un valiente capitán” (he is a brave captain!) in the key of E-flat Major. Yet, Pepa’s real intention is to eliminate Rosario’s only protection, Fernando, by inciting Paquiro to kill him. Therefore, in the second scene of the Tableau II, Paquiro attempts to “reprimiendo la amenza” (repress his animosity) to prevent a more serious argument: “creed que vuestro intent lamento” (Believe me that I regret your attempt) in E-flat Major. Pepa, however, does the opposite by continuously provoking the two men’s anger by sarcastically saying “¡Verdad que

bravos son!" (How truly brave you are!) within the E-flat Major established by Paquiro. Changes from E-flat into the root of the French sixth chord in the key of G are followed by the *majas'* support and repeat Pepa's statement "¡Bravos son!" in a D Major chord, the dominant of g minor. Pulling the tonality back to G signifies Pepa's desire to turn this argument into a tragic conclusion (Example 4-22).

Piano:

- Plù lento
- Eb: IV
- VI7 ii6 I6 vii6 vi6 V₆ V7

Soprano: Pepa (aparte a Paquiro) (aside to Paquiro)

Ver-dad que bra-vos
See how their an-ger

Cre-ed que vues-tro in-ten-to la-men-to.
Be-lieve me, I re-gret your in - ten - tion.

Piano:

a tempo

Rosario (a Fernando) (to Fernando)

Recitativo, quasi Allegretto

Por Dios, ten com-pa-sión!
For Heav-en's sake, re - frain!

(Siempre con la misma Fernando)
(still smiling)

Lain - vi - ta -
You gave - an

Vocals:

Soprano: ¡Bra - - vos son!
Commentando aparte: (commentando aparte)

ALTO: Brave they are!

TENOR: Brave they are!

BASS: Brave they are!

Chorus: ¡Bra - - vos son!
a tempo
poco rall.

Recitativo, quasi Allegretto
(quartette cordes)

Fre⁺⁶/g

V/g

Example 4-22. Granados, *Goyescas*, Tableau II Scene 2, mm. 12-18

Once Pepa provokes the argument between Fernando and Paquiro, the *majos* and *majas* foreshadow that “por fin parece que el caso van a zanjar d e modo tragic acaso” (at last it seems that they will settle this tragically), and the words “tragic acaso” end with the V-I progression in G Major, a key representing Pepa’s position of power.

Example 4-23. Granados, *Goyescas*, Tableau II Scene 2, mm. 30-32

When the text hints that Fernando must win Rosario’s love with his life, the music stays in the G key area from measure 35 to 36, with the following text:

Pepa:

un capitán que aquí trae su amor.
(A capitan who brings his lover to here)

Majas (Soprano):

No hay más salida que conquistarla con la vida!
(This is no solution but to conquest her with life)

Majos (Tenor):

No hay más salida que resolverlas con la vida.
(This is no solution but to resolve these arguments with life)

As the text shows, the *majos* and *majas* foreshadow that one must conquer Rosario and must resolve these arguments with life. Pepa mentions “un capitán” in her phrase, while the music stays in the key area of G. This textual and tonal pattern becomes a warning

for Fernando. Using the key area of G suggests that Pepa provokes Fernando's anger, which ultimately leads to his death.

To further reinforce Pepa's influence over Fernando's actions, at the climax of the argument, Fernando sings a theme that alludes to a G Phrygian scale as he boasts in front of the *majos* for the last time before a duel with Paquiro is arranged.

Example 4-24. Granados, *Goyescas*, Tableau II Scene 2, mm. 78-80

This G Phrygian scale appears after Pepa says disdainfully “¡Ya es suponer que nos fuesen a vencer!” (That is to assume that he was going to defeat us). Most importantly, the theme Fernando sings in his boasting statement is derived from the *majos'* comment “siempre fué lindo el pié que al bailar supo hablar,” as they use the dancing feet to reinforce their identity. The thematic and tonal center arrangement suggests that Fernando criticizes the *majos* as dandies dance and flirt, but have no manly courage. This statement angers the *majos*. Thus, the *majos* (tenor) are arranged to sing the same G Phrygian theme as Fernando simultaneously, “ni un *majo* aquí podría tener paciencia ya” (not even a *majo* here could have such patience). All this anger and confusion results in a duel between Fernando and Paquiro and leads to Fernando's death. Most important, this G Phrygian is also the tonal area of the next scene, in which Pepa is exalted by the *majos* and *majas* for leading them to prevail over the aristocrats.

Pepa's Identity as a *Maja*

As discussed above, specific dance gestures are always used to metaphorically present Pepa's identity as a *maja*. During Pepa's entrance in Tableau I Scene 2, the chorus is assigned to cheer Pepa as a dancer. With the similar use of dance metaphors, Pepa succeeds in guiding the *majas* to take revenge on the aristocratic characters with her in Tableau II Scene 2 leads the *majas* to perform a brilliant dance. In the last scene of the Tableau II, the fandango finale, the chorus uses the metaphors of dance to affirm the *majas'* identiy.

In addition to dance gestures, the same tonal structure used in Pepa's entrance reappears for the *majos* and *majas* to celebrate Pepa's success in deriding the aristocratic characters. While D Major is used as dominant preparation for Pepa's G-Major entrance in Tableau I Scene 2, here, the same D Major to G Major progression is used to underscore the identity of the *majas* and exalt their bravery in prevailing over the aristocrats. This scene begins in D major with twelve measures of no singing. Once the *majos* say “¡Que cosas dice a veces un pié!” (What things sometimes a dancing foot can say!), the D chord shifts its function as the dominant of G. The D chord then is followed by the dominant thirteenth of G Major, lasting for five measures with the following text:

Majas (Alto) ¡Esto es Madrid y majeza, donaire, sal y guapeza! ¡Olé!
(This is Madrid and majeza,⁶ charm, salt and beauty! Olé!)

Majos (Tenor) ¡Olé!

⁶ The unique quality of the *majos* and *majas*. According to Michael P. Thompson, *majeza* “is historically associated with the figure of the *majo* (and female *maja*) as representatives of the popular culture of Madrid in the eighteenth and nineteenth centuries, as portrayed dramatically by Ramón de la Cruz and pictorially by Goya.” See Michael P. Thompson, *Performing Spanishness: History, Cultural Identity and Censorship in the Theatre of José María Rodríguez Méndez* (Bristol, UK: Intellect, 2007), 149.

Majas (Soprano) ¡Esto es Madrid y majeza! ¡Olé! (This is Madrid and majeza! Olé!)

The D-Major dance section becomes the dominant preparation for the *majos* and *majas* to assert Madrid as their land and affirm their identity (Example 4-25).

Example 4-25. Granados, *Goyescas*, Tableau II Scene 3, mm. 1-18

The dance represents the essence of *majeza* that contributes to the charm of Madrid.

Thus a unique textural structure is used to reinforce this message. A short melodic phrase building on a dactylic rhythmic pattern DDD is first presented by the bass voice, and then imitated in turn by the alto and soprano. Once the female voices enter, they reiterate “Esto es Madrid y majeza” (This is Madrid and *majeza*) with the same dactylic rhythm pattern derived from the basses’ phrase “¡Que cosas dice a veces un pie!” (What thing sometimes a dancing foot can say!) With the gradual thickening of texture, the overall sonic effect intensifies the exaltation of Madrid and *majeza*. Once the female

voices sing the word “Madrid,” the male voices sing the word “¡Ole!” at each beat while the *majas* repeat the phrase “Esto es Madrid y majeza.” Finally, all the *majos* and *majas* join together, exclaiming the word “¡Ole!” on each beat, cumulating to *fortississimo*. With all the dance idioms, the exaltation of the *majos* and *majas* asserting of their identity, the opening of the fandango finale establishes a strong foundation for the *majos* to glorify the *majas* in the approaching G-Major section. This tonal arrangement therefore reinforces the *majas*, who are the embodiment of *majeza* and represent the essence of Madrid.

The *majas*’ phrase (alto) “donaire, sal y guapeza” further specifies that the approaching section in the key area of G is about praising the *majas* like Pepa as the model of *majeza*. When Pepa resumes the fandango at the end of Tableau II Scene 2, she says that “Así que el baile empieza, si hay donaire, hasta el aire se impregna de majeza” (Thus the dance begins, and there is grace; even the air is impregnated with *majeza*). The “donaire” (grace) mentioned by the *majas* refers to the dance that resumes under Pepa’s announcement. *Sal*, as mentioned, is the charming quality of the *majas*. Since the *majos* claim that Pepa carries more *sal* than the entire sea, Pepa is a significant character contributing to the *majeza* in Madrid. Lastly, the word *guapeza* denotes a good-looking style of dress, and also signifies one’s bravery, courage and resolution in danger.⁷ Since Pepa successfully takes revenge on the high-born Rosario and guides Paquiro to fight against Fernando’s bullying, her courage deserves respect from the *majos* and *majas*, particularly because she is not a woman with high social

⁷ Real Academia Española, “Guapeza” in *Diccionario de la lengua española*, 22nd ed. (Madrid: Editorial Espasa Calpe, 2001), accessed Nov 7, 2011, http://buscon.rae.es/draE/SrvltConsulta?TIPO_BUS=3&LEMA=guapeza.

status. As the forthcoming music and text in this scene portrays, Pepa represents the collective honor of the *majos* and *majas*.

Since Pepa prevails over the aristocrats in the previous scenes as a dancer leading her *majas* to an electrified dance, the *majos* exalt Pepa and the *majas* with the dance-related text and gestures from the previous scene. The following text is the *majos'* statement in the key of G section after the D Major dominant preparatory section.

All the *majos* (tenor and bass):

Jamás gozó quien no bailó. Jamás bailar ví yo, cual hoy aquí se vió.
(Never enjoyed those who did not dance. I have never seen such dance like one here today).

[A las bailadoras] (to the women dancers)

Tenor: En viéndote esos piés, poco importa ya morir después.
(In seeing your dancing feet, it does not matter to die afterward).
Bass: Un majo es siervo fiel de esos pies
(A *majo* is a faithful servant of those feet)

Tenor: ¡Pepa! ¡Venga ese cantar! ¡Que bien se hace esperar!
(Pepa! Come, sing! We've waited long!)
Bass: ¡Pepa! ¡Venga el cantar, el cantar!
(Pepa! Come for the singing, the singing!)

The phrases “Jamás gozó quien no bailó. Jamás bailar ví yo, cual hoy aquí se vió” is in past tense, signifying the dance they have just seen. In this instance, the *majos* compliment Pepa and the *majas* for courage in prevailing over the aristocrats with dance metaphors. The *majos* who observe, or “dance” with the *majas* during the conflict enjoy experiencing the *sal* the *majas* exude. They claim they “never enjoyed those who did not dance.” The *majas’* brave action asserts their strong identity in front of the aristocrats. As a result, the *majos* pay homage to the *majas* that “in seeing your dancing feet, it does not matter to die afterward.” Furthermore, the stage direction “talón” ([dancing with] the heel) was added in the orchestral manuscript, when the *majos* say

heartily “never have I seen such a dance as today’s.” This phrase also contains the most intense castanet rhythm in the whole scene. As a result, the music, text and stage direction implies how the *majos* seeing Pepa led the *majas* to prevail over the aristocrats as if they watch a brilliant dance that they have never seen. This arrangement therefore echoes the *majos*’ first statement in this scene, “¡Que cosas dice a veces un pie” (What things sometimes a dancing foot can say!).

Allegro muy ritmado
§ D'un rythme bien sur; invariable depuis le commencement jusqu'à la fin

[La segunda vez se suprime el coro y solista]

Tenor: Ja - más go - zó quien no bai - lo,
Who nev - er danced a meas - ure, O!

Bass: Ja - más go - zó quien no bai - lo,
Who nev - er danced a meas - ure, O!

Tenor: Allegro muy ritmado
subito p

Tenor: quién no bai - lo.
Never has known, Ja - más, ja - más bai - lar,
nev - er, no nev - er has

Bass: quién no bai - lo.
Never has known, Ja - más, ja - más bai - lar,
nev - er, no nev - er has

Tenor: bai - lar vi yo, cual hoy a -
known pleas ure, O! cual I've seen
Bass: bai - lar vi yo, cual hoy a -
known pleas ure, O! cual I've seen

Piano: *crescendo sempre*

Example 4-26. Granados, *Goyescas*, Tableau II Scene 3, mm.19-48

With Periquet's text, the new metric and tonal design in this G-key section also reflects how Pepa leads the *majas* to prevail over the aristocrats. First, the rhythmic sense is intensified by switching the meter from 3/4 to 3/8, and changing the tempo marking from Allegro moderato to Allegro assai.⁸ The intensified dance, therefore, reflects the *majo*'s excitement on seeing how the *majas* support Pepa to challenge the aristocratic characters. Second, even though the one-sharp key signature in this section signifies G Major, the G Phrygian sounding is used in a G-Major section by adding the accidentals A-flat, B-flat and E-flat. With the added castanets and guitar for this G Major section in G Phrygian sonority, the *majeza* of Pepa and the *majas* is enhanced musically.

To highlight Pepa among all the *majas*, Granados revised the orchestration to prepare the *majos*'s exaltation of Pepa's name. Before the *majos* exalt Pepa's name, the texture of the orchestration is comparatively thin. Even though the brass instruments are originally arranged to accompany the majos singing that "Jamás bailar ví yo, cual hoy aquí se vió" (Never have I seen such dance like this at here today), as the orchestral manuscript reveals, most of the music is deleted from brass section (19 measures total) before Pepa's name is called out. Once the *majos* exclaim Pepa's name, the brass section joins the full orchestra to articulate Pepa's name. The orchestral texture is reduced to emphasize Pepa's name (Example 4-27)

⁸ The tempo markings mention here are based on the orchestral manuscript. Even though the tempo markings in the published vocal-piano score are different from the orchestral manuscript, they also reflect the intensification of rhythm. While the D major section has the tempo marking *Allegro*, Granados switched it to *Allegro muy ritmado* (*Allegro, very rhythmical*) for this new section in G.

A30

Picc.

Fl.

Ob.

E-H.

Cl.

B-cl.

Mw.

Horns

C

Tpt. (C)

Frb.

Tuba

Timp.

Gtr.

Perc.

Viol.

Vcl.

C. B.

- 130 -

**Crossed out Brass Section in
Granados's Orchestral
manuscript**

**Brass tutti when Pepa's
name is called out**

Example 4-27. Granados, *Goyescas*, Tableau II Scene 3, mm. 49-53

In addition to modifying the orchestration, specific harmony and dance gestures reinforced Pepa as the exemplar of the *maja*. Once Pepa's name is called out, the *majos* sing the bVI chord in G, the E-flat chord for highlighting Pepa's name. This E-flat chord corresponds to the tonal center of the chorus section in the song "La *maja* si es que ha de ser" (If *maja* is what she ought to be) a song that the *majos* and *majas* invited Pepa to join eight measures later. Therefore, an E-flat harmony and tonal center is used to indicate that this song is specifically for Pepa. Furthermore, the *majos* and *majas* applaud Pepa with similar gestures at her first entrance in Tableau I Scene 2. As the *majos* and *majas* invite Pepa to have a song (*¡Venga ese cantar!*), a stage direction, "jaleando," at mm. 56 (animating the dancer by clapping hands) is included as the *majas* exclaims "¡Ole!"¹ This is the same gesture (jaleando a Pepa) used when the *majos* and *majas* cheer Pepa's first entrance. In short, all this musical arrangement underscores that Pepa is the exemplar of the *majas*.

The text of the song "La *maja* si es que ha de ser" in this scene epitomizes how a *maja* should behave, and also affirms that Pepa's action illustrates what a real *maja* should be. Here is the text of the song "La *maja* si es que ha de ser."

Text	Translation
La <i>maja</i> si es que ha de ser, Conforme Dios lo mandó	<i>Maja</i> is what she ought to be, According to what God mandated
Tres cosas ha de saber: Arrancar moños, querer, y olvidar al que olvidó.	Three things she must know: To pull hair, to love, and to forget he who forgets her!
La <i>maja</i> si es que ha de ser.	<i>Maja</i> is what she ought to be.

¹ This gesture is given in the G. Schirmer edition of piano-vocal score, even though it was misspelled as *alejandro*. The original piano-vocal manuscript, which is now preserved in the Hispanic Society of America, has the correct spelling.

The phrase “arrancar moños, querer, y olvidar al que olvidó” (To pull hair, to love, and to forget he who forgets her!) recapitulates Pepa’s behavior as an exemplar *maja*. She loves Paquiro, fights with Rosario for Paquiro, but takes Paquiro’s rejection lightly and resumes the candlelight ball to forget Paquiro’s infidelity. Pepa, therefore, embodies the *majas’* love attitude. The chorus also articulates every statement of the soloist with phrases such as “Viva la gracia, ¡Ole!” (Long live the gracebravo!); “¡Muy bien, muy bien, por ese pié” (Very good, for this dancing foot!). With the text connects the dancing foot with the identity of a *maja*, Periquet relating dance as the symbol of the identity of the *maja*, at the same time their love attitude. Praising the dancing feet is therefore a metaphorical exaltation of the quality of a *maja*. The word “gracia” can be denoted in both literally and metaphorically. Literally, it expresses the gracefulness of the dance. Metaphorically, it can be interpreted as Pepa’s acceptance or forgiveness of Paquiro’s infidelity, and also Pepa’s virtue.

Rosario as the Antithesis of Pepa

To underscore the significance of Pepa in Tableau II, tonal structures and motives are used to portray Rosario as her antithesis in Tableau III. Although Pepa does not sing in Tableau III, the tonal areas and motives are recapitulated from the previous scenes to underscore the devastating consequence of Rosario imitating the *majas’* love attitude. After Fernando is mortally wounded by Paquiro at the end of Tableau III, Scene 2, Scene 3 begins with a dramatic quintuplet rhythm in orchestral introduction.

1 Animato e drammatico Lento

5

6 Animato

Red bracket = theme of love Blue bracket = theme modified from Granados's tonadilla "La maja dolor dolorosa (I)"

Example 4-28. Granados, Goyescas, Tableau III Scene 3, mm. 1-11

This quintuplet rhythmic pattern (Example 4-28) recalls the one discussed in Tableau I Scene 3 (Example 4-13). The example illustrates how the quintuplet rhythm is used to enhance Pepa's vows for revenge as she strives to regain Paquiro's attention. This is not the first time this quintuplet rhythm appears. It first appears in the *Pelele* scene, as the *majas* express their gratitude for Paquiro's amorous compliment to enhance the coquettish character of the *majas*. This rhythmic pattern reinforces how the *majas* attempt to use their alluring power to control the *majos*. This quintuplet rhythmic pattern is also used in Tableau I Scene 3 to represent Rosario imitating the *majas'* love attitude (Example 4-29). Rosario sings this quintuplet rhythm as she attempts to convince Fernando of her faithfulness: "Yo en tí cifro mi bien entero, y de amor muero" (In you I entrust my entire being, and I die of love). Granados's expression "con pasión española" (with Spanish fervor) further emphasizes Rosario's attempt to imitate the *majas'* love game of *Pelele* to captivate Fernando.

Rosario (Con pasión española)
(with Spanish fervor)

Fernando

Yo en tí ci - fro mi bien en - te - ro,
Lost is my being in thine own be - ing,

; O - ja - lá, con nues - tro a - mor
Oh, may it be by our love!

¡Si aún bailo
If once you

Example 4-29. Granados, *Goyescas*, Tableau I Scene 3, mm. 73-77

This quintuplet rhythmic reappears when Fernando is dying in Rosario's arms in the last scene of the opera. Granados describes this opening motif in this way:

“El tema que fue de amor y ahora aparece con toda fuerza y en el registro grave del piano.”

(It was the theme of love, and now it appears with great force and in the grave register of the piano)²

The forceful and grave expression of the love theme here represents the fateful consequences of Rosario trying to imitate the *majas'* love attitude. Example 4-29 shows that the motive appears two times. The first time (mm. 1) in b-flat minor (mm. 1), the tonic minor of the *Pelele* game scene. The second time is in e-flat minor (mm. 6), the tonic minor of Paquiro's expression of love. As a result, Rosario's imitation of the *majas'* love attitude causes Fernando becomes an ill-fate *Pelele*, who is defeated by Paquiro.

In addition to the quintuplet rhythm, the Lento sections that alternate with this “theme of love” in Example 4-28 further reinforce that Fernando's tragic death is caused by Rosario's imitation of the *majas'* love attitude. The descending motifs in these Lento come from the motif from Granados's *tonadilla* “La maja dolorosa” (the sorrowful *maja*)

² This explanation is given in Granados's program note for his own performance of the piano version “El amor y la muerte” at the Academia Granados, May 1915. It is now preserved in the *Museu de la Música*. The program note is also transcribed and translated by Douglas Riva, “The *Goyescas* for Piano by Enrique Granados: A Critical Edition” (PhD diss., New York University, 1982), 366.

in a modified version (Example 4-30). Although this is a *tonadilla* about a *maja* mourning about the death of her *majo*, Granados recontextualized the theme for the high-born Duchess Rosario to mourn Fernando's death. This arrangement shows Granados's intention to indicate the tragic result of a noble woman imitating the *Pelele* love game.



Example 4-30. Granados, *tonadilla* “La maja dolorosa (I),” mm.8-12.

Most important, the key of G is also used to contrast Pepa's queen-like status among the *majas* with the consequence of Rosario's imitating the love attitude of *majas*. Table 4-1 juxtaposes Pepa's queen-like entrance statement in Tableau I Scene 2 with Rosario's lament at the end of the opera. Although both statements have similar tonal structures and mainly stay in the key of G, their contexts are against each other. Pepa's statement reveals that many *majos* support her as their imagined queen; while Rosario mourns that she loses the only man she pursued alone onstage. Granados's plan to juxtaposing Rosario's lament with Pepa's queen-like entrance can be justified by analyzing how the piece “El amor y la muerte” from the piano suite is rearranged for this purpose. Twelve measures are cut from the piano version of “El amor y la muerte” that modulates to e minor, b minor and D Major (mm. 147-158 of the piano piece). As a result, Rosario's statement is centered on G Major, and Granados is able to link the two characters who practice the *majas*' love attitude but with different consequences.

Table 4-1. Comparison of the G Major sections in relation to Pepa and Rosario

Pepa	Keys	Rosario	Keys
Si reina ya coronada viniese hoy, no fuera más aclamada de lo que soy	G	Mudo ahora... y el rostro herito: ¡Muerto! ¡Muerto! ¡Perdí, Dios santo, todo el encanto de que fuí en pos. ¡Amor! ¡Amor! ¡Amor! Por siempre adios ...	G
Al veros palpito alegremete (the <i>majos</i> and <i>majas</i> are playing <i>Pelele</i> game)	Bb	Es la vida un cautiverio...	G
Veo a mis majos, veo a mi gente	g, ends in G Major chord	Mas la muerte...La muerte... ¡Oh! ¡Misterio! ¡Oh! (Eb is Paquiro's expression of love, particularly toward Rosario) Orchestral music (With Granados's performance direction: desplómase junto al cuerpo de Fernando)	G → V9/V → ii4/2/V bVI/ G or VI/g(Eb) → g
The majos and majas invite Pepa as their friend to join in their <i>Pelele</i> game. The <i>Pelele</i> motif appears in G Major	G	On stage alone, with Granados's direction "She collapses on Fernando's body"	g

Granados's method of drawing a parallel between Rosario's expression of love and the love attitude of the *maja* can be also traced from Rosario's phrase "¡Amor! ¡Amor! Por siempre adios. . ." (Love! Love! Goodbye forever!) in this coda of the opera. The music for this phrase is recapitulated from Rosario' solo scene in Tableau III Scene 1(Example 4-31). This is a scene inherited from the fourth piece of the original piano suite, "La Maja y el Ruiseñor" (the *Maja* and the Nightingale). The title reflects Granados's scheme for recontextulizing this piano piece to correlate Rosario as a *maja*.

Example 4-31. Granados, *Goyescas*, Tableau III Scene 1, mm. 53-63

Furthermore, this recapitulated portion of music is about Rosario falls into rapture of her own fantasy of love. As Example 4-32 reveals, this passage features with the four sixteenth-note turns-like figurations that create the sonority resemble the quintuplets rhythm mentioned above. The turn-like figuration also recalls the phrase “siempre fué lindo el pié” in the first candlelight ball scene, in which the *majas* dancing feet captivate the *majos*. With the Phrygian sonority of this section and Granados’s expression marking “con éxtasis” (with fantasy), Granados’s music enhances the idea that Rosario indulges in the *maja*’s culture, particularly their love attitude.

The recapitulation of the music from “La Maja and the Nightingale” in the coda symbolizes Rosario’s reminiscence of her love adventure and how she captivates her men as if she is a *maja* (Example 4-32). As this portion of music is recapitulated for the coda of the opera, most of the features from that passage are retained, such as the turn-like figuration and the Phrygian sonority. Rosario’s exclamation “¡Amor!” is also retained. Nonetheless, slight modifications of this borrowed passage are made for this coda. First, the original F-sharp Major passage is transformed into G Major in this coda,

correlating Rosario's expression of love to Pepa's G Major queen-like entrance. This key represents Rosario's imitation of Pepa's manner of captivating the *majos*. Second, the arpeggiated pattern of the orchestral accompaniment in the "The Maja and the Nightingale" scene changes to a syncopated rhythm. This syncopated rhythm only appears in this scene when Fernando utters his last words to Rosario (Example 4-33). This arrangement expresses the idea that Rosario's imitation of the *majas*' love attitude causes Fernando's doom. Third, an expression marking "felicità nel dolore" (happiness in sorrow) is put right before Rosario exclaims "¡Amor!" This marking therefore represents that the *majas*' love attitude entices Rosario, yet this manner eventually causes her to suffer because it condemns Fernando to death.

Example 4-32. Granados, Goyescas, Tableau III Scene I, mm. 130-170

Example 4-33. Granados, *Goyescas*, Tableau III scene 3, Fernando utters his last farewell to Rosario, mm. 75-84

As Rosario returns to reality after her last reminiscence of *majas'* love attitude she indulges, she realizes her life is full of captivity, as her statement “es la vida un cautiverio” reveals. By contrast, Pepa’s practice of the *Pelele* love game wins her acclaim. The music for Pepa’s entrance (Table 4-1) momentarily modulates to B-flat Major. This modulation represents Pepa looking forward to joining the *Pelele* game with her *majos* and *majas*. As her fellow *majos* and *majas* welcome Pepa to join their *Pelele* game, the rhythmic motif of the *Pelele* game immediately reappears in G Major, a key that represents Pepa’s queen-like power. This is an acknowledgement of Pepa’s skill in playing this *Pelele* love game. As the *Pelele*-scene music returns at the end of Tableau I Scene 3 for the last time in the opera, all the *majos* and *majas* say “la sangre *maja* enciende; ¡Y surge así el amor, el que sus redes tiende, y de la vida es lo major!” (The blood of *majas* turns you on; love spouts forth and casts its net, the best of life!) Love “casts its net” for the *majos* and *majas* to enjoy the *Pelele* love game, which is essential

for them to enjoy their life. This consequence is different from Rosario's. Rosario laments her life as Fernando dies as an ill-fated *Pelele*.

Granados's use of g minor in both statements from Pepa and Rosario also served the purpose of comparing and contrasting their consequences of practicing the *Pelele* love game. Both statements of Pepa and Rosario modulate to g minor for a while. The g minor in Pepa's statement, with the text "veo a mis majos, veo a mis gente" (To see my majos, to see my people), relates to Paquiro's infidelity. First, as Paquiro flirts with the *majas* in the *Pelele* scene, the *majos* warn Paquiro: "más hoy en jaleo no ha entrado con buen pie" (but Paquiro has not started off on the right foot today), with the tonality momentarily modulating to g minor. This statement implies that Paquiro is unlucky in love. As Paquiro expresses his passion to Rosario in E-flat Major with the complete refrain "Tirana del Trípili," the music temporarily modulates to g minor. All of these g minor tonal progressions in relation to Paquiro's flirtation with other women explain the sudden modulation to g minor. Yet, right after the word "gente," the music immediately modulates back to Pepa's "queen-like" tonal area of G Major, indicating Pepa will regain her control of Paquiro through the support of her *majos* and *majas*. In contrast, Rosario's lament statement never modulates back to the G Major again. When Rosario sings "mas la muerte..."(more so in death), the G Major tonal center becomes distracted. Suddenly, Rosario says "¡Oh! ¡Misterio!" (Oh! Mystery!) with notes constructing a E-flat Major chord, representing her last last reminiscence of Paquiro's attention. This E-flat Major chord eventually becomes the submediant chord in g minor. With Granados's stage direction "Desplómase junto al cuerpo de Fernando" (Rosario falls prostrate over Fernando's body), the orchestral postlude concludes the opera with

funeral bell sonority. Despite this modulation from G Major to g minor, the last three measure of the orchestral postlude conclude the opera in G Major, signifying Pepa's success in prevailing over Rosario. This is the ultimate glory of the *majas*.

In this Chapter, I have shown how Pepa is portrayed as the imagined queen of her *majos* through dance gestures and tonal preparation for her first entrance. Specific tonal structures are arranged to portray how Pepa takes revenge on Rosario and dominates Fernando in the candlelight ball scenes. Since Pepa's success in prevailing over the aristocrats has symbolic importance in strengthening the *majas'* identity, the tonal progression used to portray Pepa's entrance is recapitulated when the *majos* and *majas* celebrate her success in the fandango-ball finale. Lastly, to reinforce the difference between Pepa as a genuine *maja* and Rosario's mere imitation of the *majas'* culture and love attitude, the opera ends in the key of G to symbolically represent Rosario as the antithesis of Pepa . While Pepa is portrayed as a queen during her G-Major entrance statement, the key of G is recapitulated at the end of the opera, when Rosario laments on stage alone.

While intricate tonal and thematic structure portray how Pepa takes revenge on Rosario, specific tonal progressions portray the confrontation of Fernando and Paquiro, the two major male characters in the opera *Goyescas*. In Chapter 5, I show how tonal and thematic structures are used to represent Paquiro's influence over Fernando's action.

CHAPTER 5
FROM LOVE CONFLICT TO CLASS CONFLICT: THE CONFRONTATION BETWEEN
PAQUIRO AND FERNANDO

At the end of Tableau III Scene 2, Paquiro mortally wounds his rival Fernando. As a member of the commoners, Paquiro would not be expected to have the strength to kill a Captain of the Royal Guard with formal military training. This fateful encounter is seemingly the result of a love conflict that started in Tableau I Scene 3, when Paquiro flirted with Rosario, who seemed to be out of her environment. This conflict is intensified in the Tableau 2, where Fernando's personal adversity to Paquiro arises during the *baile de candil*, the territory of the *majos* and *majas*, which arouses everybody's anger. In that scene, the *majos* and *majas* make the following prophetic comment, “*majos con usías no se deben juntos ver pues siempre acaban mal. Ya verá este usía si es que en pos de guerra va, que aquí, sólo está.*” (*majos* and the lordships should not be seen together, for it always ends badly. Soon this nobleman will see that if it is war he pursues, his will is alone.) His action provokes the *majos* and *majas* to support Paquiro's protest against Fernando. Paquiro, as a *majo* and bullfighter, ultimately kills Fernando to retain his honor as a *majo*.

In this chapter, I argue that Granados and Periquet transformed the love conflict between Paquiro and Fernando into a symbol for class struggle through tonal structure and text design. On the surface, the conflict between Paquiro and Fernando is a result of their love of the same woman, Rosario. But tonal structures and text design in the *Pelele* game scene and candlelight ball scene reinforce the idea of a dominating love attitude of the *majos* and *majas* as the essence of Madrid, the symbol for Spanish cultural identity.

The Love Attitude of the *Majos*

To turn the love conflict between Fernando and Paquiro into a symbol of class conflict, different attitudes of love are established to differentiate the upper and lower classes men. In the world of the *majos* and *majas*, the *majos* endeavor to please their *majas*, yet very often the love relationships between the *majos* and *majas* are not absolutely sincere. This attitude is different from the Captain of Royal Guard Fernando, who seeks a serious love relationship with Rosario, ostensibly under the rules of chivalry. When Paquiro attempts to seduce Rosario, Fernando fights for the only woman he pursues. This conflict between the two different classes of men is induced by jealousy, rivalry, and honor. To turn this love conflict into a symbol of class struggle, tonal structure and text are established at the beginning of the opera. These designs are used to show how the aristocrats eventually succumbed to the culture of *majos* and *majas*.

The tonal structure established for the *Pelele* game in Tableau I Scene 1 reflects the flirtatious and deceptive love attitude of *majos*. The scene begins in D Major as in the orchestral prelude. Unexpectedly, while the dominant seventh chord is about to resolve to the tonic chord of D Major in the fifth measure, the tonality suddenly shifts from D Major to B-flat Major through chromatic modulation with the deceptive cadence V-bVI.¹ Once the music modulates to B-flat, with the stage direction “manteando al *Pelele*” (tossing the *Pelele*), the *majas* (sopranos) state the central theme of the opera, “que por amar vendrá a dar en *Pelele* quien fíe y no vele” (he who trusts in love without

¹ Once again, I am thankful for Prof. Silvio dos Santos for pointing out the deceptive sonic effect created for the *Pelele* scene through deceptive cadence. This observation is vital for me to notice how Granados reinforces the idea of “tossing the *pelele*,” and how Granados signifies Fernando as a *pelele* in Tableau I Scene 3 through tonal structure.

being careful will end up like a *Pelele*). This game of tossing a *Pelele* (mannequin) metaphorically warns how a *majo* should be careful of his love attitude. If men trust in love too blindly or too seriously, they will ultimately fall under the control of the women like mannequins being tossed up and down (Example 5-1).

Escena 1a
Scene I

Fermo (with strong rhythm)

"El Pelele,"
a tempo

D:V7 bVI

Bb: |

Example 5-1. Granados, *Goyescas*, Tableau 1 Scene 1, mm.1-5

Modulation by means of deceptive cadence is a device for emphasizing this warning of love attitude throughout the *Pelele* game in Tableau I Scene 1, with the stage direction “al Pelele” (to the *Pelele*) as reinforcement. For example, from measures 52 to 53, when the *majos* (tenors) sing “¡El amor!” (love!), the music modulates from F Major to c minor through a deceptive cadence of F Major. The V6/5 in F Major proceeds to the half-diminished vi6/5, which becomes the pivot chord ii6/5 of c minor (Example 5-2).

F: $\text{ii}_6^{\text{V}_7}$ I II $\text{V}_6^{\text{V}_7}$ $\text{vi}_6^{\text{V}_7}$
c: $\text{ii}_6^{\text{II}_6}$ $\text{II}_6^{\text{V}_7}$

Example 5-2. Granados, *Goyescas*, Tableau 1 Scene 1, mm.52-53

Another example can be found from mm. 60 to 61. After the *majas* warn that “Pero no de ingratas nos tachéis, que esa gracia que nos veis y que os hace suspirar, ¡risa y chiste y desprajo! Sólo a un maj hace gozar” (Do not accuse us of being ungrateful, if the charm you see in us makes you sigh. Laughter and humor and confidence! Only a *majo*, only a *majo* creates enjoyment). The music once again modulates by means of

deceptive cadence (V-bVI) from c minor to Ab Major. Once again with the stage direction “al Pelele” (to the *Pelele*), the new Ab Major section depicts the action of the *majos* and *majas* tossing the *Pelele*.

pa - jo! só - lo a un ma - jo, só - lo a un ma - jo ha - ee go - zar.
co - quet - ry Is just what makes us pleas - ing in your eyes.

→ (al Pelele) (to the Pelele)

;Po - co le fal - - ta
Toss the pe - le - - le

iAh!
Ah!

C: V₇ bVI
A^b: I

Example 5-3. Granados, *Goyescas*, Tableau 1 Scene 1, mm.60-61

The text in *Pelele* scene hints that love relationships between *majos* and *majas* are not totally sincere. And this is reinforced musically through deceptive cadences. Although the *majos* strive to flirt with the *majas* in this *Pelele* game, they are not the *Pelele* who trusts in love without being careful. They say “ser un Pelele nada me duele si a fortunado soy” (If I am lucky, I will be a *Pelele*, nothing harms me); however, they actually say “ante unos labios mintiendo agravios, jamás doy paso atrás” (Faced with lying lips, I stand my ground). Similarly, the *majas* confess that “siempre el amor goza

en saltar" (Always does love delight in flirtation). No matter "joven ó viejo siempre un cortejo veré tras mi" (young or old, lovers will always pursue me). Since they enjoy being pursued, the *majas*' might not fix their love toward one lover. As the *majos* doubt, "sus ojos ¿qué tendrán que ofrecen y no dan?" (Her eyes. What will they have that they do not offer?), it seems that the *majas* are reserved to offer all of their love to their *majos*. The *majos* even warn that "por lo hermosas son peligrosas de sobra ya." (And because of their beauty they are even more dangerous). These statements characterize therefore the flirtations nature of the *pelele* game between *majos* and *majas*.

The tonal structure and harmonic progression for Paquiro's entrance shows how the *majos* flirt with the *majas*, apparently without serious commitment. To spotlight Paquiro's expression of love, the tonal center for the *Pelele* scene shifts from B-flat Major to E-flat Major when Paquiro begins to sing his first solo. This shift of tonal structure is unexpected. While the *majas* (soprano) say (Example 5-4) the *majos* always "corresponde a nuestra afán" (correspond to their desire), the accidentals added to the *majas*' melodic pattern (soprano) and the orchestral melodic pattern distorted the original V7 chord in the original B-flat Major tonal center. This distorted V7 chord in B-flat Major should resolve the tonic chord. Instead, the B-flat chord in the next measure becomes the V7/Eb. The key signatures also changes from two flats to three flats. Using this melodic and tonal arrangement to prepare for Paquiro's entrance signifies that Paquiro's love does not truly correspond to the *majas*' desire. His love is insincere.

The melodic and harmonic structure of Paquiro's first solo in the opera further underscores Paquiro's flirtation skill. A new countermelody is composed as Paquiro's vocal line instead of keeping the original melody in the piano suite (Example 5-5).

20 Paquiro (piropoando a las majas)
(complimenting the girls)
Un poco meno mosso
espressivo

pen - too. que in - ten - te dan - vi - ar. que o - fre - con - y que go-an más!
de a nuen - our joy - tria s - fan. es-te vien-to de Ma - drid.
and wee - tried. For the breezes of Ma - drid. Never have been tenui a - side.

que o - fre - con - y no dan? ¡Ah! -
they of - fer and give not. Ah!

pues gozo más! ¡Más! -
I like them so! Saucy and sweet! Sweet!

Bb: V9 | V7

A - ro - ma dais al ai - re, flo - res de pen - sil, y ad - mi - rain. por el do -
You are like flow - ers of some gar - den sweet and fair, And, like res - es in their

Un poco meno mosso

Eb: V7 | V7/II ||

nai - re, tan gen - til, que vues - tra ha - edis - to - da ad - ma va - ro - nil.
bloom, you scent the air, You sub - ly cast a - round our hearts your fra - grant bane.

Tresillo.

V7 |

Bb: IV ii ii₆ I₆⁴ V7 |

Example 5-4. Granados, *Goyescas*, Tableau 1 Scene 1, mm. 86-97



Bb:

Poco meno

Eb:

Example 5-5. Granados, *El Pelele*, mm.70-83

Furthermore, as the harmonic analysis in Example 5-4 shows, the secondary dominants in Paquiro's flirtation statement constantly destabilize the E-flat Major tonal center. Also, when Paquiro attempts to show how the *majas* conquer him spiritually with phrases such as "vuestra hacéis toda alma varonil" (you conquer the male soul), and how the *majas'* perfume "embriagáis por do vais intoxicates" (intoxicates all around you), the music momentarily modulates back to B-flat Major, the key area of the *Pelele* game. As mentioned earlier, before Paquiro sings his first solo, the V7/Bb on the *majas'* phrase "corresponde a nuestro afán" (correspond to our desire) is distorted, and the tonal center suddenly shifts to E-flat Major once Paquiro begins to sing. Therefore, the return of the B-flat Major in Paquiro's solo seems a resolution of that distortion, that is, corresponds to the *majas'* desire as if being the *majas'* *Peleles*. Nonetheless, the modulation to B-flat is momentary. At the next measure, the music immediately returns to E-flat Major, underscoring Paquiro's expression of love. This tonal and harmonic arrangement indicates that Paquiro posts himself as the *majas'* *Pelele* when he flatters them, but actually he is not their *Pelele*, because his love is insincere. In this chapter, I contrast this type of behavior and musical characterization is contrasted with that of Fernando, who always attempts to control Rosario in order to conquer her.

The Love Conflict between Paquiro and Fernando

To portray the love conflict between Paquiro and Fernando, Granados used the refrain from Blas de Laserna's "Tirana del Trípili" to represent Paquiro's interest in Rosario. This music also functions in representing Fernando's attempt to disrupt Paquiro's hope of pursuing her. To indicate Paquiro's passion for Rosario, the key of E-flat Major is used for Paquiro to sing the complete refrain from Blas de Laserna's

"Tirana del Trípili" (Example 3-7), expressing his admiration to her when she arrive on stage at the end of the second scene of Tableau 1 (Example 5-6).

Paquiro Andante espressivo

Pa. **Paquiro Andante espressivo**

:Es Ro - sa - rió! Un en - sue - ño de mu - jér! ¡La más be - lla que al - can - cé yo a ver! Tan be - lla, que
'Tis Ro - sa - ri - o! A dream of beau - tv she! Fair - est wo - man one could wish to see! So won - drous fair!

bien po - dri - a de - cir e - lla que en - tre las be - llas, des - cue - lla!
Of all wo - men, she's the fair - est! Of all beau - ty, she's the rar - est!

Example 5-6. Granados, Goyescas, Tableau 1 Scene 2, Paquiro exalts Rosario's beauty mm. 129-137.

When this refrain is reprised to begin Tableau I Scene 3, however, the refrain is interrupted and distorted after Paquiro realizes Rosario is seeking someone else instead of him (Example 5-7).

First part of the refrain from "Tirana del Tripili"

Rosario

(aparte, buscando a Fernando)
(aside, seeking Fernando)

El si - tilo y la ho - ra son
It is the place and hour,
po - ro el no vi - no a mí. (Caparse)
And yet he does not come. (Covering face)

(Con temor) Sien - to sin él va - go re -
(With fear) Here with-out him, my fears are
cu - lia - ras - est!

Now I a quién bus - ca
A whom she seeks.
que no vi?
whom she seeks.

(aparte, al oír lo que ha dicho Paquiro)
(aside, on hearing what Paquiro said)

Fernando
(aside, on hearing what Paquiro said)

iAy de mí, si me en - vuel - ve la trai -
Woe is me, if un - faith - ful - ness I

co - io... (a Rosario)
ris - ing. (to Rosario)

(Gallardamente e insinuante) Re - cuer - das a - quel bai - le de can - dil?
(gallantly and insinuatingly) Have you for - got that lan - tern - light - ed
Por qui a - cl no vuel - ves hoy, gen - til?
Fair la - dy. Why not go to - night?

Rosario
(afectuosamente amorsa a Fernando)
(affectionately seeking Fernando's protection)

Don - de es - ta - has tú, mi rin - ío?
Tell me, where were you, my dear - est?

ción!
find

(Aparte, sorprendido al ver a Fernando)
(Aside, surprised at seeing Fernando)

¡La en - pe - ra, ba - el ca - pi - tin - tain!
She was wait - ing for the cap - tain!

Example 5-7. Enrique Granados' opera Goyescas, Tableau I scene 3, mm.1-17.

When Rosario first appears on stage (Example 5-7) and searches for Fernando, she repeats the refrain of “Tirana del Trípili” that Paquiro sang. The refrain is interrupted by new music (mm. 5-17) when Paquiro questions whom Rosario has been seeking.² In attempt to regain Rosario’s attention, Paquiro invites Rosario to visit *baile de candil*, the plebeian social gathering where he apparently had met her at some point in the past. Unexpectedly, Fernando appears, and Paquiro realizes Rosario was seeking Fernando and not him. When the second part of the refrain from “Tirana del Trípili” finally returns, Fernando sings it instead of Paquiro. The harmonic progression of the reprised refrain reflects how Fernando struggles with Rosario’s suspected affair with Paquiro. The reprise of this refrain is still in E-flat Major (Example 5-8) but the tonal center is constantly destabilized by secondary dominants. This type of harmonic progression recalls Paquiro’s first E-flat Major solo in the opera, when he offers compliments to the *majas*.

Allegretto quasi andante
piu mosso

The musical score consists of two staves. The top staff is for voice and piano, and the bottom staff is for piano. The vocal line begins with "Te - mien - do en - tre son - ro - jos que e - se to - re - ro fue - se á tus o - jos ga - lán." The piano accompaniment features a rhythmic pattern of eighth-note chords. Below the staff, harmonic analysis is provided: Eb: I, | $\frac{6}{4}$, $\frac{V_4}{3}$, V7, V7/IV, IV, $\frac{V_4}{3}$ /III, III, ii, V7.

Example 5-8. Granados, *Goyescas*, Tableau I Scene 3, Fernando’s line in the second part of the “Tirana del Trípili,” mm.1-17

² The added music is an original arrangement from the piano suite. As Walter Clark suggests, Granados recasts this refrain of *tonadilla* as a *jota*, with the “alternation of two distinct *copla* (verse) melodies from the original and an *estribillo* (refrain),” in which the *estribillo* is Granados’s own invention. See Walter Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 125-128.

In this instance, Fernando uses the same type of harmonic progression to question Rosario's relationship with Paquiro. As a result, the interruption between the two phrases of the "Tirana del Trípili" and the distorted harmony in the return of the second half of the refrain show how Paquiro's love for Rosario has become disillusioned. Granados also portrays Fernando's disruption of the ongoing activities of the *majos* and *majas* by readjusting the meter. The music for this scene was borrowed from "Los Requiebros," the first piece of the piano suite. While all the harmonic and tonal progressions are retained, the meter is transformed from 3/8 to 3/4. Before Fernando starts singing in the opera, two 3/8 measures of music from the "Los Requiebros" (Example 5-9) in the piano suite are combined into one 3/4 measure for the beginning of Tableau I Scene 3 (Example 5-10). The note values of Examples 5-9 and 5-10 mostly remain the same. Once Fernando complains about Rosario's infidelity, however, each 3/8 measure from the piano suite (Example 5-11) is transformed into a 3/4 measure (Example 5-12). As a result, the note values of the original piano music are doubled. From here on, the whole scene proceeds with the meter readjustment made for Fernando's entrance in the opera. This arrangement therefore symbolically represents Fernando, whose strong presence in the scene disturbs the joyful activities of the *majos* and *majas*.

Example 5-9. Granados, "Los Requiebros" from the piano suite Goyescas, mm. 7-15

Measure numbers from the piano piece "Los Requiebros"

8 9 10 11 12 13 14 15 16

Rosario

(aparte, buscando a Fernando)
(aside, seeking Fernando)

El si - tio y la ho - ra son;
It is the place and hour,
pe - ro él no vi - no a mi. (aparte)
And yet he does not come. (aside)

cue - llar!
rar - est!

A quién
Now I

Example 5-10. Granados, *Goyescas*, Tableau I Scene 3, mm. 1-5

57 Poco più animato. 58 59 60 61 62 63 64

more il canto

Fernando's vocal line as he first sings in the opera

1 crese.

Example 5-11. Granados, "Los Requiebros" from the piano suite *Goyescas*, mm. 57-64

Measure numbers from the piano piece "Los Requiebros"

57 Allegretto quasi andante *poco mosso*

58 59 60 61 62 63 64

Te - mien - do en - tre son - ro - jos que e - se to - re - ro fue - sea tus o - jos ga - lán.
Fear - ing the mean - ing un - der the blush - es Caused by this gal - lant to - re - a - dor.

Example 5-12. Granados, *Goyescas*, Tableau I Scene 3, mm.18-25. Fernando's entrance music

Nonetheless, the chromatic modulation by means of deceptive cadence V-bVI soon returns, drawing a close relationship between the actions of Fernando with those representing a *Pelele*. After Rosario strives to convince Fernando to let go of his jealousy, Pepa and the *majas* laugh at the aristocratic couple in F Major with the following comment:

Pepa and the *majas*:

Ja ja ja ja, difícil fuera adivinar lo que en amor puede pasar
Ja ja ja ja el caso es singular, ja ja ja ja.

(Ha ha ha ha, difficult it would be to guess what may happen with love
Ha ha ha ha the case is unique, ha ha ha ha).

As Pepa and the *majas* deride Fernando's jealousy they finish this statement in a V7 chord of F Major, with Paquiro and the *majos* singing a transition with a bVI6/4 chord that leads to a D-flat Major dialogue between Fernando and Rosario:

Fernando: ¡Ojalá, con nuestro amor!
Rosario: Yo en tí cifro mi bien entero, y de amor muero
Fernando: ¡Si á un baile fuiste un día que vuelvas a él, quiero!

(Fernando: Hopefully, with our love!
Rosario: In you I entrust my entire being, and I die of love.
Fernando: If one day you went to a ball, then there I want you to return!)

This type of modulation established by the V-bVI always relates to the love game of tossing *Pelele*. This instance is particularly important, because it indicates that Fernando will be the *Pelele*.

This instance finally reveals the meaning of the V-bVI progression that appears earlier in the opera. In Tableau I Scene 1, the music suddenly shifts from D Major to B-flat Major with the V-bVI progression, with the stage direction "al Pelele" (to the *Pelele*) that underscores the action of tossing *Pelele* when the *majos* and *majas* claim that

Madrid exudes its joy. Once the music settles in B-flat Major, the warning is given, “he who trusts in love without being careful will end up a *Pelele*.” This unexpected tonal progression implies that the joy of Madrid will end with a twist, which is caused by love affairs. For the second time in the same scene, the *majas* say “do not accuse us of being ungrateful, if the charm you see in us makes you sigh. Laughter and humor and confidence! Only a *majo* create enjoyment.” As Fernando’s action in this scene reveals, he does everything against this statement. As he starts singing for the first time in the opera, he accuses Rosario of infidelity. His appearance does not bring joy to the ongoing activities of the *majos* and *majas*, but shows them how jealousy provokes his anger. Fernando decides to seek justice and honor by visiting the *baile de candil* with Rosario in the D-flat Major section. The use of the D-flat key is crucial for portraying Fernando as an ill-fated *Pelele* at the end of the opera. Fernando’s death is depicted by b-flat minor, the relative minor of D-flat Major, and also the tonic minor of the *Pelele* game in B-flat Major. This tonal arrangement is crucial in turning Fernando’s jealousy into a premonition of death.

The *Baile de Candil*: From Love Conflict to Class Conflict

Originally, the conflict between Fernando and Paquiro is only personal. Nonetheless, Fernando seeks honor at the *baile de candil*, the territory of the *majos* and *majas*. Fernando’s decision to resolve his personal love conflict in such a location is disrespectful to the *majos* and *majas*. His attempt to show his power and honor in such an activity results in a socio-cultural clash with all the *majos* and *majas*. In fact, Fernando’s personal conflict is transformed in the opera into a class struggle during the *baile de candil*.

Granados's idea to denote the *baile de candil* as a rite of *Pelele* can be traced through his preliminary sketches of the plot. In the third set of these preliminary sketches, Granados already addressed the activity of tossing the *Pelele* as "bailar el *Pelele*.¹ Periquet's use of the word "zascandil" in the *Pelele* scene also reflects that he closely followed Granados's design of correlating the *Pelele* love game with the candlelight ball. As the *majas* say in the *Pelele* scene, "Venga cortejo, bravo y gentil...mas no un zascandil" (Come lover, brave and gallant...but not like a knave). The word "zascandil" is a combination of "bang" and "candle." The term originally meant a gathering of rude and bully-like people, usually at a ball, breaking into a fight once a candle is knocked to the ground. The term is also used to describe a bully—or an impulsive man pretending to have authority and offering promises that cannot be fulfilled.²

The evidence above indicates that Fernando is the *Pelele* and *zascandil* is implied in Periquet's text. As a Captain of the Royal Guard, Fernando believes he is stronger than all the *majos*, and has the authority to control them. The *majos'* complain of his haughty behavior at the candlelight ball. Fernando's doom at the end of the opera proves that Fernando overestimated his strength and ability.

The tonal structure near the end of Tableau I Scene 3 also reflects how Fernando becomes a *Pelele* through Pepa's plan of revenge. Once Pepa tells Fernando the time of the candlelight ball, the tonality immediately returns to B-flat Major, the key area of

¹ Enrique Granados, Personal Sketchbook, 05.2348, Museu de la Música, Barcelona. Also see Antonio Fernandez-Cid, *Granados* (Madrid: Samardn Ediciones, 1956), 289.

² See José María Sbarbi y Osuna, *El refranero general español*, parte recopilado, y parte compuesto, Volumes 7-8 (Madrid: Fuentenebro, 1874), 61; Manuel Vázquez Montalbán, *Galíndez* (New York: Atheneum, 1992), 71.

the *Pelele* scene (Example 5-13). To specify the candlelight ball as the rite of *Pelele* for eliminating Fernando, Fernando promises to visit the candlelight ball with the same motif that Pepa sings in B-flat Major.

Pepa (a Fernando)
(to Fernando)

Poco meno

(con sorna) (with slow emphasis) El ball's at nine this nue - ve. eve - ning. Paquiro (a Fernando)
(to Fernando)

Poco meno

¿Los dos? You both?

G: I Bb: ii7 V13 I vi₂⁴ I7 I

(Rosario da muestras de gran inquietud)
(Rosario shows signs of great anxiety)

(con aplomo) (coolly)

Pun - tual soy cual se de - be.
Prompt on the hour I'll be there.

ii7 V7 V9 V₂⁴ V7 I I6

Example 5-13. Granados, *Goyescas*, Tableau I Scene 3, mm. 106-113

Before the music from the *Pelele* scene returns as the conclusion to Tableau I, Fernando haughtily tells Paquiro he will visit the candlelight ball with Rosario in the key

of e-flat minor, the tonic minor of the key area that represents Paquiro's expression of love. As the opera unfolds, the tonal center e-flat minor reappears when the dramatic context relates to Fernando's anger about Paquiro's flirtatious behavior toward Rosario. Paquiro then says “¡Id, que allí oiréis lo que os digo!” (Go, for there you will hear what I say to you!) in B-flat Major, immediately followed by the return of the *Pelele* scene music in m. 127 (Example 5-14).

Recit. molto ad lib.

Jun - tos i - re - mos al bai - le. (a Fernando)
We to the ball go to - geth - er. (to Fernando)

gró su a - fán!
gain your wish.

Id, que a - llí oi - réis lo qué os
Go, that you hear what I tell - - - you!

ten.
Tutti

eb: $\frac{6}{4}$ V₇ $\frac{6}{4}$ Bb: $\frac{6}{4}$ V₇ $\frac{6}{4}$

Example 5-14. Granados, *Goyescas*, Tableau I Scene 3, mm. 122-127

The tonal structure shown above is vital for representing the *baile de candil* in Tableau II Scene 1 as the *Pelele* rite for Fernando. The key areas from the *Pelele* scene in Tableau I Scene 1 are recapitulated and alternated into the tonic minor key areas in Tableau II Scene 1. As a result, while the tonic Major key areas show the *majos* and *majas* enjoying themselves in the *Pelele* game in Tableau I Scene 1, the tonic minor key areas show that they are going to confront Fernando's challenge in their *baile de candil*. Table 5-1 shows the tonal structures's relationship of the two scenes.

Table 5-1. Tonal structures of the *Pelele* scene (I/1) and the *baile de candil* scene (II/1).

Tonal structure of Tableau I Scene 1(<i>Pelele</i> game)		Tonal structure of Tableau II Scene 1(<i>baile de candil</i>)	
D	Madrid exudes her joy everywhere	d	Praising the <i>majas'</i> dancing feet (in preterit tense)
Bb	<i>Pelele</i> game and the <i>majos'</i> and <i>majas'</i> attitude of love	bb	Fernando arrived with Rosario, attempting to control them and hush them to taunt Rosario
Eb	Paquiro flirts with the <i>majas</i>	eb	<i>Majos</i> and <i>majas</i> complain Fernando's haughtiness
		Eb	Paquiro ironically asks Fernando to see if Rosario wants to dance; Pepa, "with perverse intention," asks Fernando why he brings Rosario to this candlelight ball
D	<i>Majos</i> and <i>majas</i> announce Pepa's arrival	d	Fernando confesses to Rosario that it is not easy to leave the candlelight ball; Pepa leads the <i>majas</i> to taunt Rosario together.

The *majos* and *majas* enjoy the *Pelele* game in Tableau I Scene 1, which is represented by B-flat Major. The *Pelele* rite for Fernando in the *baile de candil*, however, is a struggle between Fernando and the *majos*. To portray this conflict, Granados used the key of b-flat minor, the tonic minor of B-flat Major as soon as Fernando arrives to the *baile de candil* with Rosario. This harmonic structure creates an antithesis with the joyful atmosphere in the *Pelele* game.

To contrast Paquiro's compliment to the *majas* in the *Pelele* game and Fernando's action at the candlelight ball, Granados used the key area E-flat Major and its tonic minor e-flat minor. As mentioned, the *majos* are used to flirting with the *majas* and complimenting them. Fernando, by contrast, proves his honor and power in front of Rosario by attempting to intimidate the *majas* who taunt Rosario in the *baile de candil*. This behavior provokes every *majos'* anger. They criticize his haughtiness in the key of

e-flat minor, the tonic minor of Paquiro's expression of love. From this point, Fernando's personal conflict with Paquiro escalates into a struggle between classes.

The musical score shows a bass line and a piano accompaniment. The bass line is in E-flat major (one flat), indicated by the key signature. The lyrics are in both Spanish and English, reflecting the bilingual nature of the piece. The vocal line is melodic, with some eighth-note patterns and sustained notes. The piano part provides harmonic support with chords and rhythmic patterns.

Example 5-15. Granados, *Goyescas*, Tableau II Scene 1, mm.72-75

On arriving at the *baile de candil*, Fernando not only interferes with Paquiro's invitation to Rosario, but also arouses the anger of every *majo* present. This behavior defies the subcultural codes of the *majos*. After all of *majos* and *majas* complain about Fernando, Paquiro ironically asks Fernando in E-flat Major, "Señor, en vez de hablar ved si esa dama quiere bailar" (Sir, rather than speak, see if the lady would like to dance). Paquiro's statement is a way to reaffirm his *majo* identity. Fernando does not back down, though. In the same E-flat Major key area, Fernando provokingly says he brought Rosario to the *baile de candil* is "¡Por guapo!" (To show you my valor!)

Fernando's relentless provocation proves him to be the ill-fated *Pelele* "tossed" by the *majos* and *majas* in this *baile de candil*. The B-flat key signature that encloses the second scene of *baile de candil* indicates that the whole argument is equivalent to a rite of *Pelele*. Furthermore, Fernando raises his provoking statement to another level, with the intention of condemning all the *majos*:

¡Ni atisbos de valor veo en derredor!
Ningun valor quí, no veo en derredor ni atisbos de valor.
Pensé hallar aquí un hombre, pero no hay tal.

(Not even a hint of courage do I see around me!
No courage here, I see around me not even a hint of courage!
I thought I would find here a man, but there is none.)

Fernando's imprudent statement further jeopardizes his life. After the *majos* say that “¡Tendrá esa acción contestación! Veo esto mal, ¡mal! ¡muy mal!” (There will be a consequence for Fernando’s action! I see this ends badly, badly! Very badly!), the music modulates to b-flat minor, the tonic minor of the *Pelele* scene in Tableau I Scene 1. At the same time, the candlelight ball theme (Example 5-16) for Paquiro and the *majos* (bass) is quoted to sing with the following text:

Paquiro: (con serenidad que luego no puede conserver) No acepto aquí el reto.
(with calmness that he soon loses) I do not accept your challenge here.

Majos (bass): Fatal, fatal!
Fatal, fatal!

By singing this fandango theme, Paquiro reaffirms his identity as a *majo*, and also anticipating Fernando’s fate for daring to challenge the *majos*.

A measure after the *majos* sing “fatal, fatal!,” the tonal structure and text underscore the conflicts caused by this mixture of classes in the *baile de candil* (Example 5-17). From this point on, the tonal center becomes unstable; indicating an intensification of the argument between classes, most of which is recapitulated from the previous scenes for the purpose of expressing the struggle between classes.

(Incitando a Paquiro)
(goading Paquiro)

No, no, no hay val - lor!
But, there is none such!

(Con serenidad que luego no puede conservar)
(With a calmness he soon loses)

No a - cep - to a - qui el re - to,
Here I will not quar - rel!

muy mal, muy mal, ve-o es - te fi - nal,
Bad - ly will end! Ver - y bad-ly it will end!

- que a sui-gual, a sui-gual, a sui - gual:
— him go where his e - qual he finds, a su i -
let him

¡muy mal! ¡muy mal! ¡muy mal! mal! Cre - o es-tán i -
Quite bad - ly end now they seem to -
El que es - - ten
For we say,

fa - tal, fa - tal!
end - ing will hal.

candle ball theme

candle ball theme

b_b : V₇ V_{6/bVII}₅ V₇ i

Example 5-16. Granados, Goyescas, Tableau II Scene 2, mm. 68-69

Example 5-17. Granados, *Goyescas*, Tableau II Scene 2, mm.69-72

This tonal progression is established in order to show how Fernando aggravates his personal love conflict to class struggle. Once the *majos* (tenor) comment “majos con usías, no parece a nadie bien, ni es natural” (Majos with noblemen seems neither right nor natural to anyone), the tonal center b-flat minor suddenly jumps to D-flat Major through the III chord in b-flat minor without any harmonic preparation. As mentioned earlier, the tonal center D-flat Major first appears when Fernando decides to visit the candlelight ball with Rosario, who is surprised by Fernando’s decision and replies “¡Yo! ¿Para qué he de ir?” (Why do I need to go?) in G Major, the key area of Pepa’s queen-like entrance in the opera. Since the tonal relationship between D-flat Major to G Major is far removed, it implies that Fernando bringing Rosario to the *baile de candil*, an activity incited by Pepa, is a wrong decision. This type of plebeian candlelight ball would

not be appropriate for a noblewoman such as Rosario. The abnormal modulation from D-flat Major, a key area representing Fernando's expression of love, to f-sharp minor here has a similar meaning in the heat of the argument in the *baile de candil*. The tonal and harmonic progression in Figure 5-1 shows how the modulations proceed. To portray the *majos*'s admiration of Pepa, D Major is used as the dominant key area in preparation for Pepa's queen-like entrance. In this instance, D-flat Major is established as the dominant preparation for f-sharp minor, the tonal area of Rosario's solo aria. This tonal arrangement symbolically represents how Fernando expresses Rosario's importance to him in an unnatural way. As this tonal progression shows, to establish a dominant key area preparation to Rosario's key area f-sharp minor, the III in b-flat has to be used as the tonic chord of D-flat Major. D-flat Major, the tonal area representing Fernando's expression of love, becomes the dominant preparation to G-flat Major.

Then, G-flat Major needed to be enharmonically shifted to f-sharp minor.

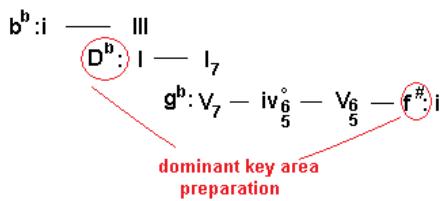


Figure 5-1. Summary of Modulation Process in Granados, *Goyescas*, Tableau II Scene 2, mm. 69-72.

The *majos* (bass) and *majas* (alto) make the following prophetic comment with a chain of repeated D-flats in this abnormal modulation process:

Majas (alto): Majos con usías no se deben juntos ver pues siempre acaban mal.
 (Majos and nobles should not be seen together, for it always ends badly).
Majos (bass): Majos con usías, no parece a nadie bien, ni es natural.
 (Majos with noblemen seems neither right nor natural to anyone).

As the *majas* (alto) comment throughout this abnormal tonal progression, “Majos con usías no se deben juntos ver pues siempre acaban mal” (*Majos* and nobles should not be seen together, for it always ends badly). With the tonal center b-flat minor, the tonic minor of the *Pelele* game as introduction to this abnormal tonal progression. Fernando’s argument with people from another social class; therefore anticipate that soon he will suffer a fatal consequence.

While Fernando mocks Paquiro’s gallantry in E-flat Major to initiate the argument in this scene, the same tonal area is used when Fernando escalates the argument into a clash with all the *majos* and *majas*. In the heat of argument, Fernando taunts Paquiro with the following phrase:

Fernando: Pensé hallar aquí un hombre pero no hay tal. (Se abalanza hacia Paquiro)
I thought I would find here a man, but there is none. (Rushing to Paquiro)

With the stage direction “rushing to Paquiro” and the modulation to E-flat Major, a key area represents Paquiro’s expression of love, Fernando’s insult seems specifically pointing toward Paquiro. This criticism therefore degrades Paquiro’s masculine strength, valor and his identity as a bullfighter. The *majos* and *majas*, however, are convinced that Fernando insults not only Paquiro but also the *majos’* identity. As Fernando’s statement reflects, his insult includes all the *majos*. The *majos* (tenor) also express their anger by singing the same candlelight ball theme that Fernando uses to taunt Paquiro,

Majos (tenor): Ni un *majo* aquí podría tener paciencia ya.
Not a *majo* here could have patience anymore.

The candlelight ball theme Fernando and the *majos* sing is borrowed from the first candlelight ball scene, with the text “siempre fúe lindo el pié que al bailar supo hablar.” (Always was the lovely dancing foot that knew how to communicate). Fernando’s insult

to Paquiro's valor with the fandango theme therefore signifies that Fernando derides Paquiro as only a *majo* knows how to flirt with women and enjoy dancing. Yet this is also the love attitude the *majos* practice. The *majas* also realize Fernando's challenge is not limited to Paquiro. As they criticize Fernando's behavior "a los Majos" (to the *majos*) as the stage direction indicates, "es caso de temer que si alguien aquí sobre él vá, "cobardes" os llamará" (we afraid that if one from among us here falls upon him, he will call you "coward"). The *majos* and *majas* are convinced the conflict between Fernando and Paquiro has escalated to a struggle between classes. As a result, Paquiro and the *majos* "se abalanzan sobre Fernando" (pounce on Fernando), and Paquiro arranges a duel with Fernando.

B. ya!
way!

(Se abalanza hacia Paquiro)
(Rushing at Paquiro)

P. Pen - sé ha - llar a - qui un hom - bre
Here I count - ed on find - ing a
pe val - ro no hay tal.
man.

Tr. cer - van - a - quish - ing - uer!
ven - a - quish - ing - ust

P. -

F. pró - alid him, a - qui ha de en - con - trar. Ter - mi - ne la por - fi - a ya... ya...
none here will he find. Then let this bit ter - quar - rei end now! now!

A los Majos

qui us so - bre él ví. "co - bar - des" os lla - ma - rá.
should fall up-on him, "cow - ard" he would be called.

kió, ni un ma - jo a - qui po - dri - a te - ner pa - cen - cia ya.
spoke, There's not one of us here who could an - y pa - tience have.

E - a, y que
Há. for. Ea, e - a, y que ve - a que a - qui
Come then, let him see there are mes

accel.

Example 5-18. Granados, Goyescas, Tableau II Scene 2, mm. 78-81

To show Fernando as an ill-fated *Pelele*, Paquiro arranges the duel with Fernando with a chain of B-flat notes, through the text “En el Prado. Y acabamos de una vez” (In the Prado. And we will finish this at once). Paquiro then announces to the rest “esto concluyó” (this has concluded) with a motif from “Las currutacas modestas” (Example 5-19). This is exactly the same motive Rosario sings when the whole argument scene first stabilizes in B-flat Major, with the text “Es el amor” (It is love). Although the motif Paquiro sings here is also in B-flat, the distorted harmonic progression in Paquiro’s statement reflects this is not a peaceful conclusion: it ends with a duel between Fernando and Paquiro. This is also the same motif that begins the opera, when the *majos* and *majas* say that Madrid exudes her radiant joy everywhere before the *Pelele* scene music begins, which has the warning “he who trusts in love without being careful will become a *Pelele*.” As mentioned, the chromatic modulation through the progression V-bVI implies that the joy in Madrid will end with a twist. Now the reason of that twist is clear. The joy from the love game of the *majas* and *majas* is transformed into a clash between the Captain of the Royal Guard and the *majos* and *majas*. This conflict results in a duel between Fernando and Paquiro.

(Rápidamente conciernen un desafío Fernando y Paquiro, aprovechando la confusión)
(In the confusion, Fernando and Paquiro hurriedly arrange their meeting)

Fernando (aparte a Paquiro)

Fernando (con solicitud, a Rosario)

Recit. Fernando (solicitorily, to Rosario)

Ro For

Paquiro (a todos) (to the rest)

Paquiro (con calma) Es - to con - clu - yó.
That fin - ish - es it.

Bb: V₉ VII₇/F

Example 5-19. Granados, Goyescas, Tableau II Scene 2, mm. 91-95

In addition, Paquiro resumes the candlelight ball as a way to stand against Fernando’s offense to his love attitude. As mentioned above, near the climax of the

argument, Fernando bullies Paquiro in an E-flat Major fandango theme that he cannot find a real man at the candlelight ball. After Fernando and Rosario leave the candlelight ball, Paquiro immediately exclaims to the *majos* and *majas* “¡Fandango, pronto!” (Fandango, hurry!) to resume the dancing (Example 5-20). The music immediately modulates to B-flat Major, with the brief return of a motif from “Tirana del Trípili,” a motif he sings to express his admiration for Rosario’s beauty. This arrangement symbolically represents that Paquiro uses dance and the motif from “Tirana del Trípili” to affirm his identity as a *majo*.

Example 5-20. Granados, *Goyescas*, Tableau II Scene 2, mm. 100-102

To further signify Fernando as the *Pelele* “tossed” by the *majos* and *majas*, a parallel is drawn between Paquiro’s announcement of the *baile de candil* and the return of the *Pelele* game near the end of Tableau I Scene 3 (Table 5-2). While Fernando’s statements in I/3 and II/2 signify his challenge to Paquiro, Paquiro’s statement in both I/3 and II/2 signify that he will take revenge on Fernando’s challenge. Therefore, the duel arranged between Fernando and Paquiro before the resumption of the candlelight ball contextually echoes their inflamed conversation before the *Pelele* music returns in Tableau I Scene 3. More important, while the *Pelele* game returns after their

conversation in I/3, the candlelight ball resumes after their duel is arranged in II/2. This allows Granados to correlate the *Pelele* game with the *baile de candil*.

Table 5-2. Juxtaposition of the text of in Tableau I scene 3 mm.15-17 and in Tableau II scene 2 mm.122-126

	I/3, mm. 122-126 (before the resumption of the <i>pelele</i> game)	II/2, mm. 91-93 (before the resumption of the <i>baile de candil</i>)
Fernando	“Juntos iremos al baile” (Rosario and I will visit the candlelight ball together)	“¿Hora?” (What time will the duel be?)
Paquiro	“¡Id, que allí oiréis lo que os digo!” (Go, for there you will hear what I say to you!)	“Las diez. En el Prado. Y acabamos de una vez.” (At ten. In the Prado. We will finish this at one)

The Twilight of Fernando

Before Fernando has a duel with Paquiro, he sings a duet with Rosario in Tableau III Scene 2. The tonal area arrangement for this duet reflects how Fernando's thought is always under the shadow of Paquiro, and the love attitude of the *majos* and *majas* that Rosario imitates. Although this scene has a complex tonal structure, it stays in e-flat minor most of the time. As mentioned, e-flat minor represents Fernando's anger toward Paquiro's flirtation with Rosario. Since Fernando questions Rosario's fidelity in the first half of the duet, the unstable tonality at the beginning of this scene soon settles into e-flat minor at the eighth measure of this scene.

Yet Rosario is surprised at Fernando's overreaction to her interest in the love attitude of *majos* and *majas*: the love game of *Pelele*. To represent Fernando's overreaction, the music immediately modulates the music to b-flat minor when Rosario refutes Fernando's complaint with the phrase “Nunca pensé, nunca pensé que a tal cosa dieses tu valor” (I never thought, I never thought that you would give importance to

such things). In addition, the modified version of a theme called “El amor de majo” (the love of majo) is used for Rosario’s refutation (Example 5-21). “El amor de majo” is one of the *tonadilla* thematic sketches in Granados’s *Apuntes para mis obras* (Example 5-22). It is first used in the first candlelight ball scene in e-flat minor, when the *majos* criticize Fernando’s haughtiness in his personal conflict with Paquiro. Using theme here in b-flat minor, Rosario shows Fernando’s disdain for the *majo*’s expression of love in the *Pelele* love game.

Modified theme from "El amor de majo"

Nun - ca pen - sé,
Nev - er thought I,
nun - ca pen - sé
nev - er thought I,
que a tal co - sa die - ses tu va - lor.
that to such an end - ing it would come.

Example 5-21. Granados, Goyescas, Tableau III Scene 2, mm. 41-46



Example 5-22. The original sketch of “El amor de majo” in Granados’s *Apuntes para mis obras*.¹

¹ Enrique Granados, *Selections (Sketches)*. Granados sketchbook: autograph manuscript, 39, accessed 13 February, 2012, <http://www.themorgan.org/music/manuscript/114565>.

Fernando replies to Rosario in anger “¡No sabes que es amor!” (You do not know what love is!) after Rosario’s statement with the same b-flat minor.

A musical score for piano and voice. The vocal part is in soprano range. The piano accompaniment consists of chords and melodic lines. The key signature is one flat (E-flat). The vocal line starts with "¡No sa - bes que es amor..." followed by "Thou know-est naught of love!". The piano part features sustained notes and rhythmic patterns. The vocal line continues with "Oh, mei - mun - das el al - ma de pa - sión! my soul!"

Example 5-23. Granados, Goyescas, Tableau III Scene 2, mm. 47-48

Even after Rosario calms Fernando’s heart, the tonal area is still confined in the E-flat key area for twenty five measures. This use of the E-flat key area further implies that Fernando’s thought is always under the shadow of Paquiro’s flirtation with Rosario. Modal mixture (Example 5-24) is used to create a tint of e-flat minor in this passage, although it is actually in E-flat Major. This perpetuates the idea that Rosario’s relationship with Fernando will not be smooth if she practices the love attitude of the *majas*.

A musical score for piano and voice. The vocal part is in soprano range. The piano accompaniment consists of chords and melodic lines. The key signature is one flat (E-flat). The vocal line starts with "Oh, mei - mun - das el al - ma de pa - sión! my soul!". The piano part features sustained notes and rhythmic patterns. The vocal line continues with "Oh, ben di - tos los la - zos del que - rer!". The piano part includes harmonic analysis below the staff: Eb: V₁₃, I, $\frac{1}{4}$ i₄ vi₄[#] vi₇[#] i vii_{4/V} V₇. The section is labeled "Rosario". The piano part includes harmonic analysis below the staff: Eb: V₁₃, $\frac{1}{4}$ V vi₄[#] i vi₇[#] vi₇[#] vii_{4/V} V₇.

Example 5-24. Granados, Goyescas, Tableau III Scene 2, mm.89-96

After Rosario promises Fernando her faith (Example 5-25), the music finally modulates away from the E-flat and B-flat key area.

Yo he de lograr que tu fé por mi, siempre sea cual soñé,
quiero siempre ver en tu faz reflejados el amor y la paz.
(I will make it possible that your faith in me always will be as I dreamed.
I want always to see in your face the reflection of love and peace).

R. - - - - -
Fer - - - -
F. e - res tu mi am - bi - ción.
thou dear goal of my de - sire.
D: I V9/b
nan - do mí - o, no ve - as nun-caen mi, fio - ción.
nan - do, my love, ne'er will thou find me false, my love.
P. - - - - -
Ger *6/b VIB

Example 5-25. Granados, *Goyescas*, Tableau III Scene 2, mm.114-118

Ironically, just after Fernando swears he will not doubt Rosario anymore with text “sin duda,” the music immediately returns to e-flat minor as Fernando sees Paquiro pass by Rosario’s garden, on his way to the duel with Fernando. This sudden change from E-flat Major to e-flat minor signifies the irony that Fernando still decides to fight with Paquiro. More important, while the complete theme of “El amor de majo” has never been used before in the scene, it finally appears when Rosario begs Fernando to stay. This further emphasizes Paquiro’s influence toward Fernando’s action.

Rosario
ff grandioso

1. Ah! Ah! No! no! Ya now I see to clear - do... ly!

2. Oh! Oh! No! No! Le nio gas a mma - mor es - te ru - e - go? Oh, por Dios, de -

Example 5-26. Granados, *Goyescas*, Tableau III Scene 2, mm. 150-157

In the last scene of the opera, the fatal consequence of Fernando defying the *Pelele* love attitude is portrayed using the key of b-flat minor and the thematic material from the previous scenes. Despite the excessive chromatic nature of this scene, when Fernando mourns and utters his last words, the music is stabilized in b-flat minor. For instance, at mm. 37-38, Fernando says that "Ya la siento forcejar..." (Already I feel the struggle). Meanwhile, the quintuplet rhythm, a rhythmic pattern used when Rosario expresses her passion as if she is a *maja*, reappears in the cellos. Therefore, it signifies how Rosario's imitation of the *majas'* love attitude creates a devastating consequence for Fernando.

Fernando (como un quejido)
(meaning as he struggles with the spectre, death)

1. Ya la sien - to for - ce - jar... come!

2. Cello: poco rull.

Modified motive of "Tirana del Tripili"

Example 5-27. Granados, *Goyescas*, Tableau III Scene 2, mm. 37-38

This quintuplet rhythm (Example 5-27) is followed by a modification of the beginning motif from the refrain of “Triana del Trípili” in the clarinet section. This is the motive where Paquiro expresses his passion for Rosario with the text “¡Es Rosario! ¡Un ensueño de mujer!” (It is Rosario, a dream of beauty!) (Example 5-6). This motif is also the first phrase Rosario sings in the whole opera: “El sitio y la hora son; pero él no vino a mí” (The place and time are correct, but Fernando has not come to me) (Example 5-7). The use of this motif reflects that the irony fact that while Rosario seeks for Fernando’s protection when she first arrives on stage, Fernando dies in her arms at the end of the opera. All of these thematic materials in the key of b-flat minor, symbolically represents Fernando’s ultimate defeat. It is “el sitio y la hora” for Fernando to end up as an ill-fated *Pelele*. The “Tríana de Tripili” is used again as an introduction for Fernando to utter his last words “Así. . . los dos. . . ¡Mi bien!. . . ¡Adiós!” (Thus. . . both of us. . . My love!. . . Goodbye!) in b-flat minor (Example 5-28).

Example 5-28. Granados, Goyescas, Tableau III Scene 2, mm. 73-84

To conclude, the different love attitudes of Fernando and the *majos* are contrasted by means of tonal structures and thematic materials. These tonal and thematic arrangements enhance the idea that the *majas* are more pleased by Paquiro's compliment than Fernando's haughtiness in defying their love attitude. In addition, Paquiro, as a commoner, does successfully become acquainted with the high-born Rosario. He even dares to court her as he sees her again Tableau I Scene 3, showing Paquiro's confidence. Paquiro's behavior, however, arouses Fernando's anger. Fernando therefore raises his personal dispute with Paquiro into a clash with all the *majos* and *majas* at the candlelight ball, a place that designates Fernando as an ill-fated *Pelele*. Although Rosario rejects Paquiro's advance, he still runs after her. In contrast, although Fernando has a high military rank as Captain of the Royal Guard, he treats the commoner Paquiro as his chief rival throughout the entire opera. The recurrent appearances of the themes from "Triana del Trípili" and "El amor de *majo*" emphasizes Fernando's actions, which are constantly under the shadow of Paquiro. Eventually, his disdain for the culture of the *majos* become the source of his fate, but also reinforces the strength of the plebeian class, represented by the bullfighter Paquiro.

CHAPTER 6 CONCLUSION

As I argue in the preceding chapters, the reinvention of Goya's epoch in Granados's *Goyescas* symbolically represents the sociocultural development in early-twentieth century Spain through the idealization of plebeian class. At the turn of the twentieth century, Spain suffered from the defeat of the Spanish-American War and the Tragic Week in Barcelona. These political events exposed the decline of Spain's imperial power and military strength. To be sure, Granados, as an artist constantly requiring patronage from the aristocrats, could not directly criticize these sociopolitical events in his works. In addition, as stated earlier, Granados was sensitive to criticism of his compositions in relation to political aspects.¹ Therefore, given the perceived similarities in sociopolitical events, Granados and Periquet reinvented Goya's epoch in their opera *Goyescas* to reflect Spain's social milieu of their time.

The opera *Goyescas* thus emphasized the dominating plebeian culture, a long lasting cultural phenomenon dating from Goya's Spain into the twentieth century. Granados and Periquet put the *Pelele* game (the love attitude of the *majos* and *majas*) as the first scene of the opera to manifest the power of the plebeian *majas*. They portrayed the *majas'* captivating power in the eyes of their *majos*, and how the *majos* are willing to be controlled by their *majas*. Also, Pepa is crowned by the *majos* as their imagined queen. The *majas'* charm and culture is so powerful that the Duchess Rosario, a high-born character in the opera, imitates their behavior by visiting the candlelight ball, and practices their *Pelele* love game. Ironically, this imitation of the

¹ This idea is mentioned in Chapter 1. See Pablo Vila San-Juan, *Papeles íntimos de Enrique Granados* (Barcelona: Amigos de Granados, 1966), 78.

majas' culture is what causes her trouble. Although Rosario practices this culture, her first entrance in the opera shows her afraid and embarrassed in front of the *majos* and *majas*. In addition, Rosario's imitation of the *majas*' culture irritates her lover Fernando. Since Rosario appears to engage in Paquiro's courtship, Fernando attempts to take revenge on Paquiro and all the *majos*, ultimately leading to his death. Granados and Periquet, therefore, reinforce the strength of the *majos* and *majas* by portraying the tragic consequences of disrespecting their culture.

Chapters 3 and 4, I present case studies showing how Granados used tonal structure to portray Pepa and Paquiro as representations of the plebeian classes' strength. To further reinforce their strength, key structures are arranged to show Rosario, the Duchess who mocks the *maja* love attitude, becoming the antithesis of the real *maja*, Pepa. Similarly, b-flat minor, the tonic minor of the *Pelele* scene, is established for Fernando to utter his last words at the end of the opera. By using the tonic minor of the *Pelele* scene at the end of the opera, Granados presents Fernando as an ill-fated *Pelele*.

The unsettling sociopolitical environment and the musical taste of general audiences in the early twentieth century constrained the development of a Spanish national opera. Nonetheless, this type of sociocultural environment inspired Spanish composers to construct theatrical work that idealized the plebeian class at the turn of the early twentieth century. Isaac Albéniz, a contemporary Spanish composer and Granados's friend, composed the zarzuela *San Antonio de la Florida* that also has the theme of class conflict. In addition to the political reasons, a love affair is also the cause of the conflict between two men from different classes in Albeniz's *zarzuela*. Ultimately,

the liberal force prevails over the conservative authority. Granados was impressed by this *zarzuela*, and its premiere allowed Periquet to meet Granados for the first time. It was then Albéniz's *zarzuela* that established the possibility for Granados's future collaboration with Periquet

Around 1896, Granados composed the *zarzuela Ovillejos ó la gallina ciega* which, as in Albéniz's *San Antonio de la Florida*, has a similar theme of ridiculing the aristocrats. Granados believed that this work is a failure, but did not totally abandon *Ovillejos*. As Walter Clark suggested, two unsettling events, the death of his friend Albéniz and the social turmoil of Tragic Week in 1909, probably persuaded Granados to create a work for the ages.² Granados then rethought the possibilities of creating a Goya-inspired composition, thus composing the piano suite *Goyescas* with reference to *Ovillejos*. Meanwhile, as shown in Chapter 3, Granados had never withdrawn his desire to create a national opera. As a matter of fact, he planned the opera *Goyescas* while composing the piano suite. As a result, Granados recycled part of the *Ovillejos* for his piano suite, and also used part of *Ovillejos'* thematic material for the opera.

Another Spanish composer, Manuel de Falla, composed the *zarzuela La vida breve* (1904-1913) which involves a plot about class interaction through love relationship and sympathy for the loyalty of a plebian woman. In *La vida breve* (The Short Life), a gypsy girl Salud falls in love with Paco, the son of a wealthy landowner. While Paco pretends to be faithful to her, he is already engaged to Carmela, a woman of his social standing. When Salud learns about Paco's wedding with another woman, she visits the wedding and confronts with Paco. Salud, unexpectedly, falls dead in front

² Walter Clark, *Enrique Granados: Poet of the Piano* (New York: Oxford University Press, 2006), 122.

of Paco because of her suffering. As de Falla acknowledges, “The most salient feature of *El amor brujo* was its novel and sympathetic treatment of gypsies.”³ By using the worker’s voice of life hardship to begin the first act of *La vida breve* and to frame Salud’s lovesickness, de Falla underscored the impoverishment of the lower class and foreshadowed Salud’s unfortunate fate. This musical atmosphere creates a great contrast to the upper-middle class wedding of Paco and Carmela that begins the second act.⁴ As a result, de Falla reinforced the pungent reality that the lower class Salud and the upper-middle class Paco belong to two different worlds.

Most important, Granados’s contribution to the opera *Goyescas* inspired de Falla to incorporate similar scene setting and synopsis in his ballet *El sombrero de tres picos* (The Three-Cornered Hat) (1917). It is a revised ballet of de Falla’s earlier pantomime ballet *El corregidor y la molinera* (The Magistrate and the Miller’s wife) which also portrays the strength and bravery of the plebian class, the Miller and his wife. The synopsis of the ballet is derived from a novel by Pedro Antonio de Alarcón, in which a magistrate attempts to seduce the Miller’s faithful wife. The plot involves with the element of two men from different classes fighting for a woman, as in the opera *Goyescas*. This ballet is divided into two acts. In Act One, the Miller expels the magistrate, attempting to seduce his wife. This arouses the animosity of the magistrate. In Act Two, when the Miller dances to entertain his guests, the entertainment is interrupted by the magistrate’s bodyguard who comes to arrest the Miller, so the magistrate can pursue the Miller’s wife. This dramatic development resembles

³ Carol Hess, *Manuel de Falla and Modernism in Spain, 1898-1936* (Chicago: The University of Chicago Press, 2001), 53.

⁴ Elizabeth Anne Seitz, “Manuel de Falla’s Years in Paris, 1907-1914” (Ph.D.diss, Boston University, 1995), 114

Fernando's aggression toward the *majos* and *majas* in the fandango ball of *Goyescas*. In addition, the change of ending in its revised version recalls how the plot of *Goyescas* evolves from the juxtaposition of classes to the struggle between classes, with plebian class ultimately prevailing. While the original pantomime ballet *El corregidor y la molinera* ends with a slapstick fistfight among the Miller, the Miller's wife, and the magistrate with no indication on the consequence of the Miller's revenge, the revised ballet clearly reflects that the Miller effects revenge on the magistrate. This newer version of ballet has a revised ending, in which the Miller's guests celebrate with him by tossing up and down the effigy of the magistrate, a reference to Goya's tapestry cartoon *El Pelele*. This final gesture of ridicule is comparable to how Fernando becomes an ill-fated *Pelele* in the opera *Goyescas*. The influence of Granados's *Goyescas* to de Falla's composition further reinforces that Granados's *Goyescas* is a work of its time.

APPENDIX A
TONAL STRUCTURE AND THEMATIC SOURCES OF THE OPERA

Table A-1. Tonal structure and thematic sources of the opera

	Tonality	Remarks on themes
I: Introduction		
mm. 1-18	D	
* mm. 2, 4, 5		Callejos mm. 1-2
* mm. 16-17		Las currutacas modestas mm. 5-8
mm. 18-22	D	
* mm. 18-20		Las currutacas modestas mm. 8-9
* mm. 20-23		Las currutacas modestas mm. 5-8
I/1 <i>El Pelele</i>		
A: mm. 23-88	Bb	
* mm. 30-31	V7/g – g	“Venga cortejo bravo y gentil mas no un zascandil” “Que una manola mejor vá sola que acompañada por un zascandil.”
	“	
* mm. 76-77	V7/g – g	“siempre el amor goza al saltar”; “siempre el cortejo vivirá en mí”
B: mm. 89-117	Eb	
* mm. 93-96	*V7/Eb-Eb-Bb	Las currutacas modestas mm. 1-4 <i>Majos</i> chorus comments on Paquiro as a seducer (the bass line appears in Prelude mm. 11-13)
* mm. 102-104		
* mm. 108-116		
A: mm. 118-130	*Bb	
* mm. 129-30	Bb - D	
	*D	Las currulacas modestas mm. 5-8
I/2 <i>La calesa</i>		
A: mm. 1-23	D	
B: mm. 24-89	G	La calesa from <i>Los Ovillejos</i>
* mm. 32-38	Sudden shift to	
	Bb (Pelele)	
	g – V7/G	“al veros palpito alegremente, veo a mis majos, veo a mi gente.”
* mm. 40-42	G	Pelele motive in orchestra
* mm. 51-89	G - F - E - D - V7/E	Blas de Laserna's <i>Triana del Trípili</i> (2), with fandango rhythm in the orchestra
* mm. 61-68	E	
* mm. 69-75	C - F - Bb-V/B	Blas de Laserna's <i>Triana del Trípili</i> (2)
* mm. 76-80	B	Blas de Laserna's <i>Triana del Trípili</i> (1)
* mm. 82-89	D	Blas de Laserna's <i>Triana del Trípili</i> (1)
A: mm. 90-129	D - V7/Eb	
mm. 129-136	Eb	Paquiro sings Blas de Laserna's <i>Triana del Trípili</i> (complete copla)

Table A-1. Continued

	Tonality	Remarks on themes
I/3		
mm. 1-17	Eb	(two measures of the piano suite in 6/8 = one measure in the opera in 3/4)
mm. 18-33	Eb	Fernando sings Blas de Laserna's <i>Triana del Trípili</i> (2): note value from the piano suite is doubled (6/8 → 3/4)
mm. 34-50	E	Blas de Laserna's <i>Triana del Trípili</i> (2)
mm. 51-57	B	
mm. 58-66	D	Blas de Laserna's <i>Triana del Tripili</i> (1)
mm. 66 -72	F	Blas de Laserna's <i>Triana del Tripili</i> (1)
mm. 73-87	Db	Db tonality reappears in II:2 when the <i>majos</i> chorus comments that "majos and gentry should not get together" Here Fernando states he should go to the <i>baile de candil</i> with Rosario. In addition, Db (C#) is the note that being emphasized at the beginning of III:1. These repeated notes introduce Rosario's question if nightingale complains the monarch of the day. This implies the conflict between classes induces the complaint of Spain's monarchy.
		Blas de Laserna's <i>Triana del Tripili</i> (1)
mm. 87-91	G	Blas de Laserna's <i>Triana del Tripili</i> (2)x2
mm. 95-105	G	Blas de Laserna's <i>Triana del Tripili</i> (2)
mm. 107-121	Bb	Blas de Laserna's <i>Triana del Tripili</i> (2)
mm. 122-124	eb	Blas de Laserna's <i>Triana del Tripili</i> (2)
mm. 125-161	Bb	Blas de Laserna's <i>Triana del Tripili</i> (2);
*mm. 127-134	Bb	I:2 ostinato pattern
		Pelele theme return
*mm. 135-161		
Intermezzo		
A: mm. 1-59	eb	Jácaro mm. 9-12
*mm. 14-17		Jácaro mm. 9-12
*mm. 28-31		Similar to III:3 mm. 2-5
*mm. 54-58	chain of 7th chords Eb	
B: mm. 60-94	eb	Blas de Laserna's <i>Triana del Tripili</i> (1)
*mm. 83-86		Jácaro mm. 9-12
A: mm. 95- 119	Eb	Blas de Laserna's <i>Triana del Tripili</i> (2)
*mm. 95-98		
Coda mm. 120- 154		
II/1		
A: mm. 1-35	d	
B: mm. 35-94	bb	
*mm. 35-71	eb	El Amor de Majo 1st portion (Eb-G-Ab-Bb)
*mm. 72-83	Eb	
*mm. 84-94	d	
A: mm. 95-117	(end in V chord)	

Table A-1. Continued

	Tonality	Remarks on themes
II/2		
mm. 1-7	F	Amor y odio mm. 22-27
mm. 8-11	Seq: C-G-Bb-F	mm.8-11 repeats in III:2 mm. 62-71
mm. 12-17	Eb-D	mm.12-17 repeats in III:2 mm. 62-71
mm. 18-24	Eb	
*mm. 19-20		Las currutacas modestas mm. 1-3 (violin)
*mm. 21-22		Fernando vocal line = El majo olvidado mm. 37-39
*mm. 21-23		Triplet pattern from Callejo/Opera intro (cello)
mm. 25-29	Varies – trans	
mm. 30-32	e→G	Las currutacas modestas mm. 15-17
mm. 33-34	g→Eb	Las currutacas modestas mm. 17-19
mm. 35-36	g	Las currutacas modestas mm. 5-12
mm. 37-44	g→Bb	
mm. 45-51	Bb	Las currutacas modestas mm. 5-9
*mm. 45-49		
mm. 52-55	Bb	Las currutacas modestas mm. 5-8
*mm. 52-54		
mm. 56-61	g→Bb	
mm. 62-69	Bb→bb	
*mm. 63-65	Bb→g	Las currutacas modestas mm. 6-8. At mm. 64-65 the tonality is distorted, when Rosario sings “En que cubil, Dios mío, vine a caer!” (Into what trap, my God, have I fallen!)
*mm. 66-69	bb	Fandango theme appears in bb minor when the majos (bass) sing “fatal, fatal!” At the same time, Paquiro sings the same fandango theme with Granados’s performance direction “with a calmness he soon loses”
mm. 70-75	bb→A	
*mm. 70-72	f# → A	See note on II-2 chorus. This passage indicates that <i>majos</i> and gentry should not get together; Las currutacas modestas mm. 6-7 <u>in Db</u> Rosario sings the fandango theme in f# minor (F→Gb→Ab→A)
*mm. 71		Las currutacas modestas mm. 6-7
*mm. 73-74		
mm. 75-81	A→Eb	Las currutacas modestas mm. 6-7
*mm. 75-76	A	Las currutacas modestas mm. 6-7 in Bb
*mm. 77	Modulating to Eb	
*mm. 78-81		Fernando and <i>majos</i> (tenor) sing the fandango theme (II:1, mm. 26-29); mm.78-80: Las currutacas modestas mm. 8-11
mm. 82-120	Extremely chromatic	
*mm. 91-93	Transition to next scene (varies)	As Paquiro announces the time for the duel, he recites the whole phrase “En el Prado. Y acabamos de una vez.”
	Fre+6/eb + note G	Paquiro sings “Esto concluyó” with Las currutacas modestas mm. 8-9 in Bb
*mm. 94	V7/Bb	

Table A-1. Continued

	Tonality	Remarks on themes
II/3		
mm. 1-18	D	
mm. 19-63	G Phrygian	
mm. 64-98	Eb	
mm. 99-108	G Phrygian	Granados still keeps the G key signature (one F#)
mm. 108-116	G	
Interludio		
1-52	d-E	
*mm. 38-41	E	Sueño del Poeta (<i>Escenas Poeticas</i>) mm. 13-14, also the same motif as III:2 mm. 78-81
III/1		
Intro: mm. 1-6	Transition: vii7/e	Nightingale song lead to Rosario's solo
A: mm. 7-25	f#	
A: mm. 26-34	f#	
A: mm. 35-46	b → f#	
A: mm. 47-51	f# - V7/F#	
Interlude:		
mm. 52-63	F#	
*mm. 53	Gre+6/b	1) Sound modal 2) Emphasis G (the b6)
A: mm. 64-81	f#- C#	Nightingale song
*mm. 72-81		
III/2		
A: mm. 1-77	Eb – D	
mm. 1-27	D-bb	
mm. 28-40		La maja dolorsa (I): mm. 8-11
*mm. 29-32		La maja dolorsa (I): mm. 8-11
*mm. 37-40	bb - F	
mm. 41-55	bb	El amor de majo in <i>Apuntes</i> (m.2 is cut)
*mm. 41-46		La maja dolorsa (I): mm. 8-11
*mm. 54-57		El amor de majo 1st measure
*mm. 58		The same music as II:2, mm. 8-17
*mm. 62-71		La maja dolorsa (I): mm. 8-11
*mm. 70-73		
B: mm. 78-113	F	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14
*mm. 78-81	Ab	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14
*mm. 82-83	A	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14
*mm. 84-86	Eb	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12 (Epílogo mm.204-207 has the same melody)
*mm. 93-95		Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12
*mm. 97-98		Epílogo mm. 204-207 has the same melody
*mm. 106-107		Jácaro, mm. 108-113

Table A-1. Continued

	Tonality	Remarks on themes
C: mm. 114-132 *mm. 114-116 *mm. 117-119 *mm. 120-122 *mm. 124-125 *mm. 126-127	D	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12 (modified) La maja dolorosa (I): mm. 8-11 Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12 (modified) Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12 (modified) Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 10-12 (modified)
D: mm. 133-174 *mm. 150-157 Trans: mm. 175-194 *mm. 170-171 *mm. 174-175 *mm. 178-179	eb	El amor del majo (1st time in its entirety)
A: mm. 1-36 *mm. 1-2 *mm. 2-5 *mm. 6-7 *mm. 8-11 *mm. 12-13 *mm. 14 *mm. 22-24 *mm. 25	c melody in F	Fandango theme mm. mm. 9-10 Trombone melodic fragment from mm. 85-86, later appears in III:3 mm. 121-123 when Rosario realizes Fernando's death. Ironically, here Fernando says "Vuelvo aquí" (I'll come back) when he leaves Rosario for the duel. Mm.78-79, Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14 (modified)
III/3	bb – eb – Gb –b-a -G bb → Ger+6/eb	Granados called it “tema de amor.” This motif is also a modified version of the theme in III:2, mm. 78-83, when Rosario tells Fernando life is thorny, but with my caresses, yours will be short, and you will spend your life delightfully, which you can see in my eyes. Ironically, here Fernando is dying. Theme used in Sueño del poeta, mm. 13-14. End at V7/Db. Refer to the meaning of Db from note on II:2 chorus. “la maja dolorosa,” mm. 8-9 End at V7/C, which becomes the Ger+6/b
	Chain of Fre+6 eb (resolution from m.2) chain of Fre+6	This chord recalls the unique sonority in the “con éxtasis”(with fantasy) section from III:1: mm. 53, 55, and 56 with the same harmony.
	b	Nightingale theme, III:1 mm. 939-940 “Son los amores”
	V4/3/Ab	Same harmony and motif from the theme in III:2, mm. 82-83, when Rosario said Fernando should enjoy himself entirely through her caresses. However, here it is followed by a highly chromatic passage while Rosario screams, “¡Es un sueño! ¡Es cruel fatalidad! El destino.”
	Gb	Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14 (modified); interludo: mm. 38-40 Sueño del poeta mm. 13-14, (i.e. mm.1-2 in this scene). Similar harmonic progression from mm. 62-66, also II:2 mm. 8-12 “tema de amor”

Table A-1. Continued

	Tonality	Remarks on themes
B: mm. 37-49 *mm. 45-47	bb-Gb seq: Gb: I-V → E: I-V	Sueño del poeta mm. 13-14. Sueño del poeta mm. 13-14; same harmony and motive as III:2 mm. 84. While in III:2 Fernando said Rosario calms his heart, here Rosario begs Fernando that if he speaks, he gives her life (Vé que su hablas, vida me dás)
C: mm. 50-76 *mm. 50-52 *mm. 55-57	Gb-A-d -a -bb Gb A	
*mm. 64	d	Fandango theme from II:1, mm. 33, as Rosario and Fernando arrives at the <i>baile de candil</i>
*mm. 65-66	d	The same motif as mm. 12-13, which is also the Nightingale theme from III:1, mm. 42-43 "Son los amores"
*mm. 68-69	V9/a	Modified Blas de Laserna theme motif from I:2 mm. 2-3, when Rosario sang "El sitio y la hora son" (It is the correct site and right time) when she arrived where she was supposed to meet Fernando before Fernando saw Paquiro flirt with Rosairo. Now it sounds like it is the time and place for Fernando to die.
*mm. 70-71	a	Nightingale theme from III:1 mm. 35-36, when Rosario laments, "¡es la esclava enamorada de su cantor!" (the nightingale is enslaved by her love for her singer)
*mm. 73	bb	Modified motif from I:3 mm. 2-3
D: mm. 77-129 *mm. 81-85	bb – eb – bb - G bb	Nightingale theme, the same one as in mm. 12-13 in this scene
*mm. 85-88	Db	Modified Los Requiebros motif from I:3 mm. 2-3, when Rosario sang "El sitio y la hora son" when going to meet Fernando. Here she asks, "¿Fernando, mío, porqué adiós dijiste?" (Fernando, my love, why do you say goodbye?)
*mm. 90-99 *mm. 93-96	eb ii7-V7-I7-IV7- ii7/eb- V7/eb-eb	Continue the Los Requiebros motif. The same themes as in mm. 80-89 (nightingale theme), followed by Blas de Laserna theme from Los Requiebros.
*mm. 99-107	eb	
*mm. 108-112	modulate back to bb	
Trans to coda: mm. 113-129 *mm. 117-120 *mm. 121-129	f# - G G	Equal to mm. 1188-1191, a half-step higher Similar to mm. 22-24 (Gb); basically the same as interludio mm. 38-41 (E)

Table A-1. Continued

	Tonality	Remarks on themes
Coda mm. 130-170	G	A passage from III:I 52-60 (F#), here a half-step higher. Sueño del Poeta from <i>Escenas Poeticas</i> , mm. 13-14; III:2 mm. 84-86.
*mm. 139-140		
*mm. 143-145	VI of g	See I:3, mm. 134-135. Even though the Paquiro praises Rosario's beauty in Eb Major when Rosario first arrives on stage, the <i>majas</i> stop singing in a g minor chord when they sing "Que misteriosa; ¿Que busca?" And here Rosario sings, "¡Oh! ¡misterio!" in a Eb Major chord in g minor. Therefore, it is just a reverse.
*mm. 152-167	g	Similar to "Al suplicio" (To the Execution) from <i>Libro de horas</i> mm. 10-13 and mm. 27-35
*mm. 168-170	G	

APPENDIX B
COMPARISON BETWEEN THE OPERA AND THE PIANO SUITE GOYESCAS

Table B-1. Comparison between the opera and the piano suite Goyescas

The opera	The borrowed music
Tableau I scene I (mm.1-130)	<i>El Pelele</i> (mm.1-121)
mm.1-22	With use of tonadillas <i>Callejero</i> and <i>Las currutacas modetas</i>
mm.23-47	mm.1-27
mm.48-56	Different from <i>El Pelele</i>
mm.57-58	mm.39-40
mm.59-60	Different from <i>El Pelele</i>
mm.61-65	mm.41-45
mm.66-68	Different from <i>El Pelele</i>
mm.69-115	mm.52-97
mm.118-123	mm.100-105 (the remaining portion of the piano piece will return at the end of I:3)
Tableau I scene II (mm.131-266)	<i>Los Ovillejos</i> music, with fandango rhythm
Tableau I scene III (mm.267-426)	<i>Los Requiebros</i> (mm.1-358)
mm.1- 7	mm. 8- 19
mm.7- 11	mm.24-32
mm.13-106	mm.47-146
mm.107-126	mm.155-174
mm.127-129	A transition to the return of <i>El Pelele</i> music. Include Pepa's entrance ostinato pattern, Blas de Laserna's <i>Tríana del Trípili</i> , and the melodic fragment from <i>Las currutacas modestas</i> proceed simultaneously
mm.130-134	<i>El Pelele</i> mm.11-14
mm.135-155	<i>El Pelele</i> mm.100-121
Tableau II scene I	<i>El fandango de candil</i>
mm.1-32	mm.1-32
mm.33-34	mm.37-38
mm.35-42	mm.40-47
mm.43-102	mm.52-111
mm.103-114	mm.162-173
mm.115-117	mm.175-177
Tableau II scene II (mm.610-845)	<i>Coloquio en la reja</i> mm.64-71 From <i>Las Currutacas Modestas</i>
Final (el Fandango) (mm.1-116)	New music

Table B-1. Continued

The opera	The borrowed music
Tableau III scene I (mm.1-81)	<i>La Maja y el Ruseñor</i>
mm.7-25	mm.1-19
mm.26-57	mm.24-51
mm.58-71	mm.54-67
mm.72	mm.68-70 (modified)
mm.73	mm.71 (modified)
mm.74	mm.72 (modified)
mm.75	mm.74
mm.76-81	mm.76-81
Tableau III scene II (mm.1-132)	<i>Coloquio el la reja</i>
mm.4-42	mm.3-42
mm.43-86	mm.45-88
mm.87-164	mm.103-180
Tableau III scene III (mm.1173-1341)	<i>El Amor y la Muerte</i>
mm.1-71	mm.1-71
mm.72-115	mm.89-132
mm.116	mm.136
mm.117-119	mm.138-140
mm.120-123	mm.143-146
mm.124-151	mm.159-187
mm.152-170	mm.190-206

APPENDIX C
TRANSCRIPTION OF GRANADOS'S FOUR SETS OF PRELIMINARY SKETCHES
FOR THE OPERA GOYESCAS

The following transcription is Enrique Granados's four sets of preliminary sketches of the opera. This is based on one of the Granados's notebooks that mentioned in Chapter 2. It is preserved in Museu de la Música in Barcelona, with inventory number 05.2348.

First Set of Preliminary Sketches

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“Los Majos enamorados”
Drama lirico en un acto y cuatro duadros
Libro de __
Música de E. Granados.

p.35

Personajes:
El Rey Carlos IV que aparecerá con su séquito, por el fondo de la escena,
sin tomar parte con la acción.

La Duquesa de...

D..., grande artista, amante de la Duquesa.

p.36

D"... Capitán de la Escolta
La..., maja de calidad.
X..., majo.
Damas y Caballeros de la Corte del Rey
Majos y majas, chisperos, etc.

La acción en Madrid en tiempo de Carlos IV.

La escena representa una calle de Madrid conocida, donde hay un palacio. El palacio de los Duques de X. Por un lado dará esta palacio a una

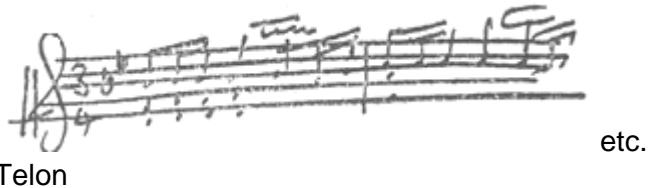
p.37

plaza a cuyo fondo se verá una callejuela estrecha. De izquierda a derecha representará una calle; a esta calle y del lado izquierdo dará una reja del palacio. Esta reja será de un trabajo artístico de grande mérito y estará adornada con flores. A la derecha y en un ángulo de primer término habrá un banco de piedra de forma que dé frente al espectador. Cerca de la reja que queda descrita y que debe dar también frente al espectador, habrá colgado un farol clásico, de los que se apañaban con aceite y estará colgado de una cuerda, colocada de manera que

p.38

parezca que atraviesa la calle figurada de izquierda a derecha, algun que farol calgado y figurado a la lejos.
(Derecha e izquierda las del espectador.)

Preludio
Con garbo



p.38

Cuadro 1º , escena 1ª

Un grupo de estudiantes cruza lentamente la escena cantando unas seguidillas alguna que otra paraja de majos y majas y usias cruzan en distintas

p.39

direcciones la escena. Sigue la acción que se desarrollará segun convenga:

Escena 2a

Los requiebros

(Hay que buscar un episodio intermedio)

Queda sala la escena y aparecen por la izquierda la maja Duquesa seguida a pocos pasos por su majo. (final de los Requiebros) La maja entra en su palacio. La orquesta va describiendo el sentimiento amoroso, breves momentos hasta que aparece el claro de luna. La noche

p.40

queda en una calma poética de encanto y de un sentir inefables.

Escena 3a (Cohoquio en la reja)

Se abre lentamente la reja y se ve acercarse poco a poco a ella, al Majo Amador de la Duquesa X.

Duo de amor

|
|
|
Final del cuadro primero .

p.41

Cuadro Segundo

El Fandango de Candil.

Reunión de majos, chisperos, et, et, en un teatillo ó sala de los de clásico estilo descritas ya por Ramón de la Cruz. El velon, colgando en medio de la habitación, sala a teatrillo.

Escena 1ª

Coro y bailes. Mas tarde entran la Duquesa y su amante, vestidos de majos. Recibidos con grandes agasajos los usias¹⁶⁷ son invitadas a la danza en la que toman parte breves momentos. Pequeños incidentes de color que dan por resultado un disgusto entre los amantes.

¹⁶⁷ Antonio Fernandez-Cid transcribes this as "los 'noyas.'

p.42

Final del cuadro Segundo.

Cuadro tercero.

Jardines del palacio Real de Aranjuez. Fiesta de Corte. Juegos e intrigas. Trajes de la época y algunos vestidos de majos, que por su porte se comprenderá que son gentes nobles. El rival aparece en escena; debiendo aprovechar la ocasión del disgusto y despecho de la maja Duquesa, la galantea. El amante exige a su amada una entrevista que tiene lugar en

p.43

el palacio de la Duquesa durante el cuadro cuarto y último.

Cuadro cuatro y último

Escena 1^a

El amante majo, sale de casa de la Duquesa; esta sale a despedirle a la reja. Entre tanto se acercan tres o cuatro embozados, uno de los cuales, (que deberá ser el Capitan de la escolta ó cualquier otro personage, segun convenga) intent acercarse a la reja, saliéndole al encuentro el majo amante.

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Escena 2^a

Riña y estocada

Pelean brevemente los dos rivales: La Duquesa intenta impedir el duelo; sale y llega justamente en el momento que es herido de muerte su amado que cae muerto en sus brazos.

Desaparecen por el fondo los tres embozados.

Escena 3^a ultima

El amor y la muerte .

Fin.

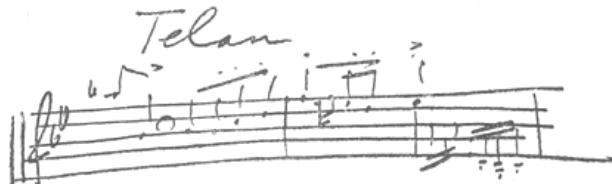
Second Set of Preliminary Sketches

p.45
Música
Preludio



et.

Telon



et.

Va siguiendo el desarrollo de este tema mientras van pasando los estudiantes o estudiantina, que perdiéndose a lo lejos; luego se inicia el tema de los requiebros



Hasta que llega el tema



Contralto



Contesta el majo

Ella



El

A handwritten musical score for two voices. It features two staves, each with five horizontal lines. The top staff has a key signature of one sharp (F#) and a tempo marking of 66. The bottom staff has a key signature of one sharp (G#). The notation uses vertical strokes with dashes and includes slurs and rests. The two staves are connected by a horizontal brace.

Siguen todos los requiebros con final

p.46

distinto de los de piano

A handwritten musical score for piano. It shows two staves. The top staff has a dynamic marking 'rell' above it and 'ten' with a slur above the notes. The bottom staff has a dynamic marking 'p' above it and the lyrics 'acaba brillante' written below the notes. The music consists of eighth and sixteenth note patterns.

y garboso, entrando en su palacio la Duquesa maja

p.47

Va la orquesta dejando poco a poco el tema de requiebros, hasta enlazarse con la otra escena.

A handwritten musical score for orchestra. It shows a single staff with five horizontal lines. The notation uses vertical strokes with dashes and includes slurs and rests. A dynamic marking 'P' is at the beginning, and a crescendo line leads to a forte dynamic.

Merda

Quedan citados para la noche en la noche en la reja, como era en ellos mucho la costumbre.
El majo sale por la derecha.

p.48

Escena 2^a

Entran por la izquierda Dⁿ rival del Majo y Dⁿ Amigo del rival.

p.49

Tarde de fiesta

Puede empezar la obra con el Pelele.

Fiesta en la pradera. Seguidillas et et



Siguen los Requiebros salen los majos enamorados.

El rival: Si quisiera oirme la maja señora, como uo gustaría bien a amarla...

La Maja: Gracias señor; el corazón de esta maja no sabe ciertamente de quién es pero seguro que no para vos. (Se siente ofendido D..., y desde este momento, nace el odio en este personaje)

El majo y Dⁿ ... Cruzan una mirada que, denota el odio rival.

p.50

Sigue la fiesta y termina el primer cuadro con la presencia en escena de los personajes secundarios que quedan haciendo comentarios. Unas mujerzuelas quedan también cuchicheando.

2º Cuadro

Duo en la reja

Durante la mutación un preludio que prepara la vuelta de los majos a Madrid. Calle y plaza: palacio de la maja Duquesa. Coloquio en la reja.

p.51

Fin del primer acto

Act 2º

Jardín de Aranjuez. La maja sentada en un banco de mármol al pie de un grande árbol, donde canta el ruiseñor. Canta sus añoranzas la maja.

Third Set of Preliminary Sketches

p.84

Los majos enamorados

Drama lirico en 2 actos y 5 cuadros de

E. Granados

Personages:

La maja Duquesa

La...Maja de raza...Maja joven

...doncella de la Duquesa

D... amante de la Duquesa.

D... majo, artista y bachiller.

D... oficial de la escolta.

D... amigo del oficial.

Majas, majos, chisperos, estudiantes.

Derecha e izquierda las del espectador.

p.85

La acción en Madrid en tiempo de Carlos IV

Acto 1 Cuadro 1

Lugar de la pradera de San Isidro, que deberá ser copiado del célebre cuadro de Goya, titulado el *Pelele*. Tarde de fiesta. Reunidos majos, majas, chisperos, usías, etcétera, figura que han terminado de comer y están manteando un pelele, como en el cuadro de Goya. Grupos pintorescos y de notas de color, que recuerdan la obra de Goya.

La orquesta describe el mantear de "El Pelele"

Escena 1a

1) El Pelele

2) Seguidillas de estudiante

Escena 2a

La maja Duquesa – D'... oficial

p.86

de la escolta (Más tarde).

D..., amante de la Duquesa,

Estudiantes, majos, etcétera

3) Los Requiebros.

(Escena de galanteos, en que toman parte todos.)

El Oficial pide una cita a la Maja Duquesa, y ésta le dice que no es por él por quien va la pradera. Aparece el Majo estudiante, D... y acercándose a la Duquesa, dice:

D..., ¿por quién habéis vinido a la fiesta?

(El oficial se aleja ofendido en su amor propio.)

D.: Mucho tiempo ha que busco el momento.

Ella: El momento llejó en la pradera.

(Van mezclándose los majos y estudiantes,
en grupos o partes requebrando algunos a las majas
y obros comentado con alguna que otra copla, interca

p.86

-lada en los requiebros.

La escena de animándose, terminando con cantos radiantes de felicidad.

Cruza la escena en Segundo término, el oficial del brazo de su amigo.

La maja Duquesa, sale con su Donecella por la derecha, seguida de su amante, que antes de abandonar la escena cruza una mirada de odio con el oficial. Figura la puesta de sol. La música va poco a poco pasando a un calor poético. El oficial que se ha quedado siguiendo con la vista a los majos enamorados, a instancias de su amigo marcha con éste por la izquierda, lentamente y en actitud alta y despectativa. Dos mujerzuelas pasan de izquierda a derecha, comentando la actitud del oficial y señalando hacia donde se han dirigido los dos amantes; todo indica que han notado la escena. Oscurece.

Telon

p.87

La música queda cada voz más poética.

Cuadro 2o Escena 1a

La escena representa una calle de Madrid conocida, donde está el Palacio de los Duques de X. Por un lado, dará este palacio a una plaza y a cuyo fondo habrá una callejuela estrecha. De izquierda a derecha, figurará una calle, en esta calle y al lado izquierdo, estará el palacio que formará esquina con la plaza, hacia la mitad del ancho del escenario. Frente al espectador habrá una reja del palacio de un trabajo artístico de gran mérito. Al lado derecho, en el bordillo de la plaza un banco de piedra, con respaldo de piedra también. Colgado de una cuerda un farol, en primer término; otro figurados a los lejos.

p.88

Estudiantina que pasa y se pierde en los lejos.

Escena 2a

Se acerca el majo amante con capa, espadín y guitarra. Junto a la reja puntea los bordones de su guitarra.

Se abre lentamente la ventana y aparece detrás de la reja florida, la maja.

Todo es misterio y poesía

Coloquio en la reja

Fin del 1er acto.

p. 89

La escena representa los jardines de Aranjuez. La maja duquesa, sentada en un banco de mármol. Es la puesta de sol.

Canta la maja sus quejas y sus presentimientos de la muerte del majo. Van cayendo lentamente una serie de velos que convierten la escena en una fantástica visión.

La serenata del muerto

Terminada la visión, la orquesta va gradualmente pasando al Fandango de Candil: la escena se va aclarando poco a poco, hasta que se presenta a la vista el teatrillo de

p.90

X, donde se hallan reunidos señorones, majos y todas clases de gentes, en abigarrada mezcla.
Fandango de candil



p.91

En su calesa con todo el rumbo y sal llegando va la gente de calidad. Manolos y manolas

En la Mancola

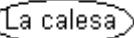
El Pelele

Muchachoas hacienda bailar el Pelele.

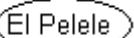
Grupos distintos: majos, chisperos, oficiales y unas viejas cuchichonas.

The Fourth Set of Preliminary Sketches

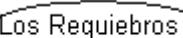
p.94

1.  La calesa

La Moncloa - van paseando en grupos, damas, caballeros, petimetres, majos , manolos, oficiales, militares, otros en bancos, etc., etc. A poco llega una calesa, con Constanza y su doncella. Poco después llega otra, con D. G. Lucientes. Algunas muchachas mantean un pelele.

2.  El Pelele

Va iniciandose el tema de los

3.  Los Requiebros

p.95

El – Sois la reina en gracia y donaire.

Ella – De ese modo me veis por galante.

El -

Ella -

El- Vuestros ojos me matan,
Vuestra sonrisa y encanto
Me roban la calma
¡Oh!, maja, maja, y señora
De Gracia y nobleza.
oíd al que muere de amor.

Ella. – Si es que en amar sois maestro como en la palabra los soís.

An Extra Page of Sketch: Fandango de Candil

After two blank pages, in the last page of this notebook (p.98), Granados attempted to create a sketch on the action in the Fandango de Candil. Although he crossed it out, Granados's intention to single out this scene for planning the action implicates that Granados pays special attention to this scene. Following is the transcription of this sketch.

Frazquita Doncella

Fandango

oficiales Militares

- Fandango -

3. Da Lastra
4. Elena
5. Leonor

} petimetros

El fandango

11. Un alcalde
40 frazquillo - manolo
6 Marisanchs - manola
7 Larenza Maja
8 D" Anselmo - oficial militar
del estado mayor
9. D' Coun la a igua Dn andreu
Constanza Duquesa de amante de

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BIOGRAPHICAL SKETCH

Ling Fung Chan, born in Hong Kong, received her Ph.D in musicology at the University of Florida (UF). She holds the degrees MMus in piano performance from Carnegie Mellon University (CMU) and BMus in piano from the Hong Kong Academy for Performing Arts. She was a graduate assistant to professors in music history and a piano instructor in the music preparatory school during her study at CMU. Under the supervision of Dr. Anthony Offerle, she has been working with the UF opera workshop, as a graduate assistant accompanist, for five years. She also taught introduction to music literature classes from 2009 to 2010.