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**A STUDY OF MOMPOU'S MUSICA CALLADA:
INFLUENCES AND STYLE**

by

Ann Zalkind

**A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts, The City University of New York**

2000

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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The inspirational essence for this project is rooted in the memory of Federico Mompou performing his own music in Santiago de Compostela, Spain. The cordial exchange of ideas that passed between us is, like his music, memorable.

I am grateful that my parents, Sidney and Vivian Zalkind, and my sisters, Debra Donatelli and Jessica Jacobs, witnessed this project. I also wish to thank my husband Brien Sullivan, and my son, Stephen Sullivan for their loving encouragement.

Preface

Federico Mompou (1893-1987), was a Spanish (Catalan) pianist and composer whose compositions include works for piano, voice, and guitar as well as religious settings for chorus and orchestra. The intermingling of styles in Mompou's music can best be described simply as eclectic. This thesis will investigate the origins and influences that directly or obliquely shaped the evolution of Mompou's style.

One of the constant characteristics of Mompou's *primitivista* philosophy is a compelling emotional directness. Mompou thought his ideals of concentrated expression were best realized in the four volumes of *Música Callada* (1959-1967). The title for *Música Callada*, loosely translated as "Silent Music," is taken from *Cántico Espiritual entre el alma y Cristo, su esposo*, by the great Spanish mystic and poet, St. John of the Cross. A discussion of *Música Callada* will address interpretive issues in each of the work's twenty-eight pieces. My approach will include harmonic and melodic observations, poetic and philosophical references, Mompou's thoughts on *Música Callada*, and consideration of recorded performances by Herbert Henck, Joseph Colom and Mompou himself. The purpose of this thesis is to explain and describe Mompou's style and aesthetic and to broaden our understanding of *Música Callada* from performance and listening perspectives. In doing so, this writer hopes to promote Mompou's compositions as a more frequent choice on piano recitals.

In this paper the individual pieces of *Música Callada* are shown by the book numbers (1, 2, 3, 4,) followed by the number of the particular piece. The complete *Música Callada* is reproduced in the appendix.

Introduction

The term *primitivista*, coined by Mompou himself and inspired by Satie's aesthetic of simplicity, directs the creation of highly expressive works that emerge from the barest of means. Like Satie, Mompou's piano miniatures are characterized by a strong inner expression and an avoidance of excess. Mompou considered *Música Callada* to be most representative of his *primitivista* philosophy and aesthetic.

The musical influences referenced in this paper are separately identified in some works by Mompou while a blend of influences are noted in others: the singular influence of Debussy characterizes *Música Callada* 1.5 while the styles of Satie and *stile antico* are juxtaposed in *Música Callada* 1.6. The assimilation of disparate influences in Mompou's music defines the nature of his style as eclectic.

A distinction should be made between specific and general influences in Mompou's works. Specific influences on Mompou's musical language include those of Spanish folk music, Debussy, and Satie, while characteristics of Scarlatti, Chopin, Liszt and Schumann are generally reflected in Mompou's music.

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I. Origins and Influences

Domenico Scarlatti

The antecedents of Mompou's style can be found in the keyboard sonatas of composers such as Domenico Scarlatti and Antonio Soler. These eighteenth-century keyboard composers, like Mompou, took their inspiration from folkloric and Moorish elements that they heard in Spain. Mompou's music was also influenced in important ways by Spanish literature and the mystical tradition. As with many of Mompou's works, Scarlatti's sonatas are miniature compositions which often use Spanish folk melodies to express a variety of moods. Another important influence is Antonio Soler who continued the Spanish tradition in his sonatas and in the rhythms of his fandangos.

Examples of early influences on Mompou's style can be found in Domenico Scarlatti's first collection of thirty keyboard sonatas entitled *Essercizi*, and in the later sonatas that he wrote after his arrival in Spain in 1729.¹ Like Scarlatti, Mompou wrote music that absorbs the musical influences of the guitar on Spanish regional folk melodies and folk dances, and that reflects extramusical aspects of Spanish life as well.

Mompou blends and transforms aspects of Scarlatti's expressive content, harmony, melody, and rhythm into his own eclectic style. Both Scarlatti and Mompou confined the majority of their oeuvres to small-scale miniatures notable for a variety of moods and expressive details. Ralph Kirkpatrick, in discussing the Scarlatti sonatas, makes the following observations:

There is no limit to the imaginary sounds evoked by Scarlatti's harpsichord. Many of them extend far beyond the domain of musical instruments into an impressionistic transcription of sounds of daily life, of street cries, church bells, tapping of dancing feet, fireworks, artillery, in such varied and fluid form that any attempt to describe them precisely in words results in colorful and embarrassing nonsense... For me, nearly all of Scarlatti's music has some root in the experience and impressions of real life or in the fantasies of the dream world, but in a fashion that ultimately can be stated only in music.²

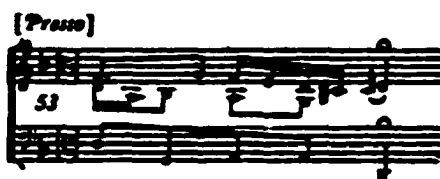
Similarly, Mompou's *Suburbis* (1916-1917) reflects impressions of daily life, while his *Música Callada* thrives on poetry and mysticism. In *Suburbis*, Mompou depicts scenes from daily life in a poor Spanish town. The movement "el carrer" (the winding road) portrays a winding road with a four-note ostinato figure.³ The open sound of octaves in "La Cegueta" (the blind girl), musically describes the simplicity and plainness of its main character. Mompou's fascination with the sounds of bells is apparent in his "La fuente y la campana" from *Paisajes*.

Though Scarlatti's and Mompou's respective harmonic styles differ in their use of dissonance and modulation, the simplicity of I, IV, and V triads underlies the harmonic foundations laid by both composers. In these contexts, primary chords represent the harmonic stamp of Spanish folk melody. While Scarlatti tends to use secondary supertonic and seventh chords after primary chords are stated in a passage, Mompou uses supertonic and seventh chords to embellish them.

There are also aspects of both composers' treatment of cadential formulas that suggest a connection between them. These similarities can be found in two kinds of cadences: those with descending scalar notes leading

to the resolution of leading tones, as found in Scarlatti's *Essercizi* 18 (Longo 416) K. 18 (Example 1.1a) and Mompou's *Música Callada* 1.3, (Example 1.1b) and those with progressively longer values that emphasize upper or lower neighbors on weak beats such as found in Scarlatti's *Sonata* in F minor K 481 (Example 1.1c) and Mompou's *Canción IX* (Example 1.1d).

Example 1.1a Scarlatti, *Essercizi* 18 (Longo 416) K. 18



Example 1.1b Mompou, *Música Callada* 1.3

Example 1.1c Scarlatti, *Sonata* in F minor K 481

Example 1.1d Mompou, *Canción IX*



While descending sixteenth notes (F, E, D C# in Example 1.1a and A, G, F, E in Example 1.1b) are found in both examples, Mompou puts more emphasis on the cadence, as a signature of his style, than does Scarlatti, by stretching out and slowing down notes that precede the leading tone and its consequent resolution. While the acciaciaturas in Scarlatti's music underscore the importance of the leading tone in cadential construction, Mompou's omission of acciaciaturas places more emphasis on the tonic resolution and minimizes the importance of the leading tone. In mm. 9-10 of *Canción IX*, the progression from quicker eighth-note values to longer quarter and half-note values emphasizes the weak beat on pitch F in the right hand. This bears some resemblance to m. 65 of *Sonata* in F minor in its similar rhythmic progression from quicker triplet to slower quarter-note values that similarly emphasize the weak beat of pitch G in the right-hand *rallantando*.

Neither Scarlatti nor Mompou favors chromaticism of the type found in Palestrina or Frescobaldi. And yet Scarlatti modeled much of his sacred music on Palestrina's style -- a style that alternated homophonic with

contrapuntal writing.⁴

The strong influence of the *stile antico* on Scarlatti's earlier church compositions, such as portions of the *Miserere in E minor*, with its rich use of suspensions, is also found in Mompou's works such as *Música Callada* 1.6. Similarities between these compositions suggest that both composers borrowed from this common style. *Miserere in E minor* and *Música Callada* 1.6 (Examples 1.2a and 1.2b) contain melodic fourths presented imitatively.

Example 1.2a Mompou, *Música Callada*, 1.6

Example 1.2b Scarlatti, *Miserere*

In the *Miserere* the bass F# - B of mm. 5-6 begins a motive that is answered by the alto in m. 6 and then by the tenor and soprano (transposed) in mm. 7 and 8, while in the *Música Callada* excerpt, motives beginning with melodic fourths are stated in mm. 9, 11, and 13. Further, Mompou's use of 4-3 suspensions in mm. 11, 15, and 16 recalls Scarlatti's use of 4-3 suspensions in mm. 4-5 of the *Miserere*.

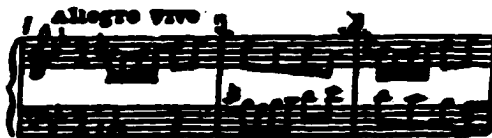
Mompou's use of meter changes generally calls to mind some aspects of Scarlatti's style. In Scarlatti's sonatas K. 202, 235, and 273, the meter changes from 3/8 to a more serene 6/8 after a double bar. This alternation between 3/8 and 6/8 meters, which is a common feature of Catalan ballads, is also found in *Música Callada* 2.18.⁵ In general, meters in Volume I of *Música Callada* are uniform with slight variations of mood, while those in Volumes II and III are more variable. The more frequent meter changes in *Música Callada* 2.27, alternating between duple and triple meters, suggest more subtle changes in the prevailing tranquil mood.

Both Scarlatti and Mompou create melodies based on the rapid scale movement around triads characteristic of *gralla* melodies. Example 1.3a shows a typical *gralla* melody; Example 1.3b, 1.3c and 1.3d illustrate Scarlatti's and Mompou's treatment of similar melodic figures.

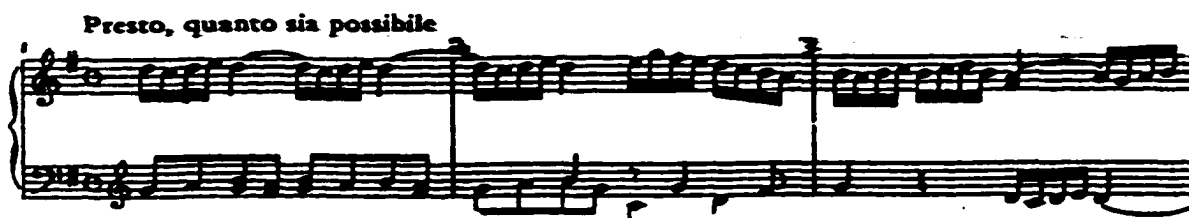
Example 1.3a *Música de les corregudes*.
Obra del Cançoner Popular de Catalunya, Vol, 1. P. 367



Example 1.3b Scarlatti, *Sonata N. 199*.



Example 1.3c Scarlatti, *Sonata N. 427*



Example 1.3d Mompou, *Canción y Danza IV*, danza theme 1



Scarlatti's emulation of Moorish and Andalusian chant can be observed in the new melodies he wrote while living as a dependent of the Spanish court of the Alcazar of Seville. While visiting such ports as Cadiz and Granada, Scarlatti's music absorbed aspects of oriental chant that are borrowed in some of Mompou's compositions.⁶ The repeated and embellished D's of Scarlatti's *Sonata K491*, L. 16, shown in Example 1.4a, are evocative of the repeated notes often featured in Andalusian chant, such

as the *cante hondo* by the nineteenth century Spanish nationalist Felipe Pedrell shown in Example 1.4b. Mompou imitates this practice in the chant-like opening of *Música Callada* 1.1, as shown in Example 1.4c.

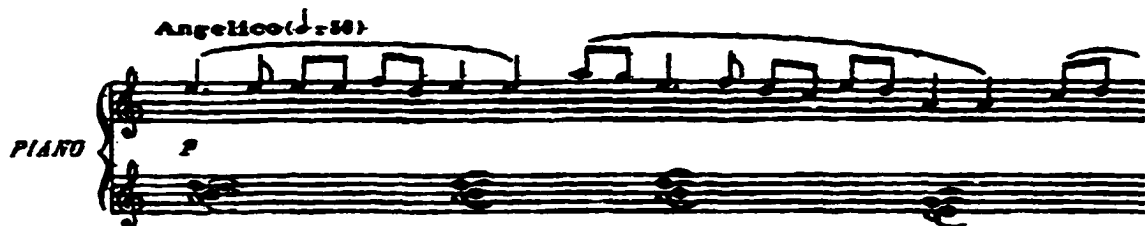
Example 1.4a Scarlatti, *Sonata* K491 L. 16



Example 1.4b Seata (*cante hondo*). Pedrell,
Cancionero Musical Popular Español
(Valls, 1918-22), Vol 1, no. 36



Example 1.4c Mompou, *Música Callada* I.1



Spanish dance rhythms of the type found in Scarlatti's sonatas, in particular those in triple meter, are evident in many of the "Danza" sections

of Mompou's *Canciones y Danzas*. The 3/8 dance rhythms of Scarlatti's *Sonata* K. 484, with its triadic eighth-note patterns (Example 1.5a), for example, are rhythmically and intervallically transformed and augmented in the Tres vif bass section of Mompou's "**Cris Dans La Rue**" from *Scènes D'enfants* (Example 1.5b).

Example 1.5a Scarlatti, *Sonata* K. 484



Example 1.5b Mompou, "Cris Dans La Rue," from *Scènes D'enfants*



Despite Mompou's different arrangement of intervals in "**Cris Dans La Rue**," there are enough rhythmic and intervallic resemblances between both works to suggest that Mompou was influenced by the type of writing found in *Sonata* K. 484. Both the intervals and the pattern of measured eighth-notes from *Sonata* K. 484 are expanded to unmeasured quarter-notes that ascend a fifth and descend an octave. Mompou further changes this musical idea into a right-hand melody in *Música Callada* 1.8 (Example 1.5c) that alternates with a rhythmic and melodic motive of eighth-note, two sixteenth-notes and a quarter-note with pitches A, G, F# E.

Example 1.5c Mompou, *Música Callada* 1.8

Semplice (♩ = 104)

Scarlatti's Sonata K.132, written in Aranjuez, bears a melodic resemblance to *Música Callada* 1.3 (Examples 1.6a and 1.6b).

Example 1.6a Scarlatti, *Sonata* K.132

Cantabile • K. 132

Example 1.6b Mompou, *Música Callada* 1.3

Flacido

PIANO

Both compositions share a 3/4 meter and irregular five-measure phrases with descending themes that grow out of a descending tonic triad. Though little harmonic motion occurs in either excerpt, Sonata K.132 has slightly more movement than the Mompou, which merely restates the same harmony until the end. Mompou's juxtaposition of tonic Bb in the right hand with repeated tritones and descending whole-tone scale segments in the left hand, gives this composition a sound that is decidedly more French than Spanish.

The simplicity of Scarlatti's early *Essercizi* provides a good context for comparing qualities in Scarlatti's sonatas that shed the most light on Mompou's evolving style. Unlike most eighteenth-century keyboard music, the *Essercizi* did not always convey a single mood. The second halves of Scarlatti's binary sonatas contain freer expression than the first halves.⁷ Mompou's *Canciones y Danzas* display similar alteration in mood from the contemplative to the joyous within the same work. The ideals of simplicity, richly displayed within the *Essercizi's* "easier style," govern the fantasy of both Scarlatti's and Mompou's most imaginative compositions.

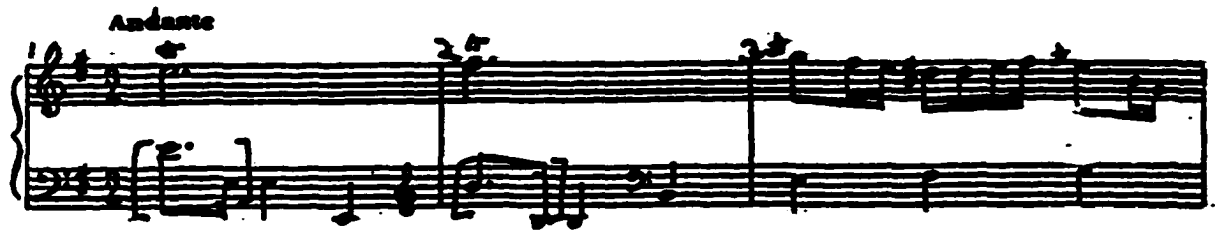
Antonio Soler

The influences of eighteenth-century Catalan composer Antonio Soler on Mompou are similar to those of Soler's teacher, Domenico Scarlatti, with regard to idiomatic treatment of Spanish folk music, rhythms, and harmony.

Iberian dance rhythms, coming from the jota, bolero, and polo, can be identified in both Soler's and Mompou's compositions, though their usage of these rhythms differs. Soler's application of dotted rhythms generally reflects the more strident character of Spanish dances while Mompou's less

literal approach often includes upbeats in musical contexts that disassociate these rhythms from their dance-like qualities. Typical examples of Soler's dance-like application of dotted rhythms are shown in mm. 1-2 of *Sonata* No.113 and mm. 1-3 of *Sonata* No. 1 (Example 1.7a and 1.7b).

Example 1.7a Soler, *Sonata* No. 113



Example 1.7b Soler, *Sonata* No. 1



These examples compare with the softer contours of Mompou's dotted rhythms found in his more poetic compositions such as *Música Callada* 2.17 and *Música Callada* 1.2. (Examples 1.7c and 1.7d).

Example 1.7c Mompou, *Música Callada* 2.17



Example 1.7d Mompou, *Música Callada* 1.2

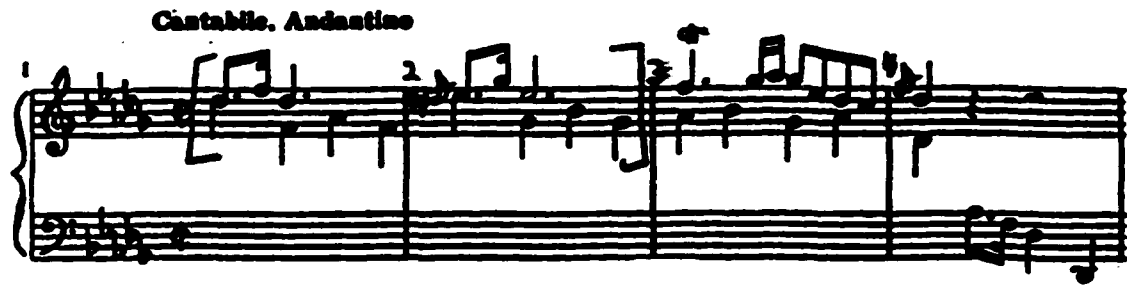


The slower, dotted quarter and eighth-note rhythms in mm. 1-3 of *Música Callada* 2.17, designated *Lento* in 4/4 meter, conforms with dotted eighth and sixteenth-note rhythms in *Sonata* 113 in 3/4 meter. Both examples illustrate similar rhythmic patterns though the chant-like melody in *Música Callada* 2.17 does not evoke the dance-like spirit of *Sonata* 113. The added upbeats in *Música Callada* 1.2, designated *Lento*, give a sense of upsurge to the downbeats, further distinguishing Mompou's dreamier, more poetic use of dance rhythms from Soler's somewhat circumscribed treatment of this rhythm.

The qualities of elegance and poetry associated with Mompou's style are frequently expressed in his slower compositions. In this regard, Mompou's simple style has more in common with Soler's less technically demanding compositions, which are generally slower in tempo and reveal more poetic content, than with those of Scarlatti.⁸

The courtly style evoked by the graceful construction of triadic groupings of dotted rhythms with quarter notes in mm. 1-4 of Soler's *Sonata* No. 22, is suggestive of mm. 79-83 of Mompou's *Danza XI* (Examples 1.8a and 1.8b).

Example 1.8a Soler, *Sonata No. 22*



Example 1.8b Mompou, *Canción y Danza XI*

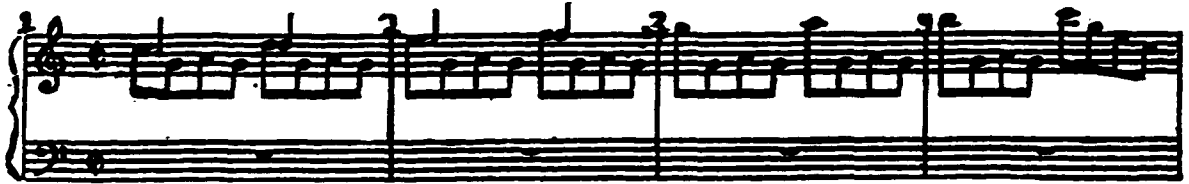
Grazioso (♩ = 112)

Both examples begin with dotted rhythms that are either continued by quarter notes in the pulse of the accompaniment as in m.1 of *Sonata No. 22*, or by quarter notes continued in the pulse of the melody as in m.1 of *Danza XI* (F#, D, A, and F#). The stylistic similarities between Mompou's *Danza XI* and Soler's *Sonata No. 22* exist despite differences in the use of upbeats and intervals. Mompou's use of dotted rhythm upbeats in mm. 1-2 lends more fluidity to the musical line, and the larger intervals of a sixth between notes A and F# in m. 1 and the interval of a fourth between notes B and E in m. 3 give a more expansive sound to the phrase.

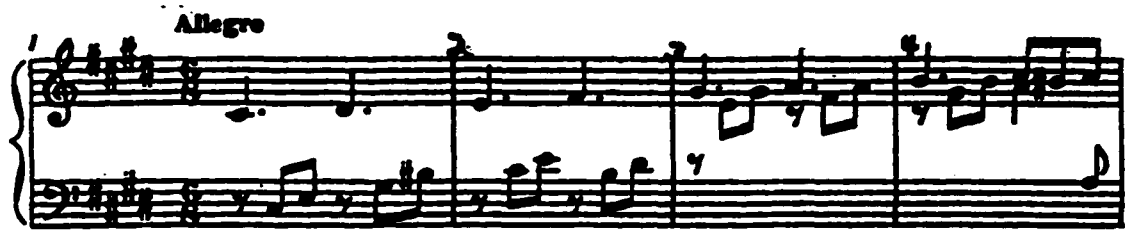
While Mompou's melodies tend to be more expressive and expansive than Soler's melodies, a characteristic common to the melodies of both composers is their scalar or partially scalar structures. There are many

examples of Soler's completely scalar melodies, such as those in mm. 1-4 of *Sonata No. 9* and mm. 1-4 of *Sonata No. 21* (Examples 1.8c and 1.8d).

Example 1.8c Soler, *Sonata No. 9*



Example 1.8d Soler, *Sonata No. 21*



Though Mompou's melodies are only partially scalar, they do develop within scalar outlines and frequently contain passages that use all notes of the scale. An example of Mompou's use of a partially scalar melody is mm. 49-55 of Mompou's *Danza IX* (Example 1.8e).

Example 1.8e Mompou, *Danza IX*



The eight-bar melody is divided into two parts: mm. 49-52 state notes Eb to C of the E flat Major scale and mm. 53-55 begins on G and completes the scalar outline with notes G to Eb. In Mompou's *Danza IV*, all the notes of the G Major scale are used in mm. 44-45 though the initial melody of this music is also partially scalar (Example 1.8f).

Example 1.8f Mompou, *Danza IV*



Both composers often use triplet melodies, reminiscent of medieval dances. The triplet rhythms in mm. 35-36 of Mompou's *Danza XI* resemble rhythms in mm. 84-85 of Soler's *Sonata No. 51* (Examples 1.8g and 1.8h).

Example 1.8g Mompou, *Danza XI*

Example 1.8h Soler, *Sonata No. 51*



In m. 35 of *Danza XI*, two groups of triplets alternate with quarter and eighth-notes in m. 36. In *Sonata No. 51*, the same pattern is found in the triplet groups of m. 84 that also alternate quarter and eighth-notes, in the left hand of m. 85.

Soler's celebrated treatise, *Llave de la Modulacion*, published in 1762, defines the central processes of his harmonic language.⁹ Kirkpatrick, in describing the origin of Soler's treatise, says:

Soler reaches back to the most orthodox doctrines of the sixteenth-century contrapuntists and forward into an extended use of the modulatory possibilities of the tonal system.¹⁰

In Chapter X of *Llave de la Modulacion*, "On Harmony and Modulation," Soler states his views on ideal voice distribution. He says, "all the principal movements of parts should be concentrated in the outer voices because... the ear hears these two parts better, rather than those in the middle, and in all modulation it will be observed that the voices in the middle, those being the Alto and Tenor, only accompany, in accordance with the consonance that is to be produced."¹¹ In the *Intento* from *Sonata No. 66* (Example 1.9a), consecutive thirds in the left hand of mm. 31, 33, 35, and 37, and sixths in the right-hand of mm. 39-41, produce consonant voicing.

Example 1.9a Soler, *Intento* from *Sonata No. 66*

Mompou's similar treatment of thirds and sixths in mm. 1-8 of his *Canción y Danza X* (Example 1.9b), is reminiscent of the liturgical, organ-like consonance in the voicing in the *Intento*.

Example 1.9b Mompou, *Canción Danza X*

The ancient feeling of this *Canción* is also reflected in Mompou's designation: "Sobre dos Cantigas del Rey Alfonso X Siglo XII" (from two canticles of King Alfonso X, twelfth century).

Varied examples of guitar-like ostinatos in Soler's music, characteristic of music from Granada and Seville, can be compared with ostinatos found in Mompou's music. Ostinatos containing rapid sixteenth-note groupings and ostinatos outlining the highest notes of descending minor second intervals, bear a resemblance to ostinatos in Mompou's music. In Soler's *Sonata* No. 23 (Example 1.10a) the rapid sixteenth-note groupings in the right-hand ostinatos in mm. 11-14 and 16-18, resemble rapid sixteenth-note groupings in mm. 1-2 of Mompou's "El Carrer El Guitarrista I El Vell Cavall" from *Suburbis* (Examples 1.10b).

Example 1.10a Soler, *Sonata* No. 23

The image displays a musical score for Example 1.10a, Soler's Sonata No. 23. It consists of two systems of staves. The first system covers measures 10 to 14, and the second system covers measures 15 to 18. The right-hand part (treble clef) features rapid sixteenth-note groupings, while the left-hand part (bass clef) features a steady eighth-note accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4.

Example 1.10b Mompou, "El Carrer El Guitarrista I El Vell Cavall,"
from *Suburbis*



The left-hand ostinato in mm. 1-7 of Mompou's "Jeux Sur La Place," from *Scènes D'enfants*, (Example 1.10.c) resembles the left hand ostinato in mm. 11-14 of Soler's *Sonata No.23* in its use of descending minor second intervals between the highest pitches of ostinatos.

Example 1.10c Mompou, "Jeux Sur La Place," from *Scènes D'enfants*

Descending minor second intervals occur between highest notes F and E in mm. 1-7 of Mompou's "Jeux Sur La Place," and also in mm. 11-14 between highest notes D and C in Soler's *Sonata No. 23*. While the textures of Mompou's ostinatos tend to be sparser, with fewer notes than Soler's ostinatos, Mompou is more inventive than Soler with regard to developing a

given ostinato statement. In "Jeux Sur La Place" a second, melodic ostinato on pitches B, B, B, and A in the right-hand of mm. 1-4, become the basis for yet another ostinato in the left-hand of mm. 8-15.

Spanish Folk Music

While Mompou's universal style transcends regional categorization, his music owes a great debt to the diverse influences of Spanish folk music, in particular folk music from the regions of Catalonia and Andalusia. Catalonia has always been geographically connected to the cultures of France, Italy and Northern Europe by the port of Barcelona.¹² The diversity of regional styles and the acculturation of music in Spain can be attributed to geographical factors such as the division of the Iberian Peninsula by mountains and the invasions of peoples and cultures by the Romans, Carthaginians, Visigoths, and Moors.¹³ The arrival of gypsies in the sixteenth-century brought flamenco music and *cante hondo* to the region of Andalusia.¹⁴

The jota, one of Spain's most popular dances, originates from the northeastern province of Aragon and shares many characteristics with the seguidillas which may have originated from the southern region of Córdoba.¹⁵ Both dances are usually found in major modes, though the seguidillas manchegas, from La Mancha, is in the minor mode. The jota and seguidillas are in rapid triple meters and frequently use triplet rhythms while melodies in the seguidillas are distinguished from melodies in jotas in that they always begin on off-beats.¹⁶ The jota or seguidillas alternate dance portions with melodically and harmonically connected song portions called *coplas*. The dance portion of the jota alternates four-bars of dominant

harmony with four-bars of tonic harmony and is followed by similar phrase patterns in the song section. The accompaniment of castanets and guitar to the jota and seguidillas is also found in the fandango from the regions of Andalusia, Valencia, and Murcia. The traditional attachment of dance and song in most Spanish folk music is often referred to as *dance-song*.¹⁷

Mompou's *Canciones y Danzas* emulate the Spanish *dance-song* tradition in their titles and in the close melodic and harmonic connections between each of the *Canciones* and the *Danzas*.

The palmada clapping rhythms in flamenco music can be compared with Mompou's use of similar rhythms in mm. 5-6 of "Cris Dans La Rue," from *Scènes D'enfants*. The alternation of left hand syncopations with steady downbeat right-hand rhythms in mm. 5-6, as shown in Example 1.11, resembles the rhythmic patterns found in clapping rhythms, though "Cris Dans La Rue" evokes a mood that is gentler than the spirited mood of flamenco music.

Example 1.11 Mompou, "Cris Dans La Rue," from *Scènes D'enfants*



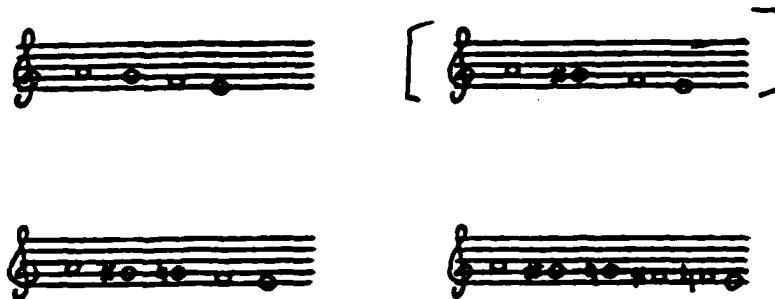
The E-mode melodies of Flamenco gypsy music follow the descending tetrachord A-E and are referred to by Torner as the 'Andalusian cadence' (Example 1.12a).¹⁸

Example 1.12a Andalusian Cadence



As shown in Example 1.12b, the descending tetrachord A-E has several variants.

Example 1.12b Variants of Tetrachord Songs

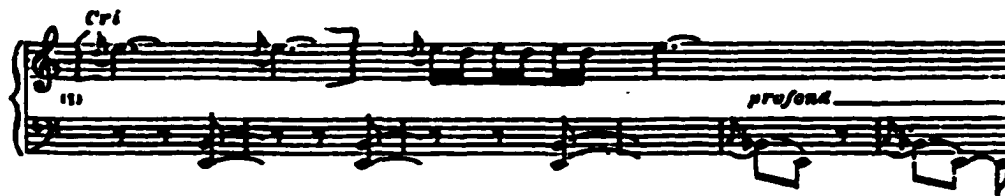


Among the four variants of descending intervals, the descending augmented second of the E-mode or Phrygian mode is most often associated with Arabic-derived music from these regions.¹⁹

Cante hondo (songs of depth), part of the flamenco tradition, is characterized by a plaintive air of suffering and chant-like repetitions of a single tone. The singer of the *cante hondo* begins the music with an "ay" cry on a repeated pitch. The strong influence of *cante hondo* on Mompou's music is found in the "ay" cry of repeated E's in the opening of "Jeu I," from *Scènes D'enfants* (Example 1.13), and in the dispirited quality of

repeated E pitches in *Música Callada* 1.1, shown earlier in Example 1.4c.

Example 1.13 Mompou, "Jeu I," from *Scènes D'enfants*



Arab and Gypsy cultures have beliefs similar to the Ancient Greeks with regard to the power of different sonorities on the soul. Mompou's strong affinity for such beliefs is manifested in *Cants Magics* (1917), whose five pieces focus on the power of a single harmony. In *Charmes* (1920-21), Mompou gives each of the six pieces magical titles that invoke certain spells.²⁰

The French influences of thirteenth-century troubadours and trouvères on the northern regions of Spain, are reflected in the vein of restrained melancholy in Galician culture and folk music.²¹ Mompou reflects this Galician melancholy in his *Canción X* (Example 1.14).

Example 1.14 Mompou, *Canción X*



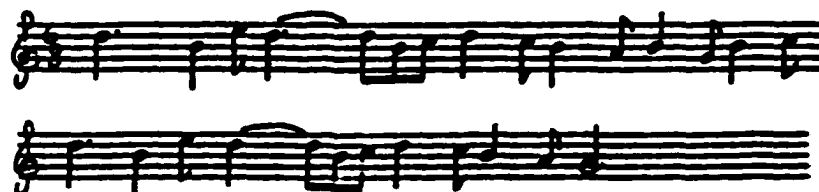
This slow, noble *Canción* in the minor mode quotes some of the twelfth-century Galician *Cantigas* compiled by Alfonso the Wise. The traditional accompaniment of percussion instruments and bagpipes (*gaitas*) in Galician music is suggested in the strong downbeat rhythm of half and quarter-notes in the right-hand of mm. 1-2, and in the open sound of sustained fifths in the left-hand of mm. 1 and 8.

The restrained expression of the Gallic northern region permeates every aspect of Catalanian culture. The simplicity of Catalan folk music, with its short-range melodies, is found in almost all of Mompou's *Canciones y Danzas*. Though Mompou's music reflects a variety of styles, his fundamental aesthetic is one of simplicity and is most closely tied to the Catalan idiom. There is an important connection between the use of accents in the Catalan language and accents found in Catalan music. The persistent use of anacrusis, so characteristic of Mompou's melodies, is related to the unstressed articles found in both Catalan and Castilian languages.²²

The *sardana* is the most popular dance of Catalonia and is used in

Mompou's *Danza III* (Example 1.15).

Example 1.15 Mompou, *Canción No. III (Sardana)*



This ancient circle dance for men and women originated in the Mediterranean and is distinguished by alternating meters of 6/8 in the first section, called the *introito*, with 2/4 in the *minor corts* (short steps) section. The sardana is always accompanied by an instrumental group called the *cobla*. There is a compelling but gentle quality to the sardana's elaborate alternation of short and long steps danced within an unbroken circle.²³

Many typical Catalan folk song genres, such as the romance or ballad, originated in the era of the French troubadours. The secular type of ballad has a news bearing function while *goigs*, songs of joy, deal with religious subjects. In Torner's collection *Cançons Populares Catalans*, Catalan melodies are characterized by the use of the diatonic or Ionian mode, alteration of third, sixth and seventh degrees of the scale.²⁴ The characteristic use of open fourths and fifths in Catalan music is found in mm. 87-90 of Mompou's *Danza IX* (Example 1.16).

Example 1.16 Mompou, *Danza IX*



Literature and Mysticism

Mompou's music reflects the profound influences of Catalan and Galician literature and the poetic inspiration of St. John of the Cross and Paul Valéry. These influences are evident in such works as *Cantar del alma*, *Cantata for Choir and Organ*, *Música Callada*, *Canciones y Danzas*, and *Charmes*.

Mompou's fondness for the mystical poetry of St. John of the Cross can be compared with Liszt's affinity for Dante's *Divine Comedy*, displayed in his *Dante Sonata* and *Faust Symphony*. Both composers demonstrate a proclivity for transmuting imagery from mystico-religious texts into images of sound. Liszt's fascination with the French priest-philosopher Félicité de Lamennais (1782-1854) is analogous to Mompou's enduring interest in the Spanish mystic poet St. John of the Cross (1542-1591). Lamennais' highly regarded translation of the *Divine Comedy* and his liberal philosophy of Catholicism, espoused in *Rèflexions sur l'état de l'église en France pendant le dix-huitième siècle et sur la situation actuelle*, attracted Liszt to Lamennais who later became his spiritual adviser.²⁵ St. John of the Cross wrote *Cántico Espiritual* while imprisoned for attempting to reform the Carmelite Order. The intention of St. John of the Cross's poetry is to guide

man's journey to God by purifying his soul. The *primitivista* style of *Música Callada* is the culmination of Mompou's musical journey, representing the union of emotional directness with the ultimate refinement of his musical language. Lamennais liberal beliefs support Liszt's extravagant spiritual expression, while the minimal yet precise language of St. John of the Cross's poetry parallels Mompou's philosophy of maximal expressivity using minimal means.

Mompou used St. John of the Cross's poem *Cantar del alma* for his song for voice, and for his *Cantata for Choir and Organ* from the poem of the same title. The four volumes of *Música Callada*, written for piano, draw inspiration from the fifteenth stanza of *Cántico Espiritual entre el alma y Cristo su esposo*:

La noche sosegada
 en par de los levantes de la aurora,
 la música callada,
 la soledad sonora,
 la cena que recrea y enamora.
The still and tranquil night
As it kindles with the coming dawn,
The music that is silent,
The ringing solitude
The supper that refreshes and awakens love.

The meaning of "callada" (silent or quiet) in *Cántico Espiritual* cannot be translated or understood in a literal sense, since, as with most poets, St. John of the Cross used poetry to approximate a state of being beyond language. For this reason precise connections between text and music in *Música Callada* remain subtle though characteristics distinguishing each of the twenty-eight pieces correspond to different textual interpretations. The meaning of "música callada" can be likened to a state of peace existing

in the soul that allows union with God. In Spanish tradition pious devotion has always been expressed through the sensuality of music and dance.²⁶ Mompou continues this tradition in *Música Callada* by giving a voice to the "silent music" through his use of folksongs and plainsong melodies. The pastoral context for *Cántico Espiritual*, reflected in the general tranquillity of *Música Callada*, can be traced to the romantic villancicos of Garcilaso de la Vega, thought by some religious writers to be expressions of divine love.²⁷ Biblical influences in *Cántico Espiritual* can be traced to the *Song of Songs*, which dramatizes the courtship and wedding rituals of bride and bridegroom.²⁸ St. John of the Cross makes frequent references to the soul as the bride and Christ as the bridegroom.

While Mompou's allusion to Paul Valéry's poem *Les pas* in *Música Callada* 1.2 is not connected to the meaning of the fifteenth stanza of *Cántico Espiritual*, the disheartened sentiment of Valéry's secular poem echoes the mood of *Cántico Espiritual's* opening verses, revealing Mompou's tendency to draw inspiration from more than one literary source:

... Car j'ai vécu de vous attendre
 Et môn coeur n'était que vos pas
*For I have lived to wait for you
 and my heart was only your steps*

Adonde te escondiste,
 Amado, y me dejaste con gemido?
*Where have you hidden yourself away,
 Beloved, and left me here to mourn?*

Mompou's *Charmes* (1920-21) anticipate the title of Paul Valéry's collection of poems *Charmes* (1922). Symbolist philosophy in the tradition of Valéry's poetry uses imagery to convey subtle personal states. These states are also evoked in the magical titles of Mompou's *Charmes* which summon the powers of love through poetic images: *pour endormir la souffrance* (to endure the suffering) and *pour inspirer l'amour* (to inspire love).

Many of Mompou's *Canciones y Danzas* are inspired by the simple yet poignant lyrics of Catalan folksongs. Mompou's *Canción IX* is based on the text of *El Rossinyol* (The Nightingale), though it was originally inspired by five central verses from the folk song *El Barretinaire, El Hombre De La Barretina*, from a poem by Jacinto Verdaguer.²⁹ As evoked in the nostalgic mood of *Canción IX*, a sense of melancholy pervades the whimsical aspects of both texts: In *El Rossinyol*, a man tells a nightingale to take a message to his mother, (but not his father), admitting his poor judgment in picking a wife who has made him look foolish. In *El Barretinaire, El Hombre De La Barretina*, the narrator is baffled by being called a singer since he doesn't sing anymore. For him, all ports of the world are closed without the presence of his true love.

The origins of Galician mystical tradition can be traced to goigs, which are songs of joy to the Virgin Mary. Two kinds of goigs are found among the 417 *cantigas* (melodies) collected by Alfonso the Wise: *cantigas* that describe the miracles of the Virgin Mary and *cantigas* intended as prayers.³⁰ Mompou drew inspiration from *Cantiga de Maria* 100 and *Cantiga de Maria* 179 for his *Canción y Danza X*. *Cantiga* 100 belongs to the second category of *cantigas*. The accord between text and music is realized through the sustained half-notes of *Canción X*, shown earlier in Example 1.16, and

the open vowels of this sacred text:

**Santa Maria,
strela do dia,
mostramos via
pera Deus et nos guia.
*Saint Maria
star of the day
show us the way
to God and guide us.***

Endnotes to Chapter I

1. Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1953), 83.
2. *Ibid.*, 160.
3. Richard Pain, *Hispanic Traditions in Twentieth-Century Catalan Music, with Special References to Gerhard, Mompou, and Montsalvatge* (New York: Garland, 1989), 88.
4. Malcom Boyd, *Domenico Scarlatti* (New York: Schirmer Books, 1987), 113.
5. Kirkpatrick, *Domenico Scarlatti*, 83.
6. Pain, *Hispanic Traditions in Twentieth-Century Catalan Music*, 49.
7. *Ibid.*, 35.
8. Barton Hudson, "Antonio Scarlatti," *The New Grove Dictionary of Music and Musicians*, 8th ed. Edited by Stanley Sadie (London: Macmillan, 1980), 450.
9. Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1953), 244.
10. *Ibid.*, 123.
11. *Ibid.*, 224
12. Robert Stevenson, "Spanish Folk Music," *The New Grove Dictionary of Music and Musicians*, 8th ed. Edited by Stanley Sadie (London: Macmillan, 1980), 790.
13. *Ibid.*, 790-791.

14. Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), 165.
15. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 36.
16. Robert Stevenson, "Spanish Folk Music," *The New Grove Dictionary of Music and Musicians*, 8th ed., 795.
18. Ibid., 36.
19. Livermore, *A Short History of Spanish Music*, 162.
20. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 81.
21. Adolfo Salazar, "Folk Music," *The International Encyclopedia of Music and Musicians*, Edited by Oscar Thompson (New York: Dodd, Mead & Co., Inc., 1975), 736.
22. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 56.
23. Adolfo Salazar, "Folk Music," *The International Encyclopedia of Music and Musicians*, 738.
24. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 51.
25. Elvin Abeles, "Félicité Robert De Lammenais," *Collier's Encyclopedia*, Editor Bernard Johnston Vol. 14 (New York: P.F. Collier, 1993), 278.
26. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 97.
27. Gerald Brenan, *St. John of the Cross* (Cambridge: Cambridge University Press, 1973), 105.
28. Ibid., 110.
29. Antonio Iglesias, *Federico Mompou* (Madrid: Direccion General del Patrimônio Artístico y Cultural, 1977), 268.
30. Livermore, *A Short History of Spanish Music*, 40.

II. The Influences Of The Romantic Composers

Robert Schumann

Schumann's *Kinderscenen* and Mompou's *Scènes D'enfant* share the commonality of childhood images and impressions in miniatures bearing the same titles. Descriptive titles in both works reflect the inner expression associated with the Romantic style. "Glückes genug" (perfectly contented) and "Fürchtenmachen" (frightening) from *Kinderscenen*, depict psychological and spiritual states while titles in *Scènes D'enfant* such as "Cris dans la rue" (cries from the street), "Jeux" (play), and "Jeunes filles au jardin" (young girls in the garden), recall realistic impressions of action or activity.¹

Both composers use rhythmic motives or ostinato figures to portray images suggested by titles or poetic content. In mm. 15-22 of "Cris dans la rue" (Example 2.1a), the rocking motion of waves, inspired by the poem *La Hija Del Mercader*, is effected by a mesmerizing left hand ostinato triplet figure comprised of ascending fourths D-G, and fifths G-D.² In mm. 1-6 of "Ritter vom Steckenpferd" from *Kinderscenen* (Example 2.1b), the action of riding a hobby-horse is rhythmically depicted by the repetitive syncopated figure in the right-hand.

Example 2.1a Mompou, "Cris Dans La Rue," from *Scènes D'enfants*

Example 2.1b Schumann, "Ritter vom Steckenpferd," from *Kinderscenen*

The spirit of childhood remembrance in both works emanates primarily from childhood melodies. *Kinderscenen* and *Scènes D'enfant* are aesthetically linked by the universal theme of childhood although differences in German and Spanish national styles separate the sounds of each work from the other.

The singular poignancy of Schumann's "Träumerei" from *Kinderscenen* (Example 2.2a) also characterizes Mompou's *Canción IX*

(Example 2.2b), and suggests an expressive connection between these works.

Example 2.2a Schumann, "Träumerei," from *Kinderscenen*

Adagio espressivo $J = 66$

The musical score for Schumann's "Träumerei" is presented in five systems. Each system contains two staves, the upper staff being the treble clef and the lower staff the bass clef. The tempo is marked "Adagio espressivo" with a metronome marking of $J = 66$. The score includes various musical notations such as slurs, dynamics (pp, dim., ritard., più ritard., pp), and performance instructions like "una corda". The piece is in F major and 3/4 time.

Example 2.2b Mompou, *Canción IX*



Similar expansive melodic shapes, punctuation of sustained notes, articulated cadences, and improvisatory affects conjointly realize the expressive essence associated with both works despite differences in their harmonic languages. "Träumerei's" ascending melodic line in mm. 1-2, sustained half-note F in m.2, and culmination of expressive content in the prolonged ritardandos in mm. 23-24, compare with *Canción IX*'s ascending melodic line in mm. 1-2, emphasis of half-note B flat in m. 3, and attention to cadential ritardandos in mm. 10-11. Robert Taylor's comparison of Schumann's "Träumerei" to Mendelsohn's *Songs Without Words*, in their usage of instrumental music to emulate vocal music, can also be made to the vocal modeling of Mompou's *Canciones* for piano.³

Frédéric Chopin

Chopin's masterful use of small forms, displayed in his *Nocturnes*, *Mazurkas*, and *Préludes*, compares with Mompou's similar usage of

small-scale oeuvres. By elevating the prelude genre from one of lesser importance that proceeds or introduces a more important work, to a genre that can stand on its own, Chopin challenged the long-held notion that shorter compositions are less significant than larger works.⁴ The influence of Chopin's smallest form, the prelude, on Mompou's style, is evident in his *Préludes I, II, III, IV* (1927-28), *Six Préludes* (1930-51), and *Variations sur un thème de Chopin* (1938-57).

Abraham's comments regarding the improvisatory and harmonic invention of Chopin's style, also apply to Mompou's style:

There can be little doubt, I think, that Chopin's harmony--the most important, most individual, and most fascinating of all aspects of his music--was also largely inspired, or at any rate discovered, in the same way: by improvisation at the keyboard.⁵

Mompou's *Préludes (I, II, III, IV)* are isolated pieces written in the tradition of Chopin and Debussy. In this first set of *Préludes*, Mompou's use of rubato conveys a freedom of expression comparable to Chopin's. The improvisatory nature of *Prélude I*, designated "Dans le style romance" with its very simple accompaniment, is close to Chopin's style.⁶ Mompou's use of ternary form in *Préludes III*, and *IV* compares with Chopin's frequent usage of short ternary form in his *Mazurkas* and *Nocturnes*.⁷

Mompou's second corresponding book of *Préludes*, *Six Préludes, Nos. V, VI, VII, VIII, IX*, are also isolated pieces. The frequent absence of bar lines in final measures of the *Préludes* brings to light the organic nature of this work, suggesting that it be performed in its entirety. In the fifth prelude (Example 2.3a), reminiscent of Catalonia in its A section, Mompou's use of ternary form, drone bass, and grace notes in mm. 21-26 of the B

section, pays homage to Chopin's style and is comparable to the B section in mm. 33-41 of *Mazurka in F Major Op. 68 No. 3* (Example 2.3b).

Example 2.3a Mompou, *Six Préludes*, No. 5

Example 2.3b Chopin, *Mazurka Op. 68 No. 3*

The internal chromaticism in mm. 1-6 of the ninth prelude (Example 2.4) between sustained dotted half-notes G \flat , F, E, D \sharp , D, and C \sharp , also evokes the styles of both Chopin and Scriabin.⁸

Example 2.4 Mompou, *Six Préludes*, No. 9

Languide
molto cantabile espressivo ma non troppo lento

Variations sur un thème de Chopin, based on Chopin's *prélude no. 7*, was originally intended as a work for cello and piano. Though this project was not completed, variations *I, II, III and V*, written during 1938, were originally published as *Three Variations*. In 1957 the Royal Ballet of the Covent Garden of London commissioned Mompou to write a ballet. This project was also left unfinished though Mompou wrote eight more variations, bringing the total number of variations to twelve. Mompou's Chopinesque treatment of accompaniments and sonorities, waltz and mazurka rhythms, chromatic outlines and quotations from *Fantasia-Impromptu Op. 66* (Example 2.5) in mm. 10-17 of variation X further reflects the influence of Chopin's musical language on his style.

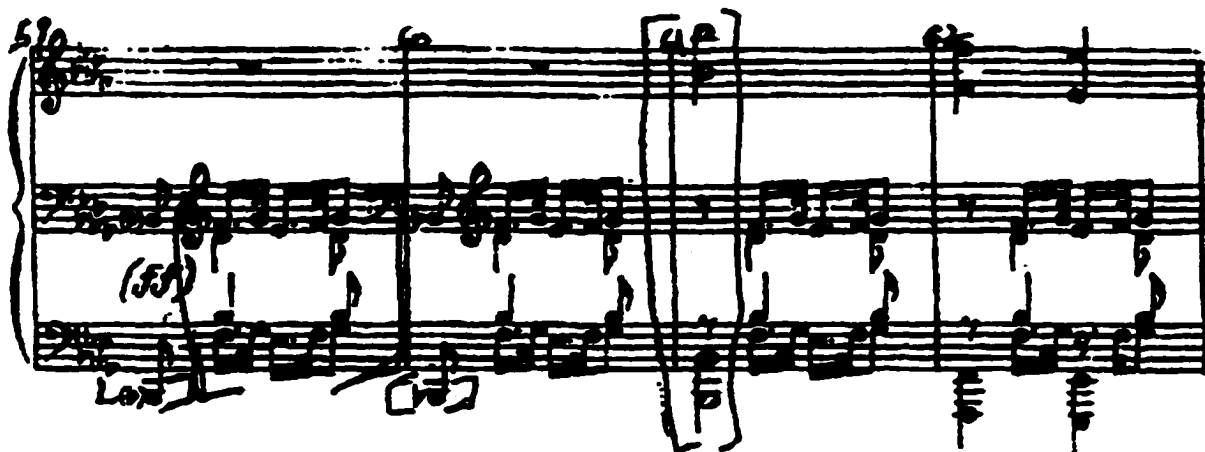
Example 2.5 Mompou, *Variations sur un thème de Chopin*

Franz Liszt

The later piano works of Franz Liszt, those written during the last fifteen years of his life, represent an experimental mode of expression that anticipates impressionism and atonality in twentieth-century composition.⁹ Works such as *Pieces in Hungarian Style*, *Funeral Music to Mosonyi's Death*, *Nocturne After a Poem by T. Raab*, and *Nuages gris*, break from the ultra-virtuosic style of Liszt's earlier works and provide templates for the concise, emotional directness and whole-tone sonorities that frequently define the style of *Música Callada*.

The characteristic pyrotechnics of Liszt's earlier *Hungarian Rhapsodies* are scaled down considerably in *Pieces in Hungarian Style* (Example 2.6a).

Example 2.6a Liszt, *Pieces in Hungarian Style*



Liszt's strident dotted rhythms and emphasis on repeated Bb's within the thinner textures of mm. 59-62 resemble the general appearance of mm. 1-4 in *Música Callada* 3.21 (Example 2.6b).

Example 2.6b Mompou, *Música Callada* 3.21

In mm. 1-4 of *Música Callada* 3.21, dotted rhythms, repetitive rhythmic motives and repeated low B's in the left-hand call forth visual aspects of *Pieces in Hungarian Style* although Mompou's dissonant sonorities differ from Liszt's diatonic cast. Mompou's individual treatment of stylistic

influences is evident here.

In mm. 1-4 (Example 2.7a) of *Funeral Music to Mosonyi's Death*, Liszt infuses the dirge-like bass, designated *wie Glocken* (bells), with characteristic deep sonority and lowest bass register.¹⁰

Example 2.7a Liszt, *Funeral Music to Mosonyi's Death*

Langsam (Lento)

pizz.

mf (*wie Glocken.*)

pizz.

pizz. basses.

Alternating octaves and thirds outlining left hand tones F and E create a similar mood to mm. 1-2 of Mompou's *Música Callada* 1.7, designated *profond* (Example 2.7b).

Example 2.7b Mompou, *Música Callada* 1.7

Lento

PIANO

p profund

Mompou's sparser texture, outlining tones F and Eb in the left hand, suggests that he may have modeled the stark expression of *Música Callada* 1.7 on

Funeral Music to Mosonyi's Death.

The use of dotted rhythms, tritones and perfect intervals in Liszt's *Nocturne After a Poem by T. Raab* (Example 2.8a) can be likened to Mompou's *Música Callada* 1.6 (Example 2.8b).

Example 2.8a Liszt, *Nocturne after a Poem by T. Raab*

Example 2.8b Mompou, *Música Callada* 1.6

The image shows a musical score for a piano piece. It consists of three systems of music. The first system is marked 'Lento (♩ = 56) molto cantabile' and 'poco rit.'. The second system is marked 'pp'. The third system is marked 'rall.' and 'marcato il canto'. The music features dotted rhythms and intervals of perfect fourths and sixths.

In mm. 42-44 of *Nocturne After a Poem* by T. Raab, dotted, perfect fourths F#/B, D#/G#, and C#/F# in mm. 42-49 bear a resemblance to intervals in mm. 1-4 of *Música Callada* 1.6. A similar arrangement of dotted rhythms, tritone E/A# in mm. 1-2 and perfect fourths B/E in m. 1 of *Música Callada* 1.6 resemble Liszt's juxtaposition of intervals and imply Mompou's awareness of Liszt's later style. Chorale-like sections in both works reflect a similar usage of fourths and sixths: Liszt's use of fourths and sixths in mm. 50-52 of *Nocturne After a Poem* by T. Raab, resembles Mompou's use of fourths and sixths in mm. 13-15 of *Música Callada* 1.6.

Stylistic parallels between *Nuages gris* and *Música Callada* point to the synthesis of impressionism, whole-tone sonorities, and dissonance that often

characterize the refined, musical language of *Música Callada*. The combination of perfect and augmented fourths formed by D, G, and C# in mm. 1-2 of *Nuages gris* (Example 2.9a), serves as a model for the tonal ambiguity within a discernible tonal center (in this instance G), later adopted by Mompou.

Example 2.9a Liszt, *Nuages gris*

The musical score for Liszt's *Nuages gris* (Example 2.9a) is presented in four systems. The first system is marked *Andante* and features a circled G in the treble clef with the annotation "Tonal Center G". The second system includes the instruction *trémolando*. The third system is marked *Allegretto* and contains the annotation "Chromatic surface". The fourth system is also marked *Allegretto*. The score is in G major and consists of piano accompaniment.

The right-hand melody in mm. 1-2 of *Música Callada* 1.6 (Example 2.9b) is a similar construct of perfect and augmented fourths within an E tonal center.

Example 2.9b Mompou, *Música Callada* 1.6

The musical score for Example 2.9b shows a single system of music. The right-hand part (treble clef) contains the melody, which consists of a sequence of intervals: a perfect fourth (E4 to A4), an augmented fourth (A4 to D5), a perfect fourth (D5 to G5), and another augmented fourth (G5 to C6). The left-hand part (bass clef) provides a simple accompaniment. The tempo is marked 'Lento (♩ = 66) molto cantabile' and the dynamics include 'p' (piano) and 'legato'. The piece concludes with a 'poco rit' (ritardando) marking.

Minor second intervals in opening measures of *Nuages gris* and *Música Callada* 2.15 (Example 2.9c), introduce chromatic outlines in both works.

Example 2.9c Mompou, *Música Callada* 2.15

The musical score for Example 2.9c is presented in four systems. The tempo is marked 'Lento - pianissimo' and the dynamics are 'PIANO' and 'pianissimo'. The right-hand part (treble clef) features a melody with prominent minor second intervals, such as between G4 and A4, and F4 and G4. The left-hand part (bass clef) consists of a steady accompaniment. The score includes various musical notations like slurs, accents, and dynamic markings.

In mm. 9-10 of *Nuages gris*, the minor second tremolo between pitches Bb and A in the left hand underscores the descending, chromatic outline in right hand pitches Eb, D, C#, C, Cb, and Bb in mm. 9-19, that defines the harmonic structure of this work. In mm. 1-2 of *Música Callada* 2.15, a minor second between right-hand pitches Bb and A begins a similar chromatic descent to G# in m. 8 in a quicker harmonic rhythm while the left-hand motion is reminiscent of Chopin's *E minor Prelude*. Augmented triads in mm. 11, 13, 15, and 17 of *Nuages gris* compare with tritones in the left hand of mm. 10, 16 and 23 of *Música Callada* 2.15.

Poetic and religious inspiration shape the aesthetic of both composers. Liszt's attraction to sacred themes is reflected in the titles of oratorios *Christus* and *The Legend of St. Elizabeth* and in his piano work *Harmônies poétiques et religieuses*, inspired by the poetry of Lamartine.¹¹ Liszt's absorption with the infinite themes of Lamartine's poetry is similar to Mompou's affinity for mystico-religious themes in the poetry of St. John of the Cross. For both Liszt and Mompou, the mystery of faith is musically realized through poetic paradoxes of silence and sound. These paradoxes serve as metaphors for both composers' ultimate quest for creative purification. Liszt draws inspiration from the text of Lamartine's *Méditations poétiques* for his third symphonic poem *Les Préludes*:

Is our life anything more than a series of Préludes to that unknown song of which death intones the first and solemn note?¹²

Mompou also uses sonority to capture poetic impressions. The first piece in *Harmônies poétiques et religieuses*, "Invocation," bears the same title as the poem *Invocation* by Lamartine. The text of *Invocation* petitions

man to hallow God in his many manifestations in nature:

**Elevez-vous aux bords des ondes
Dans les solitudes profondes,
Ou Dieu se revele a la foi!
*Raise yourself at the edge of the waves
In deep solitude
Where God reveals Himself to faith!***

Endnotes to Chapter II

1. Richard Paine, *Hispanic Traditions in Twentieth-Century Catalan Music, with Special References to Gerhard, Mompou, and Montsalvatge* (New York: Garland, 1989), 113.
2. Antonio Iglesias, *Federico Mompou* (Madrid: Direccion General del Patrimônio Artístico y Cultural, 1977), 53.
3. Robert Taylor, *Robert Schumann His Life and Work* (London: Granada, 1982), 191.
4. Jim Samson, *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992), 133.
5. Gerald Abraham, *Chopin's Musical Style* (London: Oxford University Press, 1939), 77.
6. Iglesias, *Federico Mompou*, 153.
7. Abraham, *Chopin's Musical Style*, 44-45.
8. Iglesias, *Federico Mompou*, 180.
9. Walter Beckett, *Liszt* (New York: Farrar, Straus, and Cudahy, 1956), 88.
10. Klara Hamburger, *Liszt* (Badapest: Corvina Verlag, 1987), 189.
11. Arthur Hervey, *Franz Liszt And His Work* (London: John Lane, 1911), 121-122.
12. *Ibid.*, 91.

III. The Influence Of Twentieth-Century Spanish Nationalists

Isaac Albeniz

Albeniz's use of popular Spanish genres, such as the zarzuela and the jota, reflects the strong nationalistic movement begun by his teacher Felipe Pedrell in the later part of the nineteenth-century.¹ Albeniz, a Catalan by birth like Mompou, enjoyed a renaissance of Catalan, cultural and regional identity in Barcelona.²

While the influences of Liszt, Debussy, and Ravel shaped technical and harmonic aspects of Albeniz's musical language, his unique transformation of folkloric elements in such works as *Iberia*, *Cantos de España*, and *España* invite particular comparison with Mompou's use of folk elements.³ Both Albeniz and Mompou share the inherent simplicity of Catalan tradition and a universal approach to the Spanish landscape that inspired their individual styles.

In the tradition of Scarlatti, Albeniz's realistic reproduction of Spanish guitar and flamenco rhythms in "Seguidillas" from *Cantos de España* continues in Mompou's *Fêtes Lointaines III* (Examples 3.1a and 3.1b).⁴

Example 3.1a Albeniz, "Seguidillas," from *Cantos de España*



Example 3.1b Mompou, *Fêtes Lointaines III*

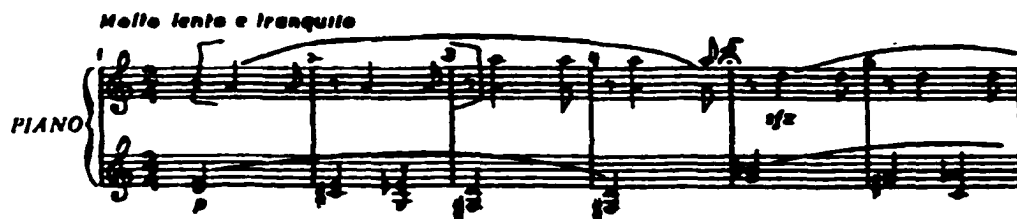


The guitar-like repeated patterns of eighth note and two sixteenths in mm. 1-4 of "Seguidillas" is similarly reconstructed in mm. 1-4 of *Fêtes Lointaines III*. Similarities in rhythmic patterns are also found in Albeniz's "Serenata" from *España* and Mompou's *Música Callada* 4.22 (Examples 3.1c and 3.1d).

Example 3.1c Albeniz, "Serenata," from *España*



Example 3.1d Mompou, *Música Callada* 4.22



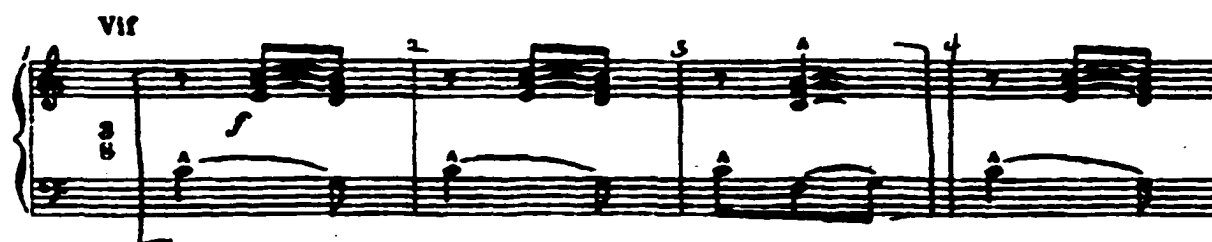
In mm. 5-8 of "Serenata" repeated D's in the left hand emulate the Andalusian style of cante hondo.⁵ In mm. 1-4 of *Música Callada* 4.22, repeated, syncopated A's in the right hand closely correspond to rhythms in "Serenata," though chromatic harmonies in the left hand sound more Chopinesque.

The harmonies in Albeniz's "Córdoba" from *Cantos de España* (Example 3.2a) and Mompou's *Fêtes Lointaines* VI (Example 3.2b) sound very much alike, suggesting that both composers were strongly drawn to the modality in Andalusian folk music.

Example 3.2a Albeniz, "Córdoba," from *Cantos de España*



Example 3.2b Mompou, *Fêtes Lointaines* VI



In mm. 30-33 of "Córdoba," ethereal harmonies and lilting half-note and quarter-note rhythms in triple meter bear a resemblance to *Fêtes Lointaines*

VI. In mm. 1-4 of *Fêtes Lointaines* VI, the repeated fourths between notes C and G in the left-hand melody match fourths in the left-hand melody of "Córdoba." The modality of right-hand chords in mm. 1-4 resembles chords in "Córdoba," although there is more rhythmic play and vitality in Mompou's syncopated chords and *forte* designation. The unattributed literary excerpt from "Córdoba," ruminates on the theme of silence that is central to Mompou's aesthetic:

En el silencio de la noche, que interrumpe el susurro de las brisas aromadas por los jazmines, suenan las guzlas acompañando las Serenatas y difundiendo en el aire melodias ardientes y notas tan dulces como los balanceos de las palmas en los altos cielos.

[In the silence of the night, that interrupts the whisper of breezes laden with aromatic jasmines, the sound of Serenades accompanies diffusing burning melodies in the air and sweet notes swaying like palms in the high heavens.]

The Andalusian rhythms, dissonant harmonies, and frequent fluctuations in dynamics in "Triana" from Book II of *Iberia* (Example 3.2c), are emulated in Mompou's *Música Callada* 4.23 (Example 3.2d).

Example 3.2c Albeniz, "Triana," from Book II of *Iberia*

Allegretto con anima $\text{♩} = 94$

l.h. sopra
rit.

Example 3.2d Mompou, *Música Callada* 4.23

rit. ...
rit. ...

In mm. 1-5 of "Triana," paso-doble (two-step) rhythms, comprised of accented, alternating shorter and longer values, are underscored by dissonant seconds and fourths in the left hand between F# and G#, and F# and B# in

mm. 1-2. In mm. 1-12 of *Música Callada* 4.23, alternating eighths and quarters imitate the jaunty, paso-doble rhythms, dynamics, and punctuated dissonances of "Triana," suggesting that Mompou imitated this particular piece. While the paso-doble style is recognized in both works, Mompou's use of fermati in mm. 3, and 12 interrupts the natural flow of rhythms, giving *Música Callada* 4.23 a more abstract and less literal rendering of this typical dance from Seville.

The influence of flamenco tradition, characterized by Andalusian-based E-mode melodies and modal harmonies, is heard in mm. 9-13 of Albeniz's "Jerez" from Book IV of *Iberia* (Example 3.3a), and mm. 1-8 of Mompou's *Fêtes Lointaines* VI (Example 3.3b).

Example 3.3a Albeniz, "Jerez," from Book IV of *Iberia*

The image displays three systems of musical notation for the piece "Jerez" by Isaac Albéniz. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins at measure 7, the second at measure 10, and the third at measure 13. The notation is dense, featuring complex rhythmic patterns, including sixteenth-note runs and chords, and various articulations such as slurs and accents. The piece is in 3/4 time.

Example 3.3b Mompou, *Fêtes Lointaines VI*

The image shows two systems of musical notation for a piano piece. The first system is marked 'vif' and features a right hand with intricate sixteenth-note patterns and a left hand with sustained chords. The second system continues the piece with similar textures, showing the right hand's melodic lines and the left hand's harmonic support.

In mm. 9-10 of "Jerez" the outer voices of both hands outline the E-F-G-A tetrachord with full chords and filigree-like sixteenth-note ornamentation. The melodic and harmonic foundation of *Fêtes Lointaines VI* is also modeled on the A-E tetrachord, though it is not stated consecutively as in "Jerez." The tetrachord is instead culled from the roots of the right-hand chords in mm. 1-7. The Andalusian style that inspires each work is uniquely approached so that direct resemblances to each one are obscured: *Fêtes Lointaines VI* is tempered more by the Catalan than the Andalusian aesthetic. The delicate texture and repetition of chords in mm. 1-2, mm. 4-5, and mm. 7-8 produce a lighter, more playful atmosphere than the compelling sonorities and emotional directness of "Jerez."

Enrique Granados

Granados's strong attraction to eighteenth-century Castilian nationalism, as embodied in the *tonadilla* (light song), influenced his style more than his Catalan and Cuban/Galician heritage. Granados's masterpiece, *Goyescas*, depicts the paintings of Goya in an idealized musical representation of eighteenth-century Spain. While composition studies with Felipe Pedrell encouraged the inclusion of popular Spanish idiom in such early successes as the zarzuela *Maria del Carmen*, the core of Granados's musical language, like Mompou's, is distinguished by a unique transformation of influences.⁶

Granados continues the tradition of Scarlatti while assimilating Romantic influences of Liszt, and especially, Robert Schumann, into a sensibility resembling the underlying romanticism of Mompou's style.⁷ The Lisztian-textured *Goyescas*, with its characteristic Spanish rhythms, bird-like motifs, and distinctive harmonies, and the Schumannesque miniatures, *Valses Poéticos*, and *Tonadillas*, share expressive and stylistic aspects with Mompou's *Impresiones íntimas*, *Canción XII* and *Música Callada*.⁸

Both Granados's "Quejas Ó La Maya Y El Ruiseñor," from *Goyescas* (Example 3.4a), and Mompou's "Pájaro triste," from *Impresiones íntimas*, (Example 3.4b) evoke bird-like sounds.

Example 3.4a Granados, "Quejas Ó La Maya Y El Ruiseñor," *Goyescas*

The image shows a musical score for the piece "Quejas Ó La Maya Y El Ruiseñor" by Enrique Granados. The score is written for piano and consists of two staves, treble and bass clef. The tempo is marked "Andante". The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "ten." and "rall. molto". There are also some handwritten-style markings below the staff, possibly indicating fingerings or performance instructions.

Example 3.4b Mompou, "Pájaro triste," from *Impresiones íntimas*

PAJARO TRISTE e Calle Sotol

1916

In m. 55 of "Quejas Ó La Maya Y El Ruiseñor," a descending half-note and two eighth-note motive in right-hand pitches G, F#, E#, C#, emulates the melancholy song of a nightingale and recalls Stravinsky's *Firebird*.

Mompou's life-long fascination with bird-like motifs, based on scale steps 1,2,3, can be attributed to his childhood recall of a goldfinch's song.⁹ In Mompou's "Pájaro triste," from *Impresiones íntimas*, the plaintive bird-like motive in right-hand pitches E, C# and D# in m. 1 bears a resemblance to the motive in "Quejas Ó La Maya Y El Ruiseñor," suggesting an expressive connection between motives in both works.

In "Quejas Ó La Maya Y El Ruiseñor" from *Goyescas* (Example 3.5a), a confluence of range, melody, and harmony, communicate an affect of melancholy that is reminiscent of Mompou's *Canción XII* (Example 3.5b).

Example 3.5a Granados, "Quejas Ó La Maja Y El Ruiseñor," from *Goyescas*

Andante melancólico

Example 3.5b Mompou, *Canción XII*

Molto cantabile

In mm. 1-2 the contrary motion of the left-hand provides a Schumannesque counterpart to the ascending right-hand melody spanning a fifth between tones F#/C#. The harmonic language of "Quejas Ó La Maya Y El Ruiseñor" is characterized by frequent dissonances within primary tonic, sub-dominant, and dominant harmonies and occasional seventh chords. In mm. 1-7 of *Canción XII*, a similar short-range melody is stated within the

interval of a fifth between tones F#/C#. The unresolved appoggiatura in m. 6 of *Canción XII* evokes a sense of longing, analogous to m. 2 of "Quejas Ó La Maya Y El Ruiseñor," revealing an expressive bond between both works. While Schumann's influence is also suggested in the left-hand texture and direction in m. 1 of *Canción XII*, melodies in each work are derived from Spanish folk tradition.

Granados's "Los Requeibros," from *Goyescas* (Example 3.6a), and Mompou's "Gitano," from *Impresiones íntimas* (Example 3.6b) use similar Spanish dance rhythms.

Example 3.6a Granados, "Los Requeibros," from *Goyescas*

Allegretto con garbo y donaire,
avec beaucoup de grâce

ENRIQUE GRANADOS
(1867-1916)
a tempo

PIANO

Example 3.6b Mompou, "Gitano," from *Impresiones íntimas*

1914

PIANO

In mm. 1-2 of "Los Requeiebros," Granados imbues this rhythm with an introductory and lyrical aspect that precedes the rhapsodic melisma in mm. 2-3 of the right-hand. The right-hand melody in mm. 1-4 of "Gitano," is a rhythmic derivative of "Los Requeiebros." Mompou's designation *inquieto-ritmado* (rhythmic agitation), heard in syncopated left-hand flamenco clapping rhythms in mm. 1-4, contrasts with Granados's more lyrical treatment of rhythms in "Los Requeiebros," designated *avec beaucoup de grâce* (with much charm).

The use of modal harmony and melody in Granados's *Valses poéticos* no. 3 (Example 3.7a) and Mompou's *Impresiones intimas* II (Example 3.7b) suggest the common influence of flamenco tradition.

Example 3.7a Granados, *Valses poéticos* No. 3



Example 3.7b Mompou, *Impresiones intimas* II

The musical score for Example 3.7b is for Mompou's *Impresiones intimas* II. It is written for piano in 3/4 time and marked "Andante." The score consists of two staves. The right-hand staff contains a melodic line, and the left-hand staff contains a rhythmic accompaniment labeled "counterpart".

In mm. 5-6 of *Valses poéticas*, tonic minor/dominant minor, and dominant minor /sub-dominant harmonies, within the context of ninth chords formed by pedals F and D in the right-hand, lend a modal sound to descending right-hand melody tones F, E, D, C. In mm. 1-2 of *Impresiones íntimas II*, tones F, E, D, C, found in the melody of Granados's *Valses poéticas* no. 3 become a left-hand counterpart, suggesting that Mompou's transposition of these tones is an evocation to *Valses poéticas* no. 3. Mompou's descending melodic line and modal foundation resemble Granados's usage while harmonic ambiguities between ninth chords and primary chords are more pronounced here. The most distinctive aspect of these examples, however, is the parallel motion common to both.

The melodies in "La Maja Dolorosa" from *Tonadillas* (Example 3.8a) and *Música Callada* 4.28 (Example 3.8b) share some structural similarities, most notably, the rising fifths that begin each example.

Example 3.8a Granados, "The Maja Dolorosa," from *Tonadillas*

The image shows a musical score for "The Maja Dolorosa" by Granados. It consists of two systems of staves. The first system has a voice staff and a piano staff. The voice staff is marked "Andantino con dolore" and contains the lyrics "La ma-ja de mi Ma-ya! do - lo - ro." The piano staff is marked "p" and "mf". The second system also has a voice staff and a piano staff. The voice staff contains the lyrics "vi - da, se no, ta no has fuer-za; A - en se yeceis. un - do, ni ma-ja seer - sis - to. En ter - no mi - ocl". The piano staff continues the accompaniment.

Example 3.8b Mompou, *Música Callada* 4.28

The image shows a musical score for "Música Callada" 4.28 by Mompou. It consists of a single system of staves for piano accompaniment. The score is marked "pp" and features a complex, arpeggiated texture with many chords and moving lines in both hands.

In mm. 3-4 of "La Maja Dolorosa," a fifth between pitches A/E in the voice, begins a diatonic descent outlining tonic A minor triad on A/E in m. 3, C in m. 4, and dominant E Major triad on B in m.5. The melody in mm. 16-18 of *Música Callada* 4.28 does not bear an immediate resemblance

to "The Maja Dolorosa," owing to Mompou's ability to transform yet retain the essence of another style. The dispirited melody in *Música Callada* 4.28 begins with the same rising fifth between A/E while altering it with a quarter rest in m. 16. Mompou's 4/4 meter, designated *Lento*, lends added poignancy and weight to each of the triadic tones. Mompou alters the harmonic context of the melody in m. 18 by substituting a B Minor chord for the dominant.

Manuel De Falla

The resurgence of Spanish nationalism in the works of Albeniz and Granados spans the nineteenth and twentieth-centuries, while Falla's music is solely a product of this century, at times resembling the contemporary methods of Stravinsky and Bartok.¹⁰ Like Stravinsky, Falla represents the final chapter of a country's nationalistic movement.¹¹ Falla's Valencian and Catalan heritage reflects a style that combines the passion of Andalusian *cante jondo* with the tempered clarity of Catalan tradition.¹² The universal nationalism in both Falla's and Mompou's styles owes a great debt to Pedrell's efforts to realize the essence of a nation's sensibility by extracting the sum and substance of its melody, sonority, and rhythm.

Falla's interdependent focus on natural resonance and harmony arising from fundamental melody notes can be likened to Mompou's approach to harmony and sonority. The strong influence of Louis Lucas's philosophy on Falla's methods are revealed in the following passage from Lucas's treatise *L'acoustique nouvelle*:

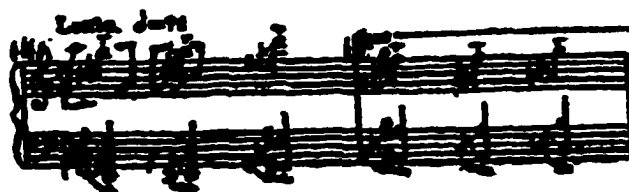
In the mobile, voluntary division of tone, in this infinite decomposition of sound, the application of the phenomenon of attraction pushed to its extreme limits.... Nature has laced therein the most complete force for expressing our instincts and passions.¹³

Falla was further impressed with Lucas's grasp of the variety and emotional complexity contained within the short-range tetrachords of *cante hondo*:

The motif turns on such a small number of actual notes that we can often enclose them in a single tetrachord...Some of those ancient ballads... use all subtle variations to create an amorous murmur, a sentimental lament, or, sometimes, erotic or even hysterical ardor.¹⁴

In mm. 14-15 and mm. 215-218 of Falla's *Fantasia Baetica* (Example 3.9a), the suggestion of *cante hondo* and modal melody bear a curious resemblance to Mompou's allusions to *cante hondo* and modality in mm. 1-4 of *Danza XII* (Example 3.9b).

Example 3.9a Falla, *Fantasia Baetica*



Example 3.9b Mompou, *Danza XII*



Grace notes in *Fantasia Baetica* suggest the "ay" cry while descending tones A, G#, F#, and E in mm. 215-218 of the modal section outline the E-mode of *cante hondo*. In mm. 1-4 of *Danza XII*, sustained "ay" cries on left-hand tones C#/D combine with a similarly constructed modal melody in the right-hand, outlining the E-mode of *cante hondo*. Mompou may have modeled melodic details of *Danza XII* on *Fantasia Baetica*, while his individual treatment of the same material remains distinctive.

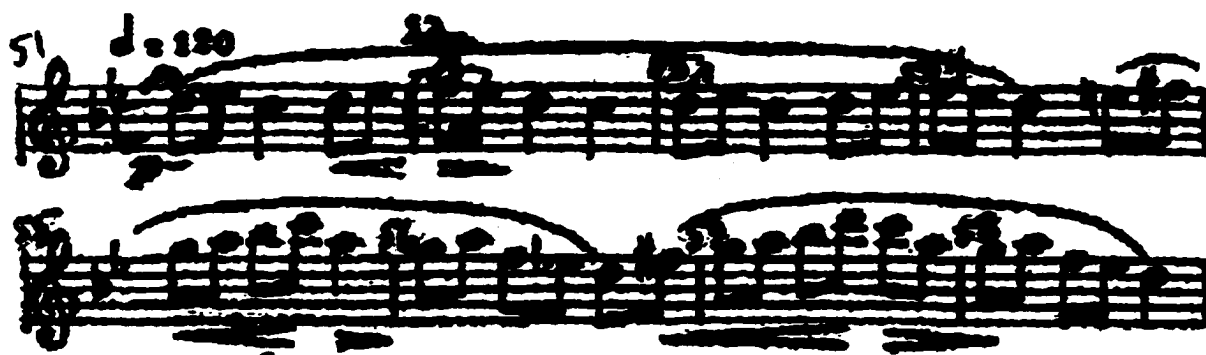
Falla's profound attraction to "a pure musical substance, a music in which the eternal laws of rhythm and tonality, closely united, are knowingly respected," are strongly inspired by Debussy's Spanish-sounding non-authentic folk tunes.¹⁵ Falla believed that the Andalusian world conjured by Debussy permeated aspects of Andalusian sensibility previously unknown to him. Like Debussy, Falla did not quote from popular folk songs, assimilating instead characteristics of Spanish tradition into the "imaginary folk art" evoked in compositions such as *El amor brujo*. Falla makes the following observations regarding the nature of folk song:

I modestly believe that in the folk song the spirit matters more than the letter. The rhythm, the modality, and the melodic intervals which determine its rise and fall and its cadences constitute the essential ingredient of these songs...I am opposed to music which takes authentic folklore originals as its base. I believe, on the contrary, that it is necessary to start with hardy natural sources and utilize the substance of their sonorities and rhythms, but not for the superficial effect."¹⁶

While Mompou's melodies are more often derived from authentic tunes, his preoccupation with sonority and harmony suggest a kinship with Falla's philosophy. The economic, yet emotionally rich *Four piano pieces* by Falla, also foreshadow Mompou's exploration of concise expression in *Música Callada*.

In works by Falla that do not consistently emulate Andalusian folk style, such as "Danza lejana," from *Nights in the Gardens of Spain*, (Example 3.10a) the alien nature of certain melodies compares with Mompou's affinity for the exotic in such works as *Música Callada* 2.11 (Example 3.10b).¹⁷

Example 3.10a Falla, "Danza lejana," from *Nights in the Gardens of Spain*



Example 3.10b Mompou, *Música Callada* 2.11

In mm. 51-54 of "Danza lejana," downbeat pitches D and F of the short-range oriental melody suggest the accompaniment of a bagpipe. In *Música Callada* 2.11 left-hand chords in mm. 27 and 29 also call forth the sounds of bagpipes, enhancing downbeats of Mompou's atypical melody although they are spaced further apart than those in "Danza lejana." Melodic and rhythmic arrangements in both works resemble each other and suggest a common inspiration.

In Falla's "Dance Of The Miller's Wife," from *Three Cornered Hat* (Example 3.11a) and Mompou's "Jeux Sur La Place," from *Scènes D'enfants* (Example 3.11b) the essence of the fandango is evoked by repetitive pitches and clear-cut accents.

Example 3.11a Falla, "Dance Of The Miller's Wife,"
from *Three Cornered Hat*

55 **Allegro ma non troppo.** ♩ = 108

The image shows a musical score for the piano accompaniment of the "Dance Of The Miller's Wife" from the opera "Three Cornered Hat" by Manuel de Falla. The score is in 3/4 time and consists of two systems of piano accompaniment. The first system includes a treble and bass clef staff with notes, rests, and dynamic markings 'p' and 'cresc.'. The second system continues the piano accompaniment with similar notation.

Example 3.11b Mompou, "Jeux Sur La Place," from *Scènes D'enfants*

In mm. 1 and 4 of "Dance Of The Miller's Wife," additional accents on upbeats intensify the fandango's downbeat stress, emphasizing a melodic outline on pitches G and F in the right-hand. In mm. 2-3, hemiola accents on beats three and five in the right-hand imitate the sounds of castanets. In mm. 1-4 of "Jeux Sur La Place," Mompou more subtly suggests the spirit of the fandango through contrasting designations of "*Rythmé*" and

tranquille. The melodic outline correspondingly focuses on descending tones B and A in the right-hand and descending counterpart tones F and E in the left-hand. Mompou's fandango, while more voluble than Falla's, recalls the intense spirit of the dance in mm. 27-28 of the *Vif* section through hemiolas on beats two. Both works offer a shared ideal of the fandango through similar use of melody and rhythm.

Endnotes to Chapter III

1. Tomas Marco, *Spanish Music in the Twentieth Century* Trans. by Cola Franze (Cambridge: Harvard University Press, 1993), 3.
2. Richard Paine, *Hispanic Traditions in Twentieth-Century Catalan Music, with Special References to Gerhard, Mompou, and Montsalvatge* (New York: Garland, 1989), 18-19.
3. Marco, *Spanish Music in the Twentieth Century*, 8.
4. Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), 114.
5. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 136.
6. Jose Lopez-Calo, "Granados, Enrique," *The New Grove Dictionary of Music and Musicians*, 8th ed. Edited by Stanley Sadie Vol. 7 (London: Macmillan, 1980), 628.
7. Ibid., 629.
8. Livermore, *A Short History of Spanish Music*, 184.
9. Antonio Iglesias, *Federico Mompou* (Madrid: Direccion General del Patrimonio Artistico y Cultural, 1977), 34.
10. Ronald Crichton, *Falla* (London: J. and W. Chester, 1979), 175.
11. Ibid., 96.
12. John Brande Trend, *Manuel De Falla and Spanish Music* (New York: Knopf, 1929), 48.
13. Suzanne Demarquez, *Manuel De Falla* (Philadelphia: Chilton Book Co., 1968), 20.
14. Ibid., 21.

15. Trend, *Manuel De Falla and Spanish Music*, 55.
16. Demarquez, *Manuel De Falla*, 42-23.
17. Trend, *Manuel De Falla and Spanish Music*, 3.

IV. French Influences

Erik Satie

Satie's influence on the twentieth-century French avant-garde is traceable to the Debussy-like harmonies of his *Sarabande*, his anticipation of prepared piano, and his association with Dadaism and Surrealism.¹ Satie's idiosyncratic performance directions and lack of bar-lines in such works as *Sports & Divertissements* and *Gnossiennes* were later adopted by Mompou in his *Cants Magics*.² Satie's most constant artistic influence, however, is an underlying philosophy of simplicity that is spiritually consonant with Mompou's. The repetitive, oriental melody in Satie's *Gnossiennes*, the chant-like modality in "Yachting," from *Sports & Divertissements*, the mechanical quality of "Regrets des Enfermés," from *Chapîtres Tournes En Tous Sens*, and the use of seventh and ninth chords in the sonorous *Prélude de la Porte Héroïque du Ciel*, all influence the aesthetic of *Música Callada* 1.6, 3.17, 1.7, 3.26, and 4.28.

Satie's preoccupation with "decongesting music," an attempt to achieve lyricism through "beauty absent," draws parallels with the paradoxical expression of *Música Callada*.³ Satie's definition of his *musique d'âmeusement* period, "music which is part of the noises around it or music that fills in the silences," is congruent with the theme of silence embraced by Mompou.⁴ Satie's inclination towards mysticism, demonstrated in earlier works such as *Neuvaines pour le plus grand calme et la forte tranquillité de môn ame, mises sous l'invocation de saint Benoit* and his affiliation with the Rosicrucian cult, resonates with the mystico-religious undercurrent in

Música Callada.

Satie's and Mompou's response to the written word also places them on a comparable plane.⁵ In Satie's *Sports et Divertissements*, composed to complement a set of drawings by the artist Charles Martin, Satie's anecdotal comments define the nature of this work as both literary and musical. In *Socrates*, a product of Satie's *musique d'ameublement* period, translucent instrumental textures and speech-like vocal parts provide atmospheric background to texts from Plato's *Symposium*, *Phaedrus*, and *Phaedo*. The intention of Satie's beautiful yet simple style was to honor Plato's text.⁶ In like manner, the predominantly subdued sonorities of Mompou's *Música Callada* never eclipse the paradigm of silence in St. John of the Cross's poetry.

The oriental atmosphere evoked in Satie's unmeasured *Gnossiennes* no. 3 (Example 4.1a) also characterizes Mompou's *Música Callada* 1.6 and 3.17 (Examples 4.1b and 4.1c).

Example 4.1a Satie, *Gnossiennes* No. 3



Example 4.1b Mompou, *Música Callada* 1.6

Example 4.1c Mompou, *Música Callada* 3.17

In line 1 of *Grossiennes* no. 3, melody tones A/D# D#/F# and E/D# in the right-hand and left-hand chords produce a hypnotic ambiance. In mm. 1-4 of *Música Callada* 1.6, unadorned left-hand chords and an ascending right-hand melody emphasizing perfect and augmented fourths establish a similar mood. A disparate use of barring curiously connects *Grossiennes* no. 3 and *Música Callada* 1.6: *Música Callada* 1.6 is predominantly measured while the final bar is not, and conversely, *Grossiennes* no. 3 is unmeasured while

the final bar is. Mompou's omission of a double barline at the end also suggests a subtle homage to Satie's sensibilities. In mm. 18-19 of *Música Callada* 3.17, the inspiration of Satie's fantastic world is palpable in the melodic repetition, unusual chords, and placement of left-hand E minor triads.

Melodies in Satie's "Yachting," from *Sports & Divertissements*, (Example 4.2a) and Mompou's *Música Callada* 1.7 (Example 4.2b) draw inspiration from ancient music.

Example 4.2a Satie, "Yachting," from *Sports & Divertissements*

Yachting

Moderately

The yacht is dancing.

What weather! The wind is heaving like a seal. She's behav-

The yacht is dancing.

p *legato*

Example 4.2b Mompou, *Música Callada* 1.7

Lento

p *profund*

PIANO

Close resemblances between these melodies suggest Mompou's familiarity with this work. In "Yachting," octaves on left-hand pitches F#, E, A, G,

state a solemn chant at the beginning and end of this essentially whimsical work. In mm. 1-2 of *Música Callada* 1.7, tones F, Eb, Ab, and Gb outline intervals found in "Yachting," while extra eighth-notes F, C, F, Eb, in m.1, give a more lyrical sound to the chant than dirge-like half-notes in "Yachting,"

Satie's "Regrets des Enfermés", from *Chapitres Tournes En Tous Sens*, (Example 4.3a) and Mompou's *Música Callada* 3.26 (Example 4.3b) evoke similar images of an objective, mechanized world.

Example 4.3a Satie, "Regrets des Enfermés,"
from *Chapitres tournes En Tous Sens*

The musical score for Example 4.3a is for the piece "Regrets des Enfermés" by Erik Satie. It is written for piano and consists of two staves. The tempo is marked "Soyez modéré (Be moderate)". The dynamics are marked "pp". The music features a repeated rhythmic cell in the right hand, consisting of a quarter note followed by an eighth note, and a similar pattern in the left hand. The key signature has one flat (B-flat).

Example 4.3b Mompou, *Música Callada* 3.26

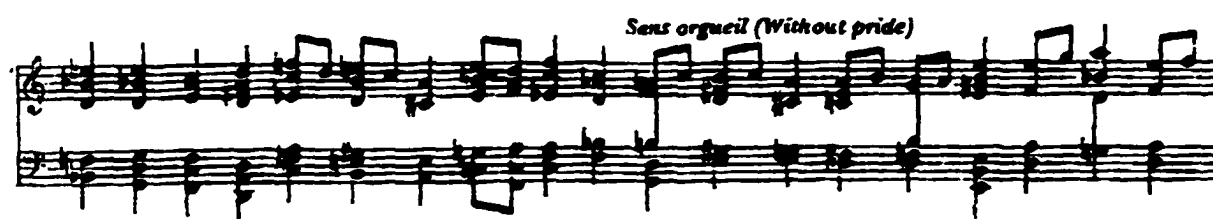
The musical score for Example 4.3b is for the piece "Música Callada" 3.26 by Isaac Mompou. It is written for piano and consists of two staves. The tempo is marked "Lento (♩ = 46)". The dynamics are marked "p". The music features a repeated rhythmic cell in the right hand, consisting of a quarter note followed by an eighth note, and a similar pattern in the left hand. The key signature has one flat (B-flat).

In "Regrets des Enfermés," a repeated cell, C, E, F, G, harmonized with

diminished triads, portrays the clock-like precision of the modern world. In mm. 1-4 of *Música Callada* 3.26, a similar mechanized image is evoked in tones F, Eb, G, dissonant harmonies, and the gong-like repetition of half-note C's. The signature-like use of major seconds characterizes both works: in mm. 1-5 of *Música Callada* 3.26, descending seconds between B/A, F/Eb, and A/G bear a mirror-like resemblance to the ascending second between D/E in "Regrets des Enfermés."

In *Prélude de la Porte Héroïque du Ciel* (Example 4.4a) lushly dissonant chords and stirring cadences, suggestive of a bygone era, are emotionally connected to the solemn expression in *Música Callada* 4.28 (Example 4.4b).

Example 4.4a Satie, *Prélude de la Porte Héroïque du Ciel*, line 8



Example 4.4b Mompou, *Música Callada* 4.28

The musical score for Example 4.4b shows a piano accompaniment with two staves. The right hand plays a melodic line with a long slur over several measures, while the left hand plays a steady accompaniment of chords. The tempo is marked "Lento (♩ = 50)", "rit.", and "a tempo". The dynamics are marked "p." and "mf".

In line 8 of *Prélude de la Porte Héroïque du Ciel*, a Gothic sensibility

pervades Satie's unorthodox and rhythmically static progression of sevenths, ninths, chords with added fourths, and triads. The expressive tension of this passage is concentrated between the F Major seventh and D Major chords. The use of chords with added tones in mm. 1-4 of *Música Callada* 4.28 resemble the chordal and cadential structure of Satie's *Prélude de la Porte Héroïque du Ciel*: half-note C Major in m. 1, half-note G Major with added sixth (substituting for E minor) in m.2, quartal sonority on beat four of m. 3 cadencing on E minor in m.4.

Claude Debussy

Debussy's innovative style freed sonority from melodic constraints and redefined standards of tonality and perceptions of musical time through a prism of oriental philosophy.⁷ Characteristics of Debussy's style include his use of ostinato, pentatonic and whole-tone scales, and dramatically scaled-down dynamics. Quintessential nuances from Debussy's "Fireworks," "The Girl with the Golden Hair," "The Snow is Dancing," and "The little Shepherd," dominate the sounds of *Música Callada* 2.16, 1.5 and 1.3, revealing the extent of Mompou's integration of Debussy's musical language.

Like Mompou, the eclectic style and mysterious beauty of Debussy's music elude simple definition. Debussy's thoughts on discerning beauty in art evoke the image of the magician guarding his secrets:

We should constantly be reminding ourselves that beauty of a work of art is something that will always remain mysterious, that is to say one can never find out exactly 'how it is done.' By its very nature music is more likely to contain something of the magical than any other art.⁸

Debussy's strong identification with the Impressionist and Symbolist artists and writers forged a new sensibility that replaced the emotional excesses of Romanticism with gradations of mood and atmosphere. The use of childhood themes in his *Children's Corner* and Mompou's *Scènes D'enfants*, however, reflects the early nineteenth-century French and Catalan traditions of a more tempered Romanticism.⁹ While impressionistic portrayals are found in both composers' works, Debussy's evocation of nature in such compositions as *La Mer* is more abstract than Mompou's more realistic portrayals of a blind girl walking in "La cegueta," or the rocking of a boat in "Cris Dans La Rue" from *Scènes D'enfants*.¹⁰

Ostinatos, tritones, and ethereal designations in Debussy's "Fireworks," from Book II of *Préludes* (Example 4.5a) also characterize the style of *Música Callada* 2.16 (Example 4.5b).

Example 4.5a Debussy, "Fireworks," from Book I of *Préludes*



Example 4.5b Mompou, *Música Callada* 2.16

The image shows a musical score for Example 4.5b, Mompou's *Música Callada* 2.16. The score is in G major and 3/4 time, marked "Calmé (♩.06)". It consists of two systems of music. The first system shows the right hand playing a melodic line with a tritone interval (D/Ab) and the left hand playing a phantasmal ascending figure (E/Bb). The second system continues the piece with similar textures. Performance instructions include "pianissimo" and "enveloppé avec un peu de pédale".

In mm. 1-4 of "Fireworks," an otherworldly atmosphere is evoked by *pianissimo* ostinato triplets designated *leger, egal et lointain* (light, even and distant.) In mm. 2-3, the perfect fourth outline of the ostinato's blurred diatonic and whole-tone fragments, is juxtaposed, with a hint of melody, in tritone octaves D/Ab in mm. 3-4. In mm. 1-2 of *Música Callada* 2.16, designations *pianissimo*, and *enveloppé avec au peu de pédale* (covered with a bit of pedal) lend a similar air of mystery to the ostinato. Tritone outlines between A/D# and C#/G in m. 1 of the right-hand and a phantasmal figure ascending from left-hand tritone E/Bb in mm. 3-4, recall features of "Fireworks." The ostinato pattern and half-time meter of *Música Callada* 2.16. reflect Mompou's absorption of Debussy's aesthetic.

Similar treatment of register, melody and ostinato accompaniments in Debussy's "The Snow is Dancing," from *Children's Corner* (Example 4.6a) and *Música Callada* 1.5 (Example 4.6b), suggest that Mompou drew

inspiration from this particular work.

Example 4.6a Debussy, "The Snow is Dancing," from *Children's Corner*

The image displays five systems of musical notation for the piece "The Snow is Dancing" by Debussy. Each system consists of a grand staff with a treble and bass clef. The first system is marked with a measure number of 25 and includes the instruction "deux of triplets" above the staff. The notation features a melodic line in the treble clef and a supporting bass line, with various articulations and dynamics. The second system is marked with measure 26. The third system is marked with measure 27. The fourth system is marked with measure 28. The fifth system is marked with measure 30 and includes a measure number of 31. The piece is characterized by its delicate, shimmering texture and use of triplets.

Example 4.6b Mompou, *Música Callada* 1.5

In mm. 22-25 of "The Snow is Dancing," a tritone-based melody on tones Gb/D, inspired by the timbre of the Javanese gamelan, seems suspended in time over the tritone outline of the ostinato.¹¹ In mm. 10-12 of *Música Callada* 1.5 a corresponding mood is evoked by an eighth-note ostinato pulsing beneath a melody of similar range and timbre. While whole-tone harmonies replace tonal centers in "The Snow is Dancing," and *Música Callada* 1.5, a tangible sense of arrival, if not cadence, is perceived in both works' rich chordal relationships: Bb Major/D minor in mm. 29-30 of

"The Snow is Dancing," and F minor/quintal sonority in mm. 15-16 of *Música Callada* 1.5.

Aspects of melody and rhythm from Debussy's "The Girl with the Golden Hair," from Book I of *Préludes* (Examples 4.7a.) and harmony from "The little Shepherd," from *Children's Corner* (Example 4.7b), are sources for the Debussyesque language of Mompou's *Música Callada* 1.3 (Example 4.7c).

Example 4.7a Debussy, "The Girl with the Golden Hair,"
from Book I of *Préludes*

Très calme et doucement expressif $\text{♩} = 66$

p sans rigueur - whole-tone scale

Example 4.7b Debussy, "The little Shepherd," from *Children's Corner*

The image displays four systems of musical notation for the piano piece "The little Shepherd" by Debussy. Each system consists of a grand staff with a treble and bass clef. The first system is marked "Très modéré" and includes the instruction "p très doux et détachement expressif". The second system is marked "plus mouvementé". The third system is marked "au mouvt". The fourth system is marked "cédez" and "au mouvt". The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Example 4.7c Mompou, *Música Callada* 1.3



A solitary Db in mm. 1-2 of "The Girl with the Golden Hair," begins a wistful triadic melody of long/short rhythms and improvisatory character. The Catalan folk melody in mm. 1-2 of *Música Callada* 1.3, shares the guileless character, triadic shape, and lilting rhythm of "The Girl with the Golden Hair," while Mompou's earlier use of scalar elements in m. 2 modifies the expansive sweep of melody. Alternating Lydian and diatonic scales in mm. 1 and 4 of Debussy's "The little Shepherd," provide a context for the harmonic language in *Música Callada* 1.3. A similar placement of whole-tone and diatonic referential collections in mm. 1 and 9 of "The little Shepherd," occurs in *Música Callada* 1.3: descending whole tone referential collection in the bass clef of m. 2, and a descending diatonic scale in the treble clef of m. 4.

Les Six

The Les Six group, comprised of Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre, gained recognition in the 1920's for their support of Satie's controversial *Parade*, and commitment to a new direction for French music. Les Six broke from the older forms of Debussy, Faure, and d'Indy, while revering the brash harmonies and brutally direct rhythms of Stravinsky's anti-Romantic musical language. Satie acted as promoter of the group; writer Jean Cocteau served as its intellectual leader.¹² Though Mompou shared some ideals of simplicity and brevity advocated by Les Six, he decided against joining the group because of differences between their anti-Romantic approach to art and his fundamental Romanticism.¹³

While the witty, jazz-based and popular-based works of Les Six derived inspiration from the sounds of a modern mechanized world, they were not bound by a common aesthetic.¹⁴ Milhaud's shocking polytonal experiments contrast with Honneger's strong attachment to German tradition and persistent use of sonata form.¹⁵

Although humor and spontaneity characterize Poulenc's earlier vocal work *Rapsodie Nègre*, his lyrical and harmonic gifts define the essence of his style.¹⁶ Among the members of Les Six, Poulenc remains closest in spirit to Mompou's sense of melody, poignant harmonizations, ties to past composers, and gravitation towards religious subjects in later years. In Poulenc's religious opera "*Dialogue of the Carmélites*," (1957), Georges Bernanos's concise text directs the taut emotion of the music, drawing comparison with the stark prose of St. John of the Cross and the economic yet poignant expression of *Música Callada*.¹⁷ Connections between Poulenc

and Mompou date back to studies with Catalan pianist Ricardo Viñes, a champion of the French avant-garde movement.¹⁸ Viñes's affinity for sustaining clarity within the blended sonorities of modern pedal techniques, had a profound effect on both composers' concept of sonority.¹⁹

The sounds and textures of Poulenc's ancient style, epitomized in "Carillon," from *Suite Française pour piano d'après Claude Gervaise (16 siècle)* (Example 4.8a), are also heard in Mompou's *Danza X* (Example 4.8b).

Example 4.8a Poulenc, "Carillon," from *Suite Française pour piano d'après Claude Gervaise (16 siècle)*

Example 4.8b Mompou, *Danza X*



In mm. 33-40 of "Carillon," a synthesized modal sound of seventh chords and passing tones re-creates a spirited Renaissance world. The upbeat pull in mm. 35 and 37 suggests the bawdy atmosphere of a sixteenth-century French country dance. In mm. 41-48 of *Danza X*, Mompou's integration of modal harmonies, passing tones, and seventh chords, offers a similar, yet less angular sounding Renaissance dance. Mompou's brash accent on beat two of m. 48, playfully salutes the gallant character of "Carillon."

Re-harmonizations in "Pavane," from *Suite Française* (Example 4.8c), serve as a prototype for *Danza X* and other works by Mompou.

Example 4.8c Poulenc, "Pavane," from Suite Française

Grave et mélancolique

PIANO

The resonant accompaniment of fifths, sevenths, and ninths, in the left-hand, of mm. 9-12 of "Pavane," is re-harmonized with wider intervals in m. 13: half-note intervals of a seventh begin the re-statement of melody and underscore counterpart tones E, F, A, E, F, B \flat , E, G, F. In mm. 45-48 of *Danza X*, comparable texture and counterpart are produced by intervals of the fifth, sixth, and ninth in the left-hand.

Poulenc's *Nocturne no. 4* (Example 4.9a) and Mompou's *variation no. 5* from *Variations sur un thème de Chopin* (Example 4.9b), pay

whimsical homage to Chopin's *Prélude no. 7* with extravagant harmonies and unexpected chords.

Example 4.9a Poulenc, *Nocturne No.4*

Lent, très las et piano $d=66$

PIANO *pp*

Example 4.9b Mompou, Variation V
from *Variations sur un thème de Chopin*

In mm. 1-8 of *Nocturne no. 4*, a V of V sequence sprinkled with dissonances, rests on an A minor chord before abruptly moving to the V of F minor chord in mm. 9-10. Mompou's similar use of common chords with dissonances in *Variation no. 5*, suggests the inspiration of *Nocturne no. 4*: in m. 9, the unprepared modulation to D Major corresponds to the element of surprise in Poulenc's quick chordal changes while key and harmonic context of *Variation 5* remain closer to Chopin's original.

French and Schumanesque sensibilities in Poulenc's *Nocturne no. 8* (Example 4.10a) and Mompou's *Variation no. 8 from Variations sur un thème de Chopin*, (Example 4.10b), suggest a connection between the eclectic character in both works.

Example 4.10a Poulenc, *Nocturne No. 8*

Très modéré $\text{♩} = 72$

PIANO

Mettre beaucoup de pédale (le chant doucement en dehors, les batteries très discrètes)

The image displays the musical score for Poulenc's Nocturne No. 8. It consists of four systems of piano notation. Each system has a treble clef staff on top and a bass clef staff on the bottom. The tempo is marked 'Très modéré' with a quarter note equal to 72 beats per minute. The dynamic is 'PIANO'. A performance instruction at the bottom reads: 'Mettre beaucoup de pédale (le chant doucement en dehors, les batteries très discrètes)'. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass, with various chords and intervals.

Example 4.10b Mompou, Variation VIII
from *Variations sur un thème de Chopin*,

The musical score is presented in four systems, each with a grand staff (treble and bass clefs).
 System 1: Marked "Andante dolce e espressivo". It features a melodic line in the right hand with eighth-note patterns and a supporting bass line.
 System 2: Marked "Foco rit..." and "molto esp.". The tempo slows down, and the dynamics increase. The melodic line continues with more complex rhythmic patterns.
 System 3: Marked "a Tempo" and "sfz.". The tempo returns to the original speed, and the dynamics are very forte. The melodic line is more active.
 System 4: Marked "pp". The dynamics are very piano, and the melodic line becomes more delicate and expressive.

In mm. 1-8 of *Nocturne no. 8*, a nostalgic French folk melody soars above moving eighth-note triads. A Schumanesque harmonic sequence in mm. 8-11, underscored by descending enharmonic seventh Eb/F# and

descending sixth Bb/D in the melody, is accompanied by a progression of sevenths, dominant sevenths, and appoggiaturas. This passage is evocative of Schumann's *Frauenlieben und Leben*. In mm. 1-8 of *Variation no. 8*, a more Romantic French lyricism and eighth-note motion compare with *Nocturne no. 8*. Descending sixths and octaves in mm. 21-23 are reminiscent of *Nocturne no. 8*, while the harmonies are modern and jazz-like.

Endnotes Chapter IV

1. Rollo H. Meyers, *Erik Satie* (New York: Dover Publications, 1968), 63.
2. Richard Paine, *Hispanic Traditions in Twentieth-Century Catalan Music, with Special References to Gerhard, Mompou, and Montsalvatge* (New York: Garland, 1989), 64.
3. Meyers, *Erik Satie*, 144.
4. *Ibid.*, 74.
5. Pierre-Daniel Templier, *Erik Satie* (Cambridge: MIT Press, 1969), 97.
6. Meyers, *Erik Satie*, 97.
7. Arthur Wenk, *Claude Debussy and Twentieth-Century Music* (Boston: Twayne Publishers, 1983), 115.
8. Claude Debussy, *Debussy on Music: The Critical Writings Of The Great French Composer Claude Debussy Collected And Introduced by Francois Lesure* Translated and Edited by Richard Langham Smith (Ithaca, NY: Cornell University Press, 1988), 279.
9. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 282.
10. *Ibid.*, 113.
11. Wenk, *Claude Debussy and Twentieth-Century Music*, 52.
12. Harold Schoenberg, *The Lives of the Great Composers* (New York: W.W. Norton, 1997), 464.
13. Paine, *Hispanic Traditions in Twentieth-Century Catalan Music*, 66.

14. Francis Poulenc, *My Friends and Myself: Conversations With Francis Poulenc Assembled by Stéphane Audel* Trans. by James Harding (London: Dobson, 1978), 56.
15. Schoenberg, *The Lives of the Great Composers*, 465.
16. Henri Hell, *Francis Poulenc* Trans. by Edward Lockspeiser (New York: Grove Press, 1959), 79.
17. *Ibid.*, 7.
18. Wilfred Howard Mellers, *Francis Poulenc* (New York: Oxford University Press, 1990), xii.
19. Hell, *Francis Poulenc*, 3-4.

V. Música Callada

Mompou considered the four books of *Música Callada* (1959-1967) to be most representative of his aesthetic achievement.¹ *Música Callada* draws inspiration from St. John of the Cross's *Cántico Espiritual entre el alma y Cristo su esposo*, rendering the paradox of sound through silence with compelling emotional directness. At the end of Book I, Mompou articulates his thoughts on translating the meaning of *Música Callada* into a language other than Spanish:

It is rather difficult to translate and to express the real meaning of "música callada" in any language other than Spanish. The great mystic poet, St. John of the Cross, in one of his fine poems, sings of: "La música callada, la soledad sonora," in an endeavor to express the idea of music that was the very sound of silence. Music keeps its voice silent, that is, does not speak, while solitude has its own music.²

Mompou strove to write music "in which nothing is lacking and nothing superfluous."³ The concentrated expression in *Música Callada* is shaped by detailed nuances in each of its twenty-eight miniatures. The following commentary regards aspects of each piece that broaden our understanding of *Música Callada* from performance and listening perspectives. Consideration will be given to recorded performances by Herbert Henck, Joseph Colom and Mompou himself. *Música Callada* is reproduced in the appendix.

Stylistic Overview of *Música Callada*

Recurrent aspects of form, melody, phrasing, harmony, and rhythm characterize *Música Callada*. The respective binary, ternary, and

multi-section forms in *Música Callada* 3.17, 1.4, and 1.7, exhibit an integration of thematic, harmonic and rhythmic material. Short-range melodies, generally within the range of a fifth, often focus on a specific pitch. Examples of short-range melodies occur in *Música Callada* 1.1, 1.2, and 1.3. The plainsong-inspired melodies in *Música Callada* 1.1 and 1.7 underscore Mompou's spiritual accord between text and score. Repeated two-measure phrase groups in *Música Callada* 1.8, 1.9 and 3.19 and in the last measures of Books I and II are also consistent features of this work. Melody is often an outgrowth of harmony. In *Música Callada* 1.1, and 1.2, melodic constructions and intervallic outlines are connected to sonorities in each piece. Drone m9 chords in *Música Callada* 1.8, 1.9, evocative of bagpipes, and the use of whole-tone structures in *Música Callada* 1.3, 1.5, 1.7, shape the harmonic language of *Música Callada*. The dotted rhythms in *Música Callada* 1.1, 2.9, 2.12, 3.17, and 3.20 are the rhythmic signature of this work.

Book I, 1959

Música Callada 1.1

chart 1.1	section	a	b	a ⁱ	b ⁱ
	score system	1-2	3	4	5
				first two phrases of "a" with vertical end	"b" section with end transposed up perfect fourth
harmonic structure		A	E		A

Melody and harmony in this a, b, aⁱ, bⁱ structure are derived from a

perfect fourth: in systems 1 and 2, harmonic fourths between A/D of the left-hand and B/E between the hands correspond to melodic ascending fourths E/A between phrases one and two and descending fourth outline of A, G, F, E within notes of the second phrase. Pitch E from system one is transposed down a fourth to upbeat B that begins the b section.

The b section is characterized by imitative writing in left-hand pitches B, C, D, E, C, B of phrase one and movement to an E minor cadential area in phrase two. The second phrase of a¹ is varied by movement up a fourth between right-hand pitches C/F and the D minor ending. In phrase one of b¹, right-hand pitches A, F, E, transposed up a fourth from pitches E, C, B, from phrase one of b, lead back to the initial A center of this piece with an A minor cadence.

An *Angelico* designation conjures the single-tone incantations and perfect intervals of chant. In the second phrase of system one, repeated in system two, the emphasis on E is enhanced by preceding right-hand pitches A and G. In the third system, other statements of the descending fourth motive include treble tones C, B, A, G (with stems down), A, G, F#, E in the last phrase of b, and D, C, B, A in the last phrase of b¹. The improvisatory quality of this work is brought out by rallantandos in Henck's recording. Penultimate melody tones, B, A, recall pitches B, A in the opening sonority. A connection between the E minor chord in phrase two of b and the A minor ending of this piece underscores a V to I relationship. The chant-like fourths and fifths of the final sonority of this unmeasured work meld into the silence from which it came.

Música Callada 1.2

chart 1.2

phrases	a	b	a ¹	b ¹	a ²
measures	1-4	5-8	9-12	13-16	17-20
			"a" melody up whole-step reharmonized	"b" melody PS higher reharmonized	"a" phrase plus E pedal

The a, b, a¹, b¹, a² form of this piece recalls *Música Callada 1.1*. Melody beginning on pitch D in mm. 1-4 of a, accompanied by enharmonic Major sixths A#/G and minor sixths C#/A in the left-hand, moves up a whole-step to pitch E in mm. 9-12 of a¹ with varied sonorities of left-hand minor sixths Eb/Cb and F/Db. The descending whole/half-step outline between melody pitches D, C, Bb, A, in mm. 5-8 of b, is connected to outlines of fourths in *Música Callada 1.1*. In mm. 13-16 of b¹, the melody from phrase one of b, transposed a perfect fifth higher, is extended and harmonically varied: counterpoint tones D, C, D from m. 6 of b, transposed up a whole-step on right-hand pitches E, D, E, in m. 14, continue as melody while the harmonic setting is altered by sevenths in the left-hand of m. 14, and major sixths and sevenths in m. 14. In mm. 17-20 of a², the bass E's add resonance to repeated material from a.

Pitches D, E, D form a melodic outline in the treble: D mm. 1-5; E mm. 9-12; and D mm. 17-20. The prominence of pitch D in line one, underscored by Eb appoggiaturas in mm. 2 and 4, anticipates movement to pitch E in m. 9. Sixths between E/C in the treble of mm. 1-3 correspond to movement up a sixth from C in the upbeat to m. 1 to A in m.13. As in *Música Callada 1.1*, perfect fourths are integral to the melodic structure of this piece. Fourth outlines are noted in right-hand pitches D, C, Bb, A, in

mm. 5-6 of section a, in ascending treble fourths E/A between mm.9 and 13 in a¹ and b¹, and in the descending fourth outline of right-hand pitches A, G, F, E between mm. 15-16 of b¹ and a². Fourths are integrated into the harmonic sound of sevenths and sixths: pitches G and C and A and D create fourths that span both clefs in mm. 1-2.

The upbeat to m. 5 begins a lyrical and more consonant passage that is jarred in m. 6 by an unexpected chord reminiscent of previously heard material from m.1. Henck's softer dynamic and use of *rallantando* in mm. 8 and 16 draw attention to closing chords in both periods. Mompou's singular approach to re-harmonizations in *Música Callada* 1.2 illustrates his affinity for drawing the ear to the most poignant moment of the music.⁴ The restatement of the theme up a step with minor sixths accompaniment in mm. 9-12, metaphorically alludes to the heart as stepping stone in Valéry's poem *Les pas*:

...Car j'ai vécu de vous attendre
Et m'ôn coeur n'était que vos pas
*For I have lived to wait for you
and my heart was only your steps*

The lighter moods of b and b¹ sections contrast with the forsaken tone that begins and ends this work. Triple *pianissimo* E's in the lowest range of the keyboard recede into silence.

Música Callada 1.3

chart 1.3

sec:	a	b	a ¹	b	a ¹
m.	1-5	6-10	11-15	16-20	21-25
harmonic structure Bb:	"I"	"V"	"I"	"V"	"I"

Shifting Bb Major and F Major tonal centers outline a I- V- I- V- I harmonic pattern in the a, b, a¹, b, a¹ form. Whole-tone collections in the left-hand of a and a¹ sections mix with the Bb Major tonality of the right-hand, while the F Major tonality of the b sections is supported in both hands. Mompou's familiarity with this Catalan tune, the signature theme for Spanish radio, sheds light on his creative process: "I frequently recognize music heard in distant signals which I incorporate into my music."⁴

The descending fourth motive D, C, Bb, A in beat three of mm. 4, 14 and 24 and the motive A, G, F, E in mm. 9 and 19 recall fourth outlines in *Música Callada* 1.1 and 1.2. Phrases end with the cadential formula of tonic 6/4, vii /V, and dominant sevenths in mm. 9, 14, 19, and 24.⁵

Whole-tone elements associated with Debussy's style reveal Liszt's influence, while expressive ritardandos and leading tone pull of cadences reflect the expressive quality of song. The *molto rit.* in m. 25 emphasizes the final leading-tone resolution.

Música Callada 1.4

chart 1.4

sec.	A	B	b ¹ 24-32	A ¹
m.	1-14	b 15-23	b ¹ 24-32	33-47
	4-note motive again now chromatic B to B octave outline		up a third not constant	new descending chromatic bass

The descending chromatic right-hand motive, B, A#, A, G#, in mm. 1-2 of the A section, relates to the descending four-note diatonic motive of *Música Callada* 1.1 and 1.2. The melody outlines an octave from treble pitch B in m. 1 to bass pitch B in mm. 11; the left-hand octaves C#/C# in mm. 2-3 and B/B in mm. 6-7 echo the octaves of the melody. While the two-part sequential B section in mm. 15-23 and mm. 24-32 moves by thirds from bass G in m. 15 to bass B in m. 24, distances between melody and sonority are not constant: ascending fourths between right-hand pitches F#/B in mm. 16-17, become fifths between right-hand pitches A/E in mm 25-26. Perfect and augmented fourths and minor ninths comprising sonorities in both hands of b, are tempered by additional fifths and Major second sonorities in the b¹ section. Minor sixths E#/C# and D#/B in the bass of mm. 33-36 add interest to the descending chromatic bass line in mm. 33-47 of the A¹ section. In mm. 33-38 the descending fourth outline of C#, B, A, G in the left-hand (stems up), recalls *Música Callada* 1.1 and 1.2

The designation *Afflitto e penoso* (afflicted and pained) is evoked through the restless chromaticism of this work. The tolling of bells, depicted in right-hand thirds, is brought out by Henck's slow tempo and downbeat stress. The A section's wandering quality, evoked by extended phrase lengths and harmonic disorientation, changes to one of respite with repeated

E minor chords in mm. 13-14.

The motivic foundation of this piece, descending major and minor seconds of quarter/half-note rhythms, unfolds in the B section. The soul's movement towards God is emulated by the ascending direction and increased dynamics of this section. In m. 17, inner sixths A/F# and G/E formed between both hands are reminiscent of sixths between both hands in mm.1 and 3 of *Música Callada* 1.2.

Música Callada 1.5

chart 1.5

sec.	A		A ¹	
subdivision	a	a ¹	a ²	a ³
m.	1-9	10-17	18-24	25-34
	Ab down to Eb	Ab down to Eb	Eb down to Ab	Eb down to Ab

Strong similarities between melody and ostinato in both parts of this binary piece reference the form as A, A¹. The a, and a¹ subdivisions of the A section outline descending perfect fourths between bass pitches Ab and Eb in mm. 2 and 6, and Ab and Eb in mm. 10 and 16. The a² and a³ sub-divisions of A¹ similarly outline descending fourths between bass pitches Eb and Ab in mm. 18 and 23 and Eb to Ab in mm. 25-30.

Tritones and ostinatos reflect the influence of Debussy's musical language while the *legato metallico* designation exemplifies Mompou's affinity for bell sounds.⁶ Fragmented melody, formed from major seconds between E, D, E in mm. 3-4 and thirds E/C in mm. 5-6, floats over minor sixth outlines of ostinato-like Bb's and Db's in both hands. In mm. 1-9 and 10-16 of A, the outline of fourths between bass pitches Ab, and Eb, and

descending left-hand fourths D, C, Bb, Ab, in mm. 2-6, recall *Música Callada* 1.1 and 1.2.

The A¹ section in mm. 18-32, comprised of repeated sections of equal lengths, ends with an extension in 2/4 meter that breaks from the triple meter dominance of Book I. At mm. 18-23 and 25-30, fourth outlines Eb/Ab in the left-hand are inverted from left-hand outlines Ab/Eb in mm. 2-6 and 10-14. The V to I outline in left-hand descending pitches Eb, Ab, Eb in mm. 25, 30, and 31, corresponds to pitches Ab, Eb, Ab in mm. 2, 6, and 10. Mompou's impressionistic use of color is brought out by the well-defined dynamic gradations between the paler *lontananza pp* of the bass and fuller treble sonority in Colom's recording.

Música Callada 1.6

chart 1.6

	sec. m.	A 1-8	B 9-16	A ¹ 17-26
harmonic structure E minor:		I	melodic inversion V	melody octave lower I

The underlying I, V, I, harmonic structure of an E center supports the A, B, A¹ form. Melodic inversion and imitative writing characterize the B section. Melodic inversions a sixth apart in right-hand pitch B at m. 9 and left-hand pitch D in m. 13 and sixths between pitches D and B between both hands in m. 9, recalling tones B, E and sixths G/E from m. 1, underscore the structural solidarity of this piece. The A¹ section, varied by the lower octave melody register and syncopated left-hand chords, is offset by distant sixths in the treble.

The E tonal center recalls *Música Callada* 1.2, 1.4, and 1.5, while dissonances distort conventional I-V-I progressions. Satie's influence is suggested in the expansive oriental melody and broken chord accompaniment of this work. Colom's emphasis of the G Major chord and appoggiaturas in mm. 15-16 project the sacred quality of this *stile antiquo*-inspired B section. As reflected in both Henck's and Colom's very slow tempi, the *Lento molto cantabile* designation is central to the hypnotic affect of this work.

Música Callada 1.7

chart 1.7

	sec.	A	B	C	A ¹	D	B	A ²
	m.	1-3	3-10	11-18 down a fourth from A	19-23	24-29 down a fourth from C	29-36	37-39 (1-2) added chords
harmonic structure:	F center	F		C		F		F

Changing meters and moods create a loosely woven mosaic derived from the refrain-like chant of the work's opening bars. A long-range fourth outline, noted in the left-hand of A, C, and D sections, emphasizes the F center of this piece: F in m. 1, C in m. 11, F in m.24. The outline of a fourth between pitches F/C in m. 1 is repeated in descending pitches G, F, Eb, Db, and D, C, B, A, in mm. 11-12 and 15-16 of the C section.

Henck lingers on the first bass tone, drawing attention to the F-based outline of this doleful dirge in mm. 1-2. In mm. 3-10 of the B section, the reverent harmonies of the eighth and quarter motive evoke images of a supplicant at prayer.

Symmetrical phrasing and sequential writing characterize the connective nature of this piece. Parallel fifths, reminiscent of organum, are balanced by eerie left-hand tritones in the A¹ portion of this work. In mm. 24-29 of D, child-like folk tune precedes the return of B in mm. 29-39. Perfect fourths and fifths form accompaniment to the returning chant at A².

Música Callada 1.8

chart 1.8

phrases	a	a	a ¹
m.	1-4	5-9	10-14
			"a" phrase varied first six notes P5 transposition thereafter

A haunting quality belies the *Semplice* designation of this Catalan tune in an a, a, a¹ grouping of two identical phrases and a third distended phrase with movement up a fifth. Altered melodic intervals in the a¹ phrase, beginning up a step on pitch G in m. 10, recall the b¹ portion of *Música Callada 1.4* while pitches E, D, C#, B, in mm. 12-13, up a fifth from mm. 2-3, continue through to the end of this piece. The triple *pianissimo* fifths in m. 5 interpose a spectral shade that contrasts with the more temporal *mezzo forte* and *piano* colors of this piece. This briefest of the *Música Callada* is motivically linked to *Música Callada 1.1*: descending pitches A, G, F#, E in mm. 2-3 of *Música Callada 1.8* compare with the fourth outline of pitches A, G, E, in phrase two, line one of *Música Callada 1.1*; ascending seconds D/E in m. 4 and A/B in the last bar of *Música Callada 1.8*. recall pitches B/A in *Música Callada 1.1*. In mm. 1-4 and 6-9, sixths and fourths comprising left-hand sonorities recall collections of sixths and fourths in

mm. 1 and 4 of *Música Callada* 1.2. The outline of a ninth in the left-hand of mm. 1-4 and 6-8 of *Música Callada* 1.8 corresponds to ninth outlines in mm. 18, 22, 23, of *Música Callada* 1.5.

Música Callada 1.9

chart 1.9

section	A				B		A ¹			
m.	1-4	5-6	7-8	9-11	11-14	14-17	19-22	23-24	25-26	27-30
			down a step			down a step	up a 5th (1-4)	up a 5th (5-6)	up a 3rd (7-8)	(1-4)

In this last piece from Book I, disparate moods coalesce within ternary form. Dotted rhythms in mm. 1-8 of the A section are related to dotted figures from *Música Callada* 1.1. Ascending seconds E/F# in m. 1 recall *Música Callada* 1.2 and correspond to the descending second outline between pitches B and A in mm. 5 and 7 of the treble.

The outline of descending seconds is integrated into the melodic structure of the B section in treble pitches F#/E and E/D in mm. 11-12 and 14-15. The A¹ section transposes material from the A section: mm. 1-4 is repeated up a fifth in mm. 19-22, mm. 5-6 are repeated up a fifth in mm. 23-24, mm. 7-8 are repeated up a third in mm. 25-26.

Amidst tritones and appoggiaturas, the outline of a I-IV- III-I progression in an E center is suggested in mm. 1-10 of the A section: I, E Major mm. 1-4; IV, A Major mm. 5-6; III, G Major mm. 7-8; to I, E Major mm. 10-11. Treble tritones from mm. 5 and 7, and treble perfect fifths from mm. 6 and 8, comprise sonorities in the B section: diminished fifths G#/D in the left-hand and perfect fifths B/F# in the right-hand of m. 11. Intervallic

similarities between pitches E, F#, C#, from *Música Callada* 1.9, and pitches E, F, D, of *Música Callada* 1.1, corroborate the organic nature of thematic material. The use of fourths throughout Book I is underscored by the connection between descending tones F#/C# in m. 1 and a descending fourth outline between right-hand half-notes B and F# in mm. 23 and 25.

At mm. 23-25 of A¹ a condensation of intervals and chords slows dramatically before whole and half-notes of an E triad reinforce the major mode in mm. 27-30 of the *Piu lento*, recalled from mm. 1-4. Descending seconds G#/F# close this last work from Book I, recalling descending seconds B/A from *Música Callada* 1.1. The use of chant in *Música Callada* 1.1 and 1.7, step-wise movement in *Música Callada* 1.2, whole-tone elements in *Música Callada* 1.3 and 1.5 and the prominence of E in melody and as a tonal center in *Música Callada* 1.1, 1.2 1.4, 1.5, are common characteristics of Book I.

Book II, 1962

Música Callada 2.10

chart 2.10

section	A	A ¹	A
m.	1-4 5-8	9-12 13-16	17-20 21-24
		up a fifth	

In Book II expansive intervals, intensified dissonance, and more complex textures, display a more innovative and contrasting expression than the smaller range of intervals, and simpler structures in Book I.

In *Música Callada* 2.10, motive in mm. 1-4 of the question-like

antecedent A phrase, formed from ascending right-hand minor seconds, C/Db, minor sevenths C/Bb and descending seconds Bb/A, is answered in mm. 5-8 of the consequent phrase by augmented fourths Eb/A in m. 5 and descending thirds Eb/C in m. 6. The intervallic direction of the A¹ section, up a fifth on right-hand pitch G, adds considerable interest to this piece: descending sevenths Ab/Bb in the inner voice of m. 10 mirror ascending sevenths G/F from m. 9, while the graceful direction of ascending seconds C/Db and descending sixths Db/F in mm. 11 bring out the lyrical affect of this section. The returning A section, mm.17-24, restates material from mm. 1-8.

The interval of a fifth connects the structure of this work: initial pitches from each antecedent phrase, C ,G, C, form perfect fifth outlines that correspond with left-hand fifths C/G in m. 8, right-hand fifths Gb/Db in m. 11, and left-hand fifths F/C and C/G in mm. 16 and 24.

Like stars moving in an expanding universe, tones traverse spatial distances in *Música Callada* 2.10: ascending minor second C/Db in the treble and descending Major second (diminished third) Ab/F# in the bass of mm. 1-2 expand in opposite directions, spanning three registers between emphasized highest pitch A in mm. 3 and 19 and lowest pitch G in mm. 7 and 23. Sixths Eb/Gb in m. 5, fourths Db/Ab in m. 1, and descending fourth outline in pitches Ab, F#, F, Eb, in mm. 1, 2, 4, and 7, recall intervals from Book I.

In m. 12 recurring pitches Db/Ab blend with arpeggiated left-hand sevenths in a harmonically pivotal moment that recalls the spirit of Scriabin. Within the tonal vagueness of this work, a Db seventh chord suggests a connection to Ab in m.17. The resolution of bass pitch Bb at m. 16 to Ab in m. 17 of the returning A section is stressed in Colom's performance.

Música Callada 2.11

chart 2.11

	section	R	A	R	A	B	A	B	R	A
			stage 1		stage 2		stage 3			frag.
m.	1-4	5-9	10-13	14-18	18-25	26-34	34-42	43-46	47-50	51-54
			(1-4)			(14-25 up 4th)		(1-4)	(10-13)	
			down							
			an octave							

This multi-section structure intersperses refrain (R) with evolving stages of melody (A), and motivic material (B) derived from mm. 5-9 of the stage 1 melody. Polytonality is suggested in blended sonorities comprising the refrain: fifths Bb/F and fourths Bb/Eb (stems up), in mm. 1-4 suggest I and IV chords in a Bb center while the left-hand suggests D minor. In stage 1 of A, an ascending D minor triad in mm. 5-6 begins the left-hand melody while descending tones A, G, F, E in mm. 6-9, recall the fourth outline of *Música Callada* 1.1.

The refrain is repeated an octave lower in mm. 10-13. Stage 2 of the melody, also an octave lower in mm. 14-18, is accompanied by sonorities with seventh outlines between both clefs, G/F in m. 15 and D/C in the bass of m. 16, recalling bass sevenths G/F in m. 8. The rhythm of the interlude-like B section, mm. 18-25, originates from the two-eighth/quarter rhythm of stage 1 melody with descending seconds D/C derived from right-hand pitches F/Eb in mm. 1-4 of the refrain. The complete eight-bar melodic statement in mm. 26-34, accompanied by the open sound of quintal and triadic chords, and the returning B segment in mm. 34-42, are respectively up a fourth from statements in mm. 14-18 and mm. 18-25. Conjoined refrains in mm. 43-46 and mm. 47-50, derived from mm. 1-4 and

10-13, add to the completeness of this piece.

A latent melancholy underlies this joyous childhood Catalan tune. In mm. 5-6 the fifth outline between pitches D and A from ascending triadic melody draws attention to the prevalence of fifths throughout this piece. Parallel fourths in mm. 6-9 of the right-hand recall the style of organum in *Música Callada* 1.7. The long, short, short, rhythm of this piece is connected to the motive in *Música Callada* 2.10.

Fortissimo dissonances in the B section, culled from inner thirds D/F between both hands of m. 6 and minor seventh G/F in the bass of m. 8, tap a brutal pagan spirit that is underscored by the sharp execution of Henck's performance. Unexpected ellipses in mm. 18 and 34 add freedom to the ternary form while the quarter/two-eighth rhythm of the theme moves beneath sustained sonorities. The dispirited motive of this section is reminiscent of opening measures from Mompou's earlier "**Gitanes**" from *Suburbis*.⁷ Mompou musically emulates the paradoxical nature of St. John of the Cross's prose by obscuring Bb Major resolution in the penultimate measure with a subdominant chord in the right-hand of the final measure.

Música Callada 2.12

chart 2.12

		section	A									
		var.	1	2	3	13-14	4	5				
		m.	1-4	5-8	9-12		15-18	18-22				
			x y	x y	x y (up 4th)	x	x y	x y				
		sec.	A ¹									
		var.	6	7	31-32	33-34	35-36	37-38	39-40	41-42	43-44	8
		m.	23-26	27-30								45-48
			x y	x y	x	x	x	x	x	x	x	x y
			coda									

A theme comprised of dotted-rhythms in sections x, mm. 1-2 and y, mm. 3-4, is presented in eight variations with intermittent statements of x. Variations unfold within an A, A¹ form: A, mm. 1-22, A¹, mm. 31-48. A persistent dotted figure in the lower keyboard range introduces the purgatory-like mood of this work while descending parallel thirds form melody in variations two and three, mm. 5-8 and 9-12. Augmented fourths in the upper voices of left-hand chords in mm. 5-12 connect with movement up an augmented fourth in m. 9. Dissonances created by ninths, thirds, and tritone sonorities ironically transform whimsical grace notes and naive melody into a monodic procession. In mm. 13-14 an x fragment from the dotted introduction interrupts the continuity of four-measure phrase lengths, intensifying a sense of foreboding.

Mompou's tendency to evolve form from content manifests a freedom of sonority and time reminiscent of Debussy in variations six and seven: quirky arpeggiated sonorities in mm. 23, 25, 27, and 29, seem out of time between melodic statements in mm. 23-30.⁸ This section functions as an extension to previously stated material. In mm. 31-48 of the coda, dotted F's in mm. 31-32 of the bass alternate with the eerie tritone outline of triple

pianissimo descending arpeggios. Like a piece of a puzzle found, the final two bars are an extension to the four-bar phrase of the introduction.

Música Callada 2.13

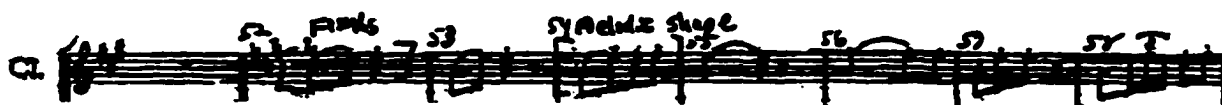
chart 2.13

sections m.	A 1-15	B 16-29 down m2 in bass	A' ¹ 30-44 added bass fifths
harmonic structure: Eb center			

The frenetic *Energico* designation and 4/4 tempo change at B, mm. 16-29 in this ternary piece, contrast dramatically with the Eb tonalities, slower *Tranquilo - tres calme* designations, and placid moods of the outer sections, mm. 1-15 and 30-44. The emphasis on pitch E in Book I, recalled in the Eb key signature and tonal centers in A and A'¹ sections of this piece, is displaced by extremely dissonant sonorities in the B section.

Similarities between melodies in *Música Callada 2.13* and "Les Dragons d'Alcala," from Bizet's *Carmen* Suite No. 1, suggest the inspiration of a common French tune (Example 5.1).

Example 5.1 Bizet, "Les Dragons d'Alcala," from *Carmen* Suite No. 1



In *Música Callada 2.13*, perfect fifths, melodic shape in mm. 1-3, and descending line in m. 5 recall intervals, melodic direction, and scalar descent from mm. 52-54 of "Les Dragons d'Alcala." The delicate inner world of

the *Tranquilo - tres calme* A section, evoking a sense that all is right with the world, and the buoyant character of mm. 41-44 are brought out by the detailed tonal color of Mompou's recording.⁹

In mm. 16-19, brutal sonorities and pulsating rhythms control the mood of the B section. Incisive trills and punishing accents, present the Janus-side of silence. Tones Bb and Cb between both clefs in mm. 16-17, left-hand tones G and Gb in mm. 20-21, and treble pitches Bb, C in mm. 28-29, are linked to inverted left-hand ninths F#/G from mm. 1-3 of A. A descending minor second outline between bass pitches in mm. 16 and 20, corresponding to seconds between both hands of mm. 16-17, highlights intervallic connections within this section. In the returning A¹ portion, barely perceptible left-hand fifths in mm. 30-33 and 37-39 of Henck's performance tap an eerie dimension that goes unnoticed in the immediate bagpipe sound of Mompou's recording.

Música Callada 2.14

chart 2.14

	sec. A					B		
	double period							
m.	1-4	5-8	9-12	13-16	17-18	19-24	25-32	33-37
					extension	down a whole step	distorted progression C minor: VI V i Eb Major: IV III I	codetta
	C	F			Bb	Eb		

In mm. 1-18, strident dotted-rhythms in double periods with an octave extension in mm. 17-18 comprise the A section of this binary piece. In the more introspective B section, mm. 19-32, descending whole-step movement,

noted in sequential phrases between right-hand pitch C_b in m. 19 and right-hand pitch A, m. 25, recall similar step-wise motion in *Música Callada* 1.2. In mm. 19-22 and mm. 25-28, a plaintive internal chromaticism, related to chromatic movement in tones C, D, E_b from m. 1, alternates with dotted fragments from the A section. Within the tonal vagueness of this work, C Major and E_b Major tonal points are respectively identified through the V/I relationships of treble pitches G/C in m. 1 of the A section and bass pitches B_b/E_b in mm. 18-19 of the B section. A distorted progression VI- V7- i, with tonal reference to C minor, and a distorted progression IV- III- I with tonal reference to E_b, emerge in the B section: in C minor center, A Major VI, m. 29, G Major V7, m. 35, C minor i, m. 37; in E_b Major center: A Major raised IV, m. 29, F_# lowered III, m.31, enharmonic E_b Major I, m. 32.

The severe, psychological state indicated by the *Severo-sérieux* designation offers an Expressionist sensibility perceived in atonal passages, compressed sonorities and taut rhythms.¹⁰ Commingled influences are evident in this work: opening and closing melodic statements have the look of a tone row while the Baroque nature of the folk-melody's vital dotted-rhythm, comparable to mm. 154-160 of *Arabesque* Op. 18, suggests Schumann's character piece genre (Exampe 5.2).

Example 5.2 Schumann, *Arabesque* Op. 18

Etwa langweiliger M.M. d. 1. 120
Sei poco più lento

In mm. 9-10 an added *rallantando* in ascending octaves of Mompou's recording underscores the character of a Schumanesque legend.¹¹

The impetus of dotted-rhythms is halted by quarter-note downbeats that anticipate the slower expression of the B section: C in mm. 3-4, F in mm. 7-8, sonorities in mm. 11-12, and Bb in mm. 15-18. *Triple pianissimo* melodic fragments and Neapolitan-sounding sonorities in mm. 11-12 of the A section's second period interject a tranquil moment, while jagged intervallic leaps and dissonant, dense sonorities in mm. 13-18 restore the sense of isolation that characterizes the first half of this piece. The outline of fourths, noted in treble pitch C, m. 1, and bass pitches F, m. 7, Bb, m. 17, and Eb, m. 19, correspond to opening fourths G/C. In mm. 33-34 of the codetta the earlier tension of the dotted motive dissipates into broader

ascending intervals that form a 6 8 6 8 6 6 8 pattern of half-steps.

Música Callada 2.15

chart 2.15

sec.	A		A ¹		A ²	
m.	1-2 3-4 5-6 7-8 9-10	13-14 15-16	17-18 20-21 22-23	24-25	28-29 30-31 32-33	34-37
	(6-7 8-9)	contrary motion dialogue and its inversion	up a whole step (13-21)		D minor cadence	

The ternary form of this work is marked by a continuity of rhythmic and melodic motives throughout the A, A¹, and A² sections. A minor second motive, Bb/A, spans a fourth between the subsequent chromatic descent of pitches Bb, A, G#, G, F in mm. 1-10. The sequential nature of descending seconds and thirds in the left-hand also characterizes the right-hand dialogue in mm. 6-7 and 8-9 of the A section.

The inversion and contrary motion of the minor second motive is noted in left-hand pitches A/Bb in mm. 13-25 of the developmental A¹ section. Further connections to the interval of a second in this section are observed in ascending whole-step movement between treble pitch F in m. 13 and treble pitch G in m. 21. In mm. 33 -37 of A², Colom's dramatically slowed *rit. molto espr.* focuses attention on the D minor cadential area which recalls the D minor chord from the second half of m. 2. Pitches G and F of the 4-3 suspension in m. 36 complete the fourth outline begun by pitches Bb and A in mm. 1-2.

The melodic repetition and sequential nature of left-hand chromatic accompaniment of *Música Callada 2.15* appear to be modeled on the chromatic style of Chopin's *E minor Prelude* Op. 28 no. 4. The accompaniment of *Música Callada 2.15*, based on the short, long, short,

eighth-note pattern of Mompou's earlier "Carros de Galicia," from *Paisajes* (Example 5.3), reflects Mompou's impressions of ancient Galicia through the portrayal of clacking Roman carts on cobble-stoned streets during Christians and Moorish festivals.¹²

Example 5.3 Mompou, "Carros de Galicia," from *Paisajes*

Música Callada 2.16

chart 2.16

section	A		B	A ¹
m.	1-8	9-16	17-20	21-31 32-40 41-49 49-58
		up a tritone	transition (1)	up a whole step
				L.h. condensed

Henck's generous use of pedal and keen shaping of motives within the *enveloppé avec un peu de pédale* designation give a whirlwind affect to tritone-based ostinatos in the A section of this Debussyesque work. Diminished triads D#, F#, A, and C#, E, G, outlined in two ostinato groupings of six sixteenths in mm. 1-8, are repeated up a tritone in mm. 9-16. The intervals of the right-hand ostinato, minor third, minor second, and tritone, appear in retrograde form in the left-hand melody of mm. 3-5: tritone, minor second, minor third, plus an additional tritone. In

mm. 3-5 of this recording, the diaphanous quality of tone E in the ascending bass figure leaves the impression of sound emerging from nothingness.

In mm. 17-20, the transition to a two-part B section is based on the ostinato from m. 1. Melody in mm. 21-22 of the *Molto cantabile poco piu lento* portion of the B section recalls the mechanical Satiesque sensibility heard earlier in *Música Callada* 1.9. In m. 21, counterpart tones A, Bb, G, derived from tones Bb, A, and G, from mm. 3 and 4, illustrate a compact re-working of material. The brittle sounding chords and truncated rests in mm. 29-30 of Mompou's recording bring out a primitive aspect that contrasts with the sweeping approach of Henck's through-pedaled sonorities.

Folk-like melody in mm. 32-40 is repeated up a step in mm. 41-48 in the second half of B. The most heartfelt portions of *Música Callada* 2.16, rendered in expressive octave leaps of melody and arpeggiated sonorities in mm. 37-40 and mm. 45-48, are realized in the warmth of Henck's lush tone.

In mm. 49-58 of the A¹ section, ostinato and condensed left-hand melody recall A. Barely perceptible quadruple *pianissimo* tritones in the last measure suggest the sound of silence.

Book III, 1965**Música Callada 3.17**

chart 3.17

section	A			B		
phrase	1	2	3	4	5	6
m.	1-4	5-8	9-12	13-17	18-21	22-25
		up a major 3rd		back to E center	quasi inversion up a 4th	(from 1-4)
bass movement	E			A	E	
	"i"			"IV"	"i"	

A dotted-octave motive in mm. 1-4 summons the distant clanging of bells. Like a leitmotif, parity between dotted-rhythms in *Música Callada* 3.17, 1.1, 2.9, 2.12, and 3.20 binds the disparate segments of this work. The harmonic outlines of fourths and fifths, clearly defined phrases and divisions of binary form, and returning E tonal center, are closer to the style of Book I than to the more dissonant sonorities or complex forms in Book II.

Though metronome indications appear now and then in Books I and II, Book III is distinguished by such designations in each of its five pieces. The resounding half-note E in m. 2 underscores an E tonal center in mm. 1-4 while the shimmering color of re-stated motive, mm. 5-8, draws attention to the A flat minor center. The melodic range of a tritone, G in m. 1 to D# in m.7 of the A section, is established by ascending third movement between pitches G to B in mm. 1 and 3, and B to D# in mm. 5 and 7.

Broader harmonic texture within an expansive three-octave range differentiate the B section. Movement by fourths recall *Música Callada* 1.7.

In mm. 9 and 13 ascending fourth movement between sequential chromatic thirds in mm. 9-11 and 13-15, corresponds with intervals between melodic statements in A and B sections. Parallel thirds recall the harmonic language and disconsolate mood of *Música Callada* 1.4. The prominent sound of sustained half-note A in m. 13 of Mompou's version balances syncopated left-hand drone fifths in mm. 13-14. Mompou's eloquent rendering of mm. 16-17 effectively closes the first half of this period. The outline of a i-iv-i E minor progression joins A and B sections of this piece: A section: i, E minor m. 1; B section: iv, A minor m. 13; E minor 1, m. 18.

At mm. 18-21 of the *dolce molto*, Satie's style, suggested in descending minor seconds of the melody, left-hand tritone sonorities and quasi-inversion of melody, recall the affect of *Música Callada* 1.6. The *pianissimo* hue of the coda in mm. 22-25 condenses earlier material from mm. 1-4, recalling the economic texture of the A section, perfect fifths B/F# from m. 17 modeled on m.1, and descending fragment E, D#, C# from m. 2.

Música Callada 3.18

chart 3.18

section	A		B		C	A ¹			
m.	1-4	5-7	8-10	10-13	14-17	18-21	22-25	26-32	33-34
		down a 5th	up 4th	down 5th	down whole-step		same as A but condensed		
sequence of fifths:	D	G	C.....	C	F Bb	Eb Ab	D	D	G

An aggregate of left-hand fifths, diatonic in C minor, connect the A, B, C, A¹ structure of this piece: D m. 1, G m. 5, C m. 8, F m. 15, Bb m.16, Eb m.19, Ab m.20, D m. 26, to G tonal center of the last measure.

Movement down a fifth in the A section occurs between right-hand pitches

A m.1, and D m. 5. Movement up a fourth in the right-hand is noted between pitch D, m. 5 and pitch G, m. 8. Descending whole-step movement from right-hand pitch D in m. 14 to pitch C in m. 18 in the sequential B section, recalls step-wise motion in *Música Callada* 1.2 and 1.7.

Harmonic ambiguity interfuses folk-melody in mm. 14-21 of the B section, while the V 6/5 of the previous measure alludes to the G tonality in mm. 33-34. The melody in the B section is derived from intervals and triplet rhythms from the A section. At mm. 22-25 of the C section, augmented triplet rhythms from m. 14 are briefly transformed into a dream-like extension that recalls the triadic melody from *Música Callada* 1.3. In mm. 33-34 of the codetta, tones from m. 4 and pitch D from m. 1, recalled in mm. 26-32 and especially in 30-32, are memorably recalled in Mompou's recording.

Henck's silvery tone and diaphanous pedal capture the sonority of the right-hand four-note motive and trichord sonority reminiscent of *Música Callada* 1.1. Sustained sonorities throughout mm. 1-9 of Henck's recording reverberate with improvisatory abandon, recalling Messiaen's bird calls. Melody and harmony in m. 4 are reminiscent of Scriabin's style while the singular inner quality of Mompou's sensibility is reflected in suspended sonorities that close the first period in mm. 11-13 of this piece.

Música Callada 3.19

chart 3.19

sec.	A	B	A ¹					
m.	1 - 8	9-16	17-20 21-24	31-34	35-36	37-38	39-40	41-42
	Bb F	Bb	up a whole step	(1-4)	(7-8)	down a step		down a step
	"I V	I"	[Db-G Eb-A]	Bb	C	Bb		C F Bb
								"V I"

Mompou's favorite selection from *Música Callada* emanates nuanced moods within the languid contours of a Chopin-inspired waltz.¹³ Like the different chambers of the soul leading to God in St. Teresa's *Interior Castle*, harmonic variances between A and B sections determine the shifting emotional landscape of this ternary work.

The I-V-I progression outlined in the left-hand of mm. 1-16 of A, moves from a Bb center in mm. 1-7, to F in mm. 8-16 and recalls movement by fifths in *Música Callada* 3.18. Four-bar sequences in mm. 17-24 of the B section ascend a whole-tone from treble Db in m. 17 to treble Eb in m. 21 while the tonal disorientation of tritone sonorities is outlined between bass pitches Db, and G in mm. 17, to 20, and Eb to A in mm. 21 to 24. The Bb center in mm. 1-4 is re-established in mm. 31-34 of the A¹ section, while descending whole tone outlines between bass notes C /Bb in mm. 35 and 37 alter material from mm. 7-8. Fourth movement between bass notes Bb, F, and Bb in mm. 37, 41, and 42 restores the V to I relationship of Bb tonality.

In mm. 1-4, the chromaticism of ascending right-hand motive and descending left-hand parallel sixths recall the harmonic sound of Ravel and the atmosphere of Baudelaire's *Fleur de Mal*. The influence of Satie, manifested in the many tempi indications throughout this work, is embellished by the stretching of right-hand sevenths between mm. 2-3, and sixths between mm. 9-10, and 11-12.

Ravel-like sonorities envelops the B section at mm. 17-30: descending bass tones Db, F, Db at mm. 17-18 of the *piu mosso*, arising from sixth F/Db in m. 1, and slurred treble tones F/Eb in mm. 19-20 derived from descending treble seconds in mm. 10 and 12, are accompanied by chromatic thirds. In mm. 29-30 carefully placed two-octave melody and

descending tones G, F, Db, C underscore the profundity of the *molto cantabile*.

Música Callada 3.20

chart 3.20

section	A	B			A'	B'			
m.	1-10	11-15	16-19	20-23	24-31	32-38	39-52	53-59	61-68
		down a whole step		down a step	"dev." of B		(from 1-23)	E-A-D	
	A	G	F	Bb					

The motive of this A, B, A', B' configuration shares a similar mechanical quality with *Música Callada* 1.9. In mm. 1-5, Henck's distant touch imparts a jazz-like coolness to alternating fourth and seventh sonorities while the ponderous tempo and rubato in Mompou's recording connect the ear to whole tone outlines between treble pitches E in m. 1 and D in m. 11, prepared for in pitches E, D, from mm. 7-8. Descending whole-tone movement is outlined in right-hand pitches A, G, F, while descending left-hand pitches F, Eb, D, C, Bb in mm. 17-20 outline a fifth. In m. 5, the pronounced *ritardando* affects a sense of anecdotal afterthought in the tradition of Satie. In mm. 6-10 darkly shaded thirds, sixths and perfect intervals articulate the melancholy in phrase two of the first period. The centered sound of low C in m. 11 adds breadth to the restatement of phrase one a step below.

At mm. 16-23 of B, Scriabin's influence is suggested in the descending fourths and sevenths of the melody and in the sevenths and fourths of the imitative counterpart. Descending whole-step movement outlines phrases between treble pitch G in m. 16 and treble pitch F in 20. At mm. 24-31 of a developmental-like section, changing direction within a

treble diminished chord outline, and the consecutive eighth rhythm of the internal chromaticism, recall aspects from mm. 46-50 of Chopin's *Etude* Op. 10 no. 3 that suggests the stylistic integration of this section on *Música Callada* 3.20. (Examples 5.4)

Example 5.4 Chopin, *Etude* Op. 10 No. 3



At mm. 32-38 of the bridge-like *piu lento*, the theme is restated in the left-hand while tones E, C#, and A emerge from augmented seventh sonorities in Mompou's version, shadowing the motive with augmented rhythm. Restated material in mm. 39-58 from mm. 1-23, culminates in a sustained V7 with lowered third at mm. 58-59 that recalls a similar sonority and affect of suspended animation in mm. 195-196 of Chopin's *Ballade* Op. 38 No. 2 (Example 5.5).

Example 5.5 Chopin, Ballade Op. 38 No. 2

Similarities between both sections underscore Mompou's affinity for Chopin's harmonic and expressive nuances. In mm. 61-68 a descending fifth outline between bass pitches E, A, D, corresponds to the fifth outline in mm. 17-20.

Música Callada 3.21

chart 3.21

	sections	A	B		A ⁱ	
	m.	1-5	6-9	10-18	19-22	23-28
		descending 4th outline	down a third	up a whole-step	(1-4)	
bass movement		B				E
		"V"				"I"

A collage of impressions, reflected in shifting meters, characterize the A, B, Aⁱ sections of this closing piece from Book III. The sounds of fifths, the recurrence of an E center and V to I bass line relationships between mm. 1 and 27, recall *Música Callada* 1.17. Descending fourth outlines

between treble pitch F# in m. 1 and bass pitch C# in m. 3 recall fourths in *Música Callada* 1.1.

Like shifting terrain, the 2/2 meter in m. 5 signals the beginning of the B section's 4/4 meter at m. 6. The upward motion of grace note thirds in m.6 gives rise to sequential treble melody on pitch C that evolves from the same interval and is transposed down a third to A in m. 8. The orchestral dimensions of three-clef writing here recalls Liszt's later works. In mm. 6-9 of Colom's recording the metallic texture of *pianissimo* triplets hover above dotted-rhythms while Mompou's declamatory tone likens melody to protagonist reviewing life through sonority.

In mm. 10-18, movement up a whole-step is noted between right-hand pitches Db and Eb in mm. 10 and 14. Dotted-rhythms relax into steady eighths in 3/4 time, recalling the accompaniment and rhythm of a waltz. Angular sounding major sevenths in the bass add kaleidoscopic proportion to the ensuing *crescendo* while sweeping ninths Db/Eb climax this section with a sense of longing.

The returning A¹ section is harmonically and metaphorically transformed in mm. 23-28 of the *plus clair* by the clearer sound of perfect intervals. An ascending Major ninth outline, between lowest pitch E in m. 27 and highest pitch F# in m.28, reverberates with the memory of the earlier descending seventh in m.1.

Book IV, 1967

Música Callada 4.22

chart 4.22

sections	A		A ¹		
m.	intro. [1-4 up P4 D	5-8] G	melody 9-12 13-18 up M6 G	new setting 19-22 23-27 down P4	intro. material 28-31 (1-4) D

Book IV bears the distinction of its dedication to Alicia de Larrocha who premiered this volume at the International Festival of Cadaques in 1972.¹⁴ An introductory motive in mm. 1-8 and a return of the same motivic material in mm. 28-31 frame the main melody in an A, A¹ structure. Fourths are integral to the melodic and tonal shape of this piece: the left-hand descending fourth motive, F, E, Eb, D, a chromitized version of the descending fourth motive from Book I, is transposed up a fourth in mm. 5-8. At mm. 19-21 of A¹, left-hand tones Bb, A, G, F#, transposed up a fourth from motive in mm. 1-4, become counterpoint to the restatement of melody in the treble. Fourth movement between bass tones D m. 1, G m. 9 and treble tone D in m. 28, outlines a I-IV-I progression in a D center that connects sections of this piece.

Transposition up a sixth between bass tone G in m. 9 and treble tone Eb in m. 19 of A¹ is connected to ascending bass sixths F#/D and D#/B in mm. 11 and 15, and ascending treble sixths D/Bb and A/F in mm. 21 and 25. The rhapsodic cello-like theme recalls the melodic shape of *Música Callada* 1.9, broad intervals from *Música Callada* 1.10, and Schumann's "Fürchtenmachen." In mm. 19-27 of A¹ the harmonic context of seventh

chords give the restated melody, transposed down a fourth from A, a more romantic feeling.

The motive in mm. 1-8 and melody in mm. 9-27 compare with mm. 1-4 of "Fürchtenmachen," from Schumann's *Kinderscenen* (Example 5.6).

Example 5.6 Schumann, "Fürchtenmachen," from *Kinderscenen*



Palpable similarities between motives of descending chromatic thirds and the imploring nature of melodies with constructions of sixths in both works, suggest the direct influence of Schumann. Frequent fermati add to the improvisatory nature of this piece.

Discordant sonorities amassed from thirds within right-hand ninth outlines in mm. 12, 16, and 17, recall treble dissonances in *Música Callada* 2.14 while triple *pianissimo* markings in mm. 17 recall the Debussyesque color in *Música Callada* 2.16.

The transformation from darkness to light or sadness to joy, simulated in this work's passage between D minor and major modalities, recalls the D

minor modality of *Música Callada* 2.15.

Música Callada 4.23

chart 4.23

sections	A		B		A ¹	
m.	1-9	10-17	17-25	26-35	36-40	40-44
	down		up	down a	(1-4)	ideas from
	a step		a step	whole-step		A and B

Descending and ascending whole-tone outlines in mm. 1 and 9 and mm. 17 and 25 of this ternary piece recall *Música Callada* 1.2. While Spanish dance rhythms, emulated in the two-eighth/two-quarter motive in mm. 1-9, underlie motivic foundations of the A and B sections, the serene tempi and complex sonorities of the larger B section bear little resemblance to Spanish tradition. In mm. 1-12 of the A section, a sequential triadic pattern emerges within descending whole-tone movement between B and A tonal centers: B Major triad, m. 1 to G Major triad in m. 2 (fourth eighth-beat); A Major triad, m. 9 to F Major triad (fourth eighth-beat) in m. 10. In mm. 13-17 Mompou's carillon-like touch, removed from worldly sound, emits a sense of prayerful gratitude for the music that springs from silence.

Improvisation and elegant lyricism characterize the Skriabinesque melody in the first half of B at mm 17-25. In mm. 18-19 ascending left-hand seconds, E/F#, sympathetically recall ascending right-hand seconds B/C# in mm. 6-7. In mm. 24-25 the distant sound of a *gaita* penetrates the dissonant A of the half-note sonority while a sense of remorse is conveyed in descending pitches G#/F#. In the more impressionistic second half of B (mm. 26-35), a whole step higher on bass G#, five-measure phrase groups alter the earlier four-measure group pattern.

The A¹ section in mm. 36-40 restates mm. 1-4 while conjoined ideas

from A and B comprise mm. 40-44. Deftly articulated pitches C#/G# in mm. 43-44 recall the descending fifth outline of pitches G#/C# in mm. 25-26, derived from opening fifths.

Música Callada 4.24

chart 4.24

sections	A	B	A ¹
m.	1-14	15-36	37-46 47- 54
sub-divisions	1-5 6-10	15-20 21-26	C M expanded to the end
	up P5	down m3	C
bass movement	F "IV"		"I"

In mm. 1-4 of this ternary piece, left-hand thirds undulate beneath the melodic cell C, Db, Eb. Triadic components of fifths and thirds that shape the tonal structure of *Música Callada 4.24* are condensed in m. 1: right-hand tones C to Eb outline thirds while bass tone F and treble tone C form a perfect fifth. Fifth outlines between treble pitches C in m. 1 and G in m. 6 correspond to bass fifths C/G in m. 11. A long-range IV-I connection between bass tone F in m. 1 and C tonal center in m. 47 is prepared in vertical statements of these pitches in the bass of m. 5. The flowing melodic imitation between both hands in mm. 8-9 and the taught dissonance of bass pitches G/F# in m. 10, seemingly stretch past boundaries of one dimension and into the unexpected realm of C Major in m. 11. The initial major modality of this transitional section, mm. 11-14, darkens with the A minor chord in m. 13. Ascending left-hand pitches F, G, A in mm. 12-13, a quasi-retrograde form of cell C, Db, Eb, are brought out in Henck's recording.

Descending thirds Bb/Gb of the second theme in m. 15, derived from thirds Eb/C from mm. 1-2, define movement throughout the B section in mm. 15-36: a descending third outline in the right-hand between pitch Bb in m. 15 and pitch G in m. 21 corresponds with the ascending third outline between treble pitches G and Bb in m. 6. The more expansive melody flows lissomely between states of joy and wistfulness evoked in major/minor modalities: the Gb major triadic outline in the treble of mm. 15-17 moves to the Bb minor chord of m. 18.

At the transition back to A¹ in mm. 25-28, diffuse voice leading and Major sixths between both hands, F/D, in m. 25 and bass sixths Eb/C in m. 27 again recall mm. 46-50 from Chopin's *Etude* Op. 10 no. 3 and *Música Callada* 3.20. In mm. 33-34, the weighty quality of treble pitches Bb/G evokes images of a pendulum halted at the edge of time. At mm. 47-54 of the tranquil C Major return, the A minor modality from m. 13 is cleared by repeated C Major chords in mm. 49-54 that float over and through an augmented sonority in m. 52. Descending bass pitches Bb, Ab, G in mm. 50-57, inverted from the opening fragment of this work, add to the sense of coming full circle after a pilgrimage.

Música Callada 4.25

chart 4.25

sections	a	b	c	b ¹							
m.	1-5	6-9	10 - 14	15-20	21-25	26-30	31-34	35-38	41-43	44-48	49-53
		up P4	down a m3		up a P4			down a whole-step	(5-7)	(26-30)	(17-19 23-25)

This work brings together the sparse texture and atonal sound of *Música Callada* 2.10, the free improvisation of Mompou's *Sixth Prelude* for

left hand, and the imprint of Satie in an unorthodox arrangement of four sections. The internal ternary order of the b section, and "modules" derived from sections a and b, comprising b^1 , enhance the introspective quality of this piece. In m. 1 of a, perfect fourths Bb/Eb, enharmonic minor thirds A/Gb, and the whole-tone sound between pitches Eb/F in both hands of m. 1 provide motivic material throughout this piece. Melodic transpositions by fourths occur between mm. 1-5 and 6-9 of the a section and between mm. 15-20 and mm. 21-25 of the b section. In section c, descending whole-step movement from the treble pitch Bb in m. 31 to Ab in m. 35 is referenced from pitches Eb/F in m. 1.

Sequential phrases transposed down a minor third in the b section, mm. 10-13, and the long-range ascending minor third outline between treble Bb in m. 10 and Db in m. 26 are intervallically connected to enharmonic thirds A/Gb in m. 1.

In mm. 1-9, the singular occurrence of a *ff* designation sounds the portentous message of a trumpet while the distant timbre and stratospheric range of pitch D# in m. 9 rings past the eerie sound of pedaled tritones, sevenths, and ninths. In mm. 10-14 of b, perfect intervals from the opening are recalled in a parallel fourth melody. The ascending fourth from m. 1 begins an ongoing inversion process in question and answer-like phrases in mm. 10-25. Like sound from a parallel universe, the higher range of descending fourths in mm. 26-30 continue the progression begun in m. 10.

In mm. 31-38 of the third and most memorable section of this work, Satie's style is evoked through simple chordal accompaniment and melodic shape. The declamatory nature of the extension, mm. 39-41, prepares for the return of previously stated material in b^1 . The pitch Eb in m. 50 recalls pitch D# from m. 3, adding a sympathetic vibration to the conclusion of this piece.

Música Callada 4.26

chart 4.26

sections	A					B				A ¹		
m.	1-4	5-8	9-11	12-14	15-16	17-20	21-24	25-26	27-30	31-34	35-49	50-55
	down whole-step		down	P4		down m3 quasi-inversion of 1-4				(1-4) (5-8)	based on 9-16	recalls (1-4)

Intervallic, motivic, rhythmic, and harmonic characteristics in this A, B, A¹ ternary piece, recalled from Books I, III and IV, illuminate the musical language of *Música Callada* as one of evolving systemic integration. Descending whole-tone outlines between treble pitch F in m. 1 and Eb in m. 5 correspond to whole-tone outlines in *Música Callada* 4.20. The fourth transposition between mm. 9-11 and mm. 12-14, recall *Música Callada* 4.25.

Motive, melody, and rhythm in the B section correspond to ideas from the A section: the right-hand melody at mm. 17-24 is a quasi-inversion of motive from mm. 1-4, while quarter/two-eighth rhythms and descending sixths A/C# and G/B forming the bass melody in mm. 17-18 are a hybrid derivative of ascending sixths A/F from m. 9 and rhythms from mm. 3-4 of the left-hand. Transposition down a third between sequential phrases in mm. 17-20 and mm. 21-24 recall enharmonic thirds in *Música Callada* 4.25.

At mm. 27-34 of A¹, material from mm. 1-8 is restated while mm. 35-49, a truncated variant of mm. 9-16, begins a third lower on E#. The momentum in mm. 41-44 and mm. 45-50 increases the sensation of flight until impetus yields to the tempered recall of mm. 1-4 at mm. 50-55 of the *codetta*.

Cell F, Eb, G, in m. 1, resembles motivic construction and the minor

third outline in *Música Callada* 4.24, while the well-synchronized works of a timepiece, evoked in juxtaposed quarter and tied-eighths of right-hand rhythms, correspond to the rhythms formed between both clefs of *Música Callada* 3.20. Triads recalled from *Música Callada* 4.24 and trichords recalled from *Música Callada* 1.1 infuse the predominantly atonal sound of tritone-based sonorities in this piece. The allusion to a C Major tonal center in half-note C's in mm. 1-2, mm. 50-51, and bass fifth G/C in m. 55, resonates with the C center of *Música Callada* 4.24.

Música Callada 4.27

chart 4.27

sections
m.

a	b	c	d	e	f
1-4	5-10	11-14	15	16-23	24
	up m3		(1)		(6)
F					Bb
"V"					"I"

An unusual six-part modular structure comprised of brief and separate ideas, brings together disparate atonal and tonal elements, and angular and lyrical characteristics, in an exceptional *dolce e tranquillo* section that underscores Mompou's quest for maximum expressivity within minimal means. Within the long-range leading-tone resolution from pitch A in m. 1 to closing pitch Bb of this Bb center work, an opening Major seventh outline (Bb-A) hosts intervals of the third and sixth that evolve into melody and accompaniment. Tonal relationships emerge from the opening sonority of this improvisatory piece: F Major triad from half-notes A, F, C, to final Bb minor chord, outlines a V-i progression in Bb. An Eb minor triad suggested in quarter-notes Bb/Gb (stems down) and half-note Eb preceding the second fermata anticipate a iv-i progression of the Eb minor chord in m. 20 to the

Bb triad in m. 23.

At mm. 2-5 of a, the parallel motion of melody and counterpoint form sonorities of diminished and perfect fifths. Fragment G#, A, C, Eb from m.1, repeated up a minor third in m. 5, is interspersed in this hypnotic sequential section that moves up a minor third in m. 7. In mm 11-14 of b, the melody is derived from the rhythm and descending direction of the quasi-retrograde counterpoint of G, E, F# in m.2. Counterpoint pitches E, F, D (stems down) in mm. 10-11 recalled from treble tones C, Db, A in mm. 1-2, recall the atonal sound of *Música Callada* 4.26 within the harmonic context of sixths, tritones, and ninths. In m. 15, bridge-like statements of sonorities recalled from m. 1 precede the d section.

The rhythm of descending thirds F/Db in m. 17 of d, recalling the third outline of tones G, E, in m. 3, and earlier stated sixths and fifths in the accompaniment, gather in an elegiac moment of lyric beauty. The jagged quality of the fragment G#, A, C, Eb from m. 1 is transformed at mm. 19-20 into an expressive melody. The seventh outline formed between bass and treble tones Gb/F in m. 20 recalls treble descending sevenths G#/A from m. 1. The last system of this piece juxtaposes sonorities from m. 6, with material from d. Closing pitches Db/Bb recall left-hand thirds Bb/Db from m. 1.

Música Callada 4.28

chart 4.28

sections	a	b	c	d	e	a ⁱ						
m.	1-4	5-8	9-13	14-15	16-18	19-20	21-22	23-25	26-28	29-35	36-39	40-46
	down M2	Movement	up P4			down M3		up M3		up M3	(1-4)	(9-13)
	C E	D B G			B						C E	C

A chant-like prologue and epilogue in a and aⁱ sections are the substance of this improvisatory six-part structure. Step-wise melody between mm. 1 and 5, dotted rhythms in mm 9-10, and fourth outlines shaping melody in m. 12 recall the structural essence of *Música Callada* 1.1. The fourth interval of melody in m. 12, recalled from *Música Callada* 1.1, expands to fifths in the extended last phrase of b, mm. 16-18. An ascending fourth outline between treble pitch F# in m. 9 and treble pitch B in m. 18 frames the b section.

Transportation by thirds characterizes sequential phrases in mm. 19-22 of c, 23-28 of d, and mm. 29-35 of e. In mm. 23-24 of d, right-hand rhythm is derived from mm. 1-2 of the a section while ascending melody is connected to the ascending direction of m. 5.

This final piece from Book IV is spiritually joined to *Música Callada* 1.1 by the reverence of chant, and by pitch E as common tone between the C Major center of this work and the relative A minor center of *Música Callada* 1.1. As though traversing the Stations of the Cross, triadic centers are traversed towards the culminating C Major center of *Música Callada*: C Major m. 1; E minor m. 4; D Major m. 8; B minor mm. 9-10; G Major m. 13; B minor m. 18; back to C Major m. 36; E minor mm. 39-41; C Major mm. 43-45. The affecting harmonies and pedestrian gait of chant-like melody evoke images of a procession nearing its destination.

Frequent allusions to melody and rhythm from other *Música Callada* selections, adds a retrospective character to this work: the pulsating short/long/short accompaniment of eighths stated in *Música Callada* 2.15 takes on a stately character with augmented quarters and half-notes of the chant rhythm. Similar rhythmic augmentation in mm. 9-13 of b corresponds to the melodic rhythm of *Música Callada* 4.27. The mechanical affect that begins the rhythmic pattern in *Música Callada* 4.26 is subtly interfused as counterpart in mm. 19-22 of c.

At the transitional e section, mm. 29-35, Skriabin's style is recalled through the harmonic language of sevenths, ninths, and fourths that proceed the lush C Major return of the chant at a¹. In mm. 36-39 the halting *rit.* of a still slower tempo inters the chant-like epitaph into eternal memory while ascending fifths in the coda offer a sense of peaceful acquiescence to the close of *Música Callada*.

While transposition and reharmonization supplant development and modulation as methods of maintaining interest within individual pieces of *Música Callada*, a network of intervals and tonal centers form a modulatory-like organization with movement from the A center of *Música Callada* 1.1, Book I, to the C center of *Música Callada* 4.28, Book IV.

The E pitch orientation of *Música Callada* 1.1 returns throughout Book I in E centers of *Música Callada* 1.2, 1.4, 1.5, 1.6, 1.8 and 1.9. The span of a fifth from the A center of *Música Callada* 1.1 to the E center of *Música Callada* 1.9 corresponds to perfect fifths from *Música Callada* 1.1. Allusions to C centers in *Música Callada* 2.10, 2.14, and 2.16 of Book II recur in *Música Callada* 4.24, 4.26, and 4.28 of Book IV. The less atonal sound of Book III, framed by E centers in *Música Callada* 3.17 and 3.21, recalls E centers from Book I. A triadic outline spelled between the E center

of *Música Callada* 3.17, G center of 3.18 and opening B center of 3.21 corresponds to E minor triads in *Música Callada* 3.17. The closing descending whole-tone, B/A of *Música Callada* 1.1, is recalled in long-range whole-tone outlines between D and C centers of *Música Callada* 4.22 and 4.28:

chart 6.1

Books	I	II									III	IV																										
pieces	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28										
tonal centers	A	E	B \flat	E	E \flat	E	F	E	E	C	B \flat	F	E \flat	C	D	C	E	G	B \flat	A	D	B	E	D	B	C	?	"C"	B \flat	C								
		E - pitch orientation									C centers recur in Book IV						triadic outline			whole-tone outlines between 22 and 28 recall pitches B/A from 1.1																		
		P5th span between 1.1 and 1.9 corresponds to P5ths in 1.1																																				
movement	A ----- C																																					

The larger tonal design of this work elicits the observations of Carl Dahlhaus:

Like a work of plastic art, music is also an esthetic object, a focus of esthetic contemplation. However, its objectivity is displayed not so much immediately as indirectly: not in the moment when it is sounding, but only if a listener, at the end of a movement or section, reverts to what has passed and recalls it into his present experience as a closed whole.¹⁵

Endnotes Chapter V

1. Antonio Iglesias, *Federico Mompou* (Madrid: Direccion General del Patrimônio Artístico y Cultural, 1977), 303.
2. Antonio Iglesias, Liner Notes to *Mompou plays Mompou*. ENY-CD 3462, 7.
3. Bernard Holland, "Music That Rouses or Soothes in Small Doses," *New York Times*, 1, October 1989: 2, 29.
4. Holland, "*Music That Rouses or Soothes in Small Doses.*"
5. Iglesias, *Federico Mompou*, 309.
6. Richard Paine, *Hispanic Tradition in Twentieth-Century Catalan Music, with Special References to Gerhard, Mompou, and Montsalvatge* (New York: Garland, 1989), 111.
7. Iglesias, *Federico Mompou*, 321.
8. Paine, *Hispanic Tradition in Twentieth-Century Catalan Music*, 65.
9. Iglesias, *Federico Mompou*, 323.
10. Harold Schoenberg, *The Lives Of The Great Composers* (New York: W. W. Norton, 1997), 566.
11. Iglesias, *Federico Mompou*, 324.
12. Ibid., 290.
13. Ibid., 329.
14. Ibid., 338.
15. Carl Dahlhaus, *Aesthetics Of Music*, trans. by William Austin (Cambridge: Cambridge University Press, 1988), 11.

VI. Conclusions

The musical examples and discussion presented in this dissertation elucidate diverse influences and inspirations that contribute to the evolution of Mompou's style and aesthetic. While Mompou's *primitivista* philosophy is realized in the emotionally concentrated yet minimal means of *Música Callada*, there is little change between the musical language of this work and works written in the 1920's.¹

The course of Mompou's creative evolution is never far removed from the Spanish tradition of his Catalan heritage. Mompou's aesthetic of simplicity, poetry, and grace, and his bent for mysticism, evolve from the music of Scarlatti and Soler and the early church sound of Palestrina. Within the permutations of Mompou's style, Spanish dance rhythms, *gralla* melodies, *cante hondo*, and the modal sound of sacred writing are constant aspects of his musical language.

The resurgence of Spanish nationalism in the music of Albeniz, Granados, and Falla is further individuated in Mompou's evocations of bells, guitars, and castanets in such works as *Fêtes Lointaines*, *Impresiones íntimas*, *Canciones y Danzas*, and *Música Callada*. Falla's exploration of sonority through his "imaginary folk art" philosophy empowered Mompou's immutable dependence on sonority as a means of extracting the essence of a nation's creative voice.

The dance between ethereal and romantic polarities in Mompou's musical language is most influenced by the respective harmonic sounds of Debussy, Chopin, and Scriabin. Viñes's novel pedal technique spurred a shared use of innovative sonorities with common chords in homage-like works of Poulenc and Mompou.

The alliance between music and literature in both Mompou's secular and sacred oeuvres reflects the inspiration of Catalan sources, Valéry's expressionist poetry, and the religious utterances of St. John of the Cross. Liszt's spiritual transformation and experimentation with whole-tone sonorities in such later works as *Nuages gris*, resonates with the mystical inspiration and whole-tone interfusion in *Música Callada*.

The inner expression of Mompou's music is most aligned with Schumann's vision of music as a describing art. Evocations of childhood scenes and poetic visions in both composers' works rely on a subtle use of rubato to capture the poignancy of similarly constructed phrases and cadential formulae.

Characteristics of Satie's style bear significant influence on the look, sound, and sensibility of *Música Callada*: Gnossienne-like melody and harmony, idiosyncratic designations, omission of bar lines, mechanical evocations of a modern world, and chant-like melodies reminiscent of Satie's Rosicrucian period shape the sacred inspiration of this work. Like different perspectives of photographic art, the essence of Mompou's style lies in his perceptions and personal responses to the musical traditions that came before him and the world into which he was born.

Endnotes Chapter VI

1. Bernard Holland, "*Music That Rouses or Soothes in Small Doses*," New York Times, October 1, 1989, 2, 29.

Appendix***Música Callada***

MUSICA CALLADA

FEDERICO MOMPOU

I

Angelico (♩ = 50)

PIANO *p*

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II

... Car j'ai voulu de vous attendre
Et mon cœur n'était que vos pas
Paul VALÉRY

Lent

PIANO

1 2 3 4

5 6 7 8

9 10 11 12 13 14 15

16 17 18 19 20

mf

p

ppp

profond

rit.

din.

EAS 16171

III

Placido

PIANO

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass clef staff. The first system starts with a piano (*p*) dynamic and includes markings for *poco rit.* at measures 3 and 4. The second system starts with a mezzo-forte (*mf*) dynamic and includes *poco rit.* at measure 8 and *espress.* at measure 9. The third system starts with a piano (*p*) dynamic and includes *poco rit.* at measures 13 and 14. The fourth system starts with a mezzo-forte (*mf*) dynamic and includes *poco rit.* at measure 18 and *espress.* at measure 19. The fifth system starts with a pianissimo (*pp*) dynamic and includes *poco rit.* at measure 23 and *molto rit.* at measure 25. The piece concludes with a fermata at the end of measure 25.

L. S. 16171

IV

Afflito e penoso

PIANO

Musical notation for measures 1-4. The piece is in 3/4 time and D major. Measure 1 starts with a piano (p) dynamic. The melody in the right hand begins with a half note D4, followed by quarter notes E4, F#4, and G4. The bass line consists of a half note chord D4-F#4.

Musical notation for measures 5-9. The melody continues with quarter notes A4, B4, and C5. The bass line has a half note chord G3-B3 in measure 5, followed by quarter notes A3, B3, and C4 in measures 6-8. Measure 9 features a half note chord D4-F#4.

Musical notation for measures 10-14. The right hand has a half note chord D4-F#4 in measure 10, followed by quarter notes E4, F#4, and G4 in measures 11-14. The bass line has a half note chord D4-F#4 in measure 10, followed by quarter notes E4, F#4, and G4 in measures 11-14.

Musical notation for measures 15-20. The right hand has a half note chord D4-F#4 in measure 15, followed by quarter notes E4, F#4, and G4 in measures 16-20. The bass line has a half note chord D4-F#4 in measure 15, followed by quarter notes E4, F#4, and G4 in measures 16-20.

EAS 16171

Musical notation for measures 21-26. The system consists of two staves. Measure numbers 21, 22, 23, 24, 25, and 26 are indicated above the top staff. The music features a piano (*p*) dynamic and includes various chordal textures and melodic lines.

Musical notation for measures 27-32. The system consists of two staves. Measure numbers 27, 28, 29, 30, 31, and 32 are indicated above the top staff. A *rit.* (ritardando) marking is present above measure 31. The music includes a piano (*p*) dynamic.

Musical notation for measures 33-37. The system consists of two staves. Measure numbers 33, 34, 35, 36, and 37 are indicated above the top staff. The tempo marking *a Tempo* is placed above measure 33. The music begins with a piano (*p*) dynamic.

Musical notation for measures 38-42. The system consists of two staves. Measure numbers 38, 39, 40, 41, and 42 are indicated above the top staff. The music features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for measures 43-45. The system consists of two staves. Measure numbers 43, 44, 45, 46, and 47 are indicated above the top staff. A *rit.* (ritardando) marking is present above measure 45. The music includes piano (*pp*) and pianissimo (*ppp*) dynamics.

E.A.S. 16171

V

PIANO

p legato metallico

poco rit.

in lontananza pp

1 (♩ = 54)

2

3

4

5

6

7

8

9

10

11

12

13

14

15 *poco rit. . .*

The musical score is written for piano on a grand staff with two staves per system. It consists of 15 measures. The first measure is marked with a tempo of quarter note = 54. The first system (measures 1-3) includes the instruction 'p legato metallico' and 'poco rit.'. The second system (measures 4-7) includes the instruction 'in lontananza pp'. The third system (measures 8-11) continues the piece. The fourth system (measures 12-15) includes the instruction 'poco rit. . .'. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes, and various articulations like slurs and accents.

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16 17 *poco rit.*

sforz.

7

Detailed description: This system contains measures 16 and 17. Measure 16 starts with a piano (p) dynamic and a forte (f) dynamic marking. Measure 17 features a *sforz.* (sforzando) dynamic marking. The music is written in a grand staff with treble and bass clefs. Measure 16 has a bass clef with a '7' below it. Measure 17 has a treble clef with a '17' above it. The key signature has one flat (B-flat). The tempo is marked *poco rit.* (poco ritardando).

20 21 22 23

p

Detailed description: This system contains measures 20, 21, 22, and 23. Measure 20 starts with a piano (p) dynamic marking. The music is written in a grand staff with treble and bass clefs. Measure 20 has a bass clef with a '20' above it. Measure 21 has a treble clef with a '21' above it. Measure 22 has a treble clef with a '22' above it. Measure 23 has a treble clef with a '23' above it. The key signature has one flat (B-flat).

24 25 26 27

poco rit.

p

Detailed description: This system contains measures 24, 25, 26, and 27. Measure 24 starts with a piano (p) dynamic marking. Measure 27 features a *poco rit.* (poco ritardando) dynamic marking. The music is written in a grand staff with treble and bass clefs. Measure 24 has a bass clef with a '24' above it. Measure 25 has a treble clef with a '25' above it. Measure 26 has a treble clef with a '26' above it. Measure 27 has a treble clef with a '27' above it. The key signature has one flat (B-flat).

28 29 30 31

poco rit.

rit.

Detailed description: This system contains measures 28, 29, 30, and 31. Measure 28 starts with a piano (p) dynamic marking. Measure 30 features a *poco rit.* (poco ritardando) dynamic marking. Measure 31 features a *rit.* (ritardando) dynamic marking. The music is written in a grand staff with treble and bass clefs. Measure 28 has a bass clef with a '28' above it. Measure 29 has a treble clef with a '29' above it. Measure 30 has a treble clef with a '30' above it. Measure 31 has a treble clef with a '31' above it. The key signature has one flat (B-flat).

32 33 34

pp

Detailed description: This system contains measures 32, 33, and 34. Measure 32 starts with a pianissimo (pp) dynamic marking. The music is written in a grand staff with treble and bass clefs. Measure 32 has a bass clef with a '32' above it. Measure 33 has a treble clef with a '33' above it. Measure 34 has a treble clef with a '34' above it. The key signature has one flat (B-flat).

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VI

Lento (♩ = 66) molto cantabile *poco rit.*

PIANO *p legato*

rit.

f marcato il canto

rit. *molto rit.*

EAR 10171

VII

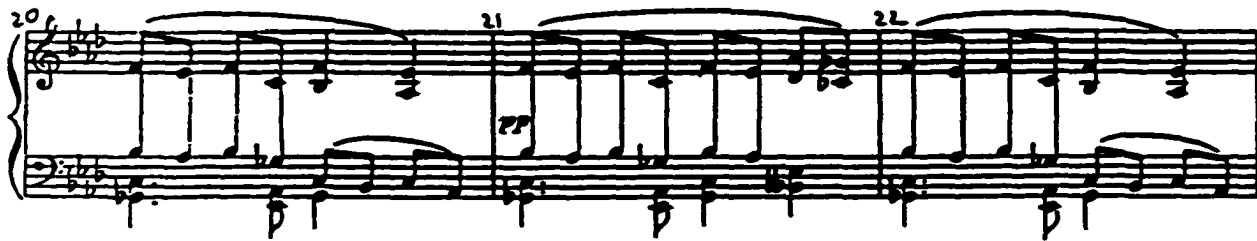
Lento

PIANO *p* *profond*

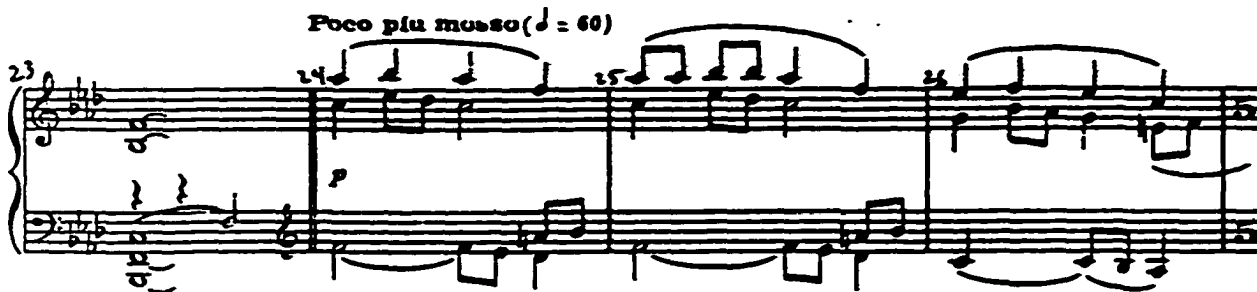
poco rit **Poco piu mosso** ($\text{♩} = 60$)

rit. **Tempo I!**

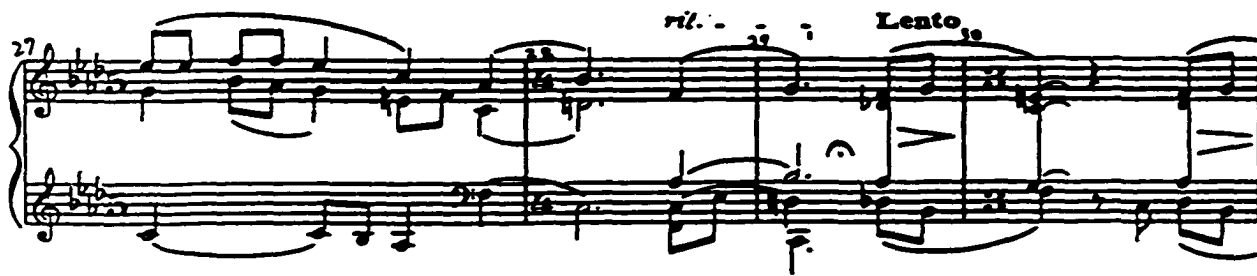
EAX 16171



Musical score system 1, measures 20-22. The music is in 3/4 time with a key signature of two flats. It features a melody in the right hand and a bass line in the left hand. Measure 21 includes a fortissimo (**ff**) dynamic marking.



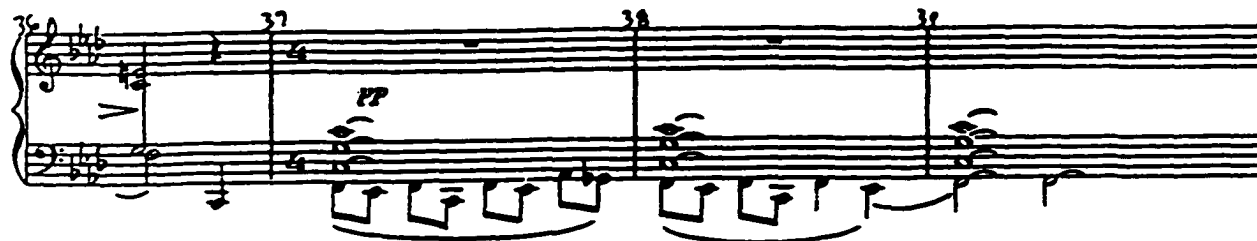
Musical score system 2, measures 23-26. The tempo is marked **Poco più mosso** with a quarter note equal to 60 (♩ = 60). The music continues with a melody in the right hand and a bass line in the left hand. Measure 24 includes a piano (**p**) dynamic marking.



Musical score system 3, measures 27-30. The tempo is marked **Lento**. The music continues with a melody in the right hand and a bass line in the left hand. Measure 29 includes a *rit.* (ritardando) marking.



Musical score system 4, measures 31-36. The music continues with a melody in the right hand and a bass line in the left hand.



Musical score system 5, measures 37-39. The music continues with a melody in the right hand and a bass line in the left hand. Measure 37 includes a fortissimo (**ff**) dynamic marking.

E.A. 16171

VIII

Semplice (♩ = 104)

PIANO

The first system of the musical score for 'Semplice' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains measures 1 through 4. Measure 1 starts with a piano (*mf*) dynamic. Measures 2 and 3 feature eighth-note patterns with slurs and fingerings 2 and 3. Measure 4 has a piano (*rit.*) dynamic. The lower staff is in bass clef and contains measures 1 through 4, primarily consisting of chords and rests.

The second system of the musical score consists of two staves. The upper staff continues from the first system, containing measures 5 through 9. Measure 5 starts with a fortissimo (*fff*) dynamic. Measures 6 and 7 continue the eighth-note patterns. Measure 8 has a piano (*rit.*) dynamic. Measure 9 has a piano (*p*) dynamic. The lower staff continues with chords and rests, including some slurs and accents.

The third system of the musical score consists of two staves. The upper staff contains measures 10 through 14. Measure 10 has a piano (*p*) dynamic. Measures 11 and 12 feature slurs and accents. Measure 13 has a piano (*p*) dynamic. Measure 14 has a piano (*p*) dynamic. The lower staff continues with chords and rests, including some slurs and accents.

EAS.16171

IX

Lento $\text{♩} = 48$

PIANO *p*

5 *molto legato*

9 *Poco più mosso* ($\text{♩} = 66$)

f *accel.*

13 *rit.* *p* *f* *accel.*

E.A.S. 16171

Musical notation for measures 16-18. The piece is in G major (one sharp) and 3/4 time. Measure 16 features a complex piano accompaniment with sixteenth-note patterns in the right hand and chords in the left hand. Measure 17 is marked *rit.* and contains a dotted line in the right hand, indicating a fermata. Measure 18 continues the piano accompaniment. A *p* dynamic marking is present at the start of measure 18.

a Tempo

Musical notation for measures 19-21. The tempo is marked **a Tempo**. Measure 19 begins with a *p* dynamic marking. The right hand has a melodic line with eighth notes, while the left hand provides a steady accompaniment.

Musical notation for measures 22-25. Measure 22 is marked *molto espress.*. Measures 23 and 24 feature *rit.* markings above the staff. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment.

Piu lento

Musical notation for measures 26-30. The tempo is marked **Piu lento**. Measure 26 starts with a *p* dynamic. Measure 28 is marked *molto rit.*. Measure 29 has a *din.* marking, and measure 30 has a *ppp* marking. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment.

MUSICA CALLADA

FEDERICO MOMPOU

X

Lento - cantabile

PIANO *mf*

p *sfz*

Rit. **a Tempo** *pp* *mf*

Rit. *p* *pp*

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XI

Allegretto

PIANO

1 2 3 4 5

p *mf*

poco rit. . . a Tempo

6 7 8 9 10 11

p

12 13 14 15 16 17

f

18 19 20 21 22 23

ff *p*

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24 *poco rit.* *a Tempo*

dolce

30

36

pp

43

p

50

Rit. *Lento*

mf *ppp*

K.A.S. 16624

XII

PIANO

Lento

legato

pp

mf

Measures 1-5 of a piano piece. The score is for piano and includes markings for 'Lento', 'legato', 'pp', and 'mf'. The music is written in a grand staff with treble and bass clefs. Measure numbers 1 through 5 are indicated above the staff.

pp

Measures 6-13 of a piano piece. The score includes a 'pp' marking. The music is written in a grand staff with treble and bass clefs. Measure numbers 6 through 13 are indicated above the staff.

mf

Measures 14-19 of a piano piece. The score includes an 'mf' marking. The music is written in a grand staff with treble and bass clefs. Measure numbers 14 through 19 are indicated above the staff.

pp

Measures 20-24 of a piano piece. The score includes a 'pp' marking. The music is written in a grand staff with treble and bass clefs. Measure numbers 20 through 24 are indicated above the staff.

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Musical notation for measures 25-28. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 25 begins with a piano (*p*) dynamic. The music features complex chordal textures and melodic lines in both hands, with some notes marked with accents and slurs.

Musical notation for measures 29-33. The system continues with the grand staff. Measure 29 starts with a piano (*p*) dynamic. The music includes a *ppp* (pianississimo) dynamic marking in measure 33. The notation shows intricate harmonic structures and melodic development.

Musical notation for measures 34-37. The system continues with the grand staff. Measure 34 starts with a piano (*p*) dynamic. The music features a mix of melodic and harmonic elements, with some notes marked with slurs.

Musical notation for measures 38-43. The system continues with the grand staff. Measure 38 starts with a piano (*p*) dynamic. The music includes a *p* dynamic marking in measure 41. The notation shows complex chordal textures and melodic lines.

Musical notation for measures 43-48. The system continues with the grand staff. Measure 43 starts with a piano (*p*) dynamic. The music includes a *pp* (pianissimo) dynamic marking in measure 45 and a *ppp* (pianississimo) dynamic marking in measure 47. The notation shows complex chordal textures and melodic lines.

E.A.S. 16884

XIII

Tranquillo - très calme

PIANO *p*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines. A piano dynamic marking 'p' is present.

The second system continues the piece, with measures 5 through 9. The melodic line in the upper staff remains the focus, with the accompaniment in the lower staff providing a steady harmonic support.

The third system covers measures 10 through 15. The notation continues with similar melodic and harmonic patterns, maintaining the tranquil mood.

Energico (♩=96)

The fourth system, marked 'Energico' with a tempo of quarter note = 96, begins at measure 16. It features a more rhythmic and active melodic line in the upper staff, while the lower staff has a more complex accompaniment with slurs and accents. The tempo change is indicated by the '♩=96' marking.

M.A.S. 16606

Musical notation for measures 20-23. The piece is in a key with one flat (B-flat major or D minor) and 4/4 time. Measure 20 starts with a piano (*pp*) and dolce marking. The melody in the right hand features a sequence of eighth notes with a slur over measures 20-21, and a slur over measures 22-23. The left hand plays a steady eighth-note accompaniment. Measure 22 includes the instruction *cres.* and a dynamic marking of *f*. Measure 23 includes a dynamic marking of *f* and the word *do*.

Musical notation for measures 24-27. Measure 24 continues the eighth-note accompaniment. Measure 25 has a slur over the right-hand melody. Measure 26 includes the instruction *acc.* and a dynamic marking of *f*. Measure 27 ends with a *Rit.* marking and a dynamic marking of *p*.

Musical notation for measures 28-32. Measure 28 starts with a slur over the right-hand melody. Measure 29 includes a slur over the right-hand melody and a dynamic marking of *p*. Measure 30 is marked *a Tempo*. Measures 31 and 32 continue the melodic line in the right hand.

Musical notation for measures 33-38. Measures 33-38 feature a continuous melodic line in the right hand with various slurs and phrasing marks. The left hand continues with the eighth-note accompaniment.

Musical notation for measures 39-44. Measures 39-44 continue the melodic line in the right hand. Measure 43 includes a *Rit.* marking. Measure 44 ends with a *Rit.* marking.

E.A.S. 16884

XIV

Severo - sérieux

PIANO

K.A.N. 1664

Musical notation for measures 20-23. The system consists of two staves. Measure 20 starts with a treble clef and a key signature of one flat. The music features a melodic line in the treble and a supporting bass line. A dynamic marking of *f* is present in measure 23.

Musical notation for measures 25-29. The system consists of two staves. Measure 25 starts with a treble clef and a key signature of one flat. The music is marked *dolce* and *pp*. A dynamic marking of *f* appears in measure 29.

Musical notation for measures 30-35. The system consists of two staves. Measure 30 starts with a treble clef and a key signature of one flat. The music is marked *p*. There are dynamic markings of *pp* in measures 32 and 34. The word *Red.* is written below the bass staff in measures 30, 32, and 34, with an asterisk under the second and fourth occurrences.

Musical notation for measures 36-37. The system consists of two staves. Measure 36 starts with a treble clef and a key signature of one flat. The music is marked *ppp*. A dynamic marking of *poco rit.* is present. The word *Red.* is written below the bass staff in measure 37, with an asterisk and the number 8 below it.

F.A.S. 16684

XV

Lento - plaintif

PIANO

p

p subito

f

pp

cresc.

p subito

rit. molto espr.

E. A. S. 16604

XVI

Calmé (♩ = 66)

PIANO
pp enveloppé avec un peu de pédale

F.A.S. 16684

Musical notation for measures 15-17. Measure 15 features a melodic line with a slur and a flat sign. Measure 16 continues the melodic line with a slur and a flat sign. Measure 17 shows a rhythmic accompaniment with a dynamic marking of *mf*.

Musical notation for measures 18-20. Measure 18 has a melodic line with a slur. Measure 19 continues the melodic line with a slur. Measure 20 shows a rhythmic accompaniment with a slur.

Molto cantabile poco più lento

Musical notation for measures 21-26. Measure 21 has a melodic line with a slur and a flat sign. Measure 22 continues the melodic line with a slur and a flat sign. Measure 23 has a melodic line with a slur and a flat sign. Measure 24 continues the melodic line with a slur and a flat sign. Measure 25 has a melodic line with a slur and a flat sign. Measure 26 has a melodic line with a slur and a flat sign. Below the staff, there are markings: *Ad.* — * *Ad.* — *

Musical notation for measures 27-33. Measure 27 has a melodic line with a slur and a dynamic marking of *ff*. Measure 28 continues the melodic line with a slur and a dynamic marking of *p*. Measure 29 has a melodic line with a slur and a dynamic marking of *p*. Measure 30 continues the melodic line with a slur and a dynamic marking of *p*. Measure 31 has a melodic line with a slur and a dynamic marking of *p*. Measure 32 continues the melodic line with a slur and a dynamic marking of *p*. Measure 33 has a melodic line with a slur and a dynamic marking of *p*, with the word *dolce* written above it.

Musical notation for measures 34-40. Measure 34 has a melodic line with a slur and a dynamic marking of *p*. Measure 35 continues the melodic line with a slur and a dynamic marking of *p*. Measure 36 has a melodic line with a slur and a dynamic marking of *p*. Measure 37 continues the melodic line with a slur and a dynamic marking of *p*. Measure 38 has a melodic line with a slur and a dynamic marking of *p*. Measure 39 continues the melodic line with a slur and a dynamic marking of *p*. Measure 40 has a melodic line with a slur and a dynamic marking of *p*.

F.A.S. 10684

Musical notation for measures 41-46. The system consists of a grand staff with treble and bass clefs. Measure 41 starts with a piano (*p*) and dolce marking. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides harmonic support with chords and single notes.

Musical notation for measures 47-50. The system consists of a grand staff. Measure 47 begins with a pianissimo (*pp*) marking. The treble clef contains a melodic line with eighth notes, and the bass clef has a steady accompaniment.

Musical notation for measures 51-53. The system consists of a grand staff. Measures 51 and 52 show a continuous melodic flow in the treble clef, with the bass clef providing a rhythmic accompaniment.

Musical notation for measures 54-56. The system consists of a grand staff. Measure 54 starts with a pianissimo (*ppp*) marking. Measures 55 and 56 feature a melodic line in the treble clef with a slur and a fermata, and a bass clef accompaniment. The word "Ped." is written below the staff with asterisks indicating pedal points.

Musical notation for measures 57-58. The system consists of a grand staff. Measure 57 features a melodic line in the treble clef with a slur and a fermata, and a bass clef accompaniment. The word "Ped." is written below the staff, and the dynamic marking *pppp* is present.

MUSICA CALLADA

XVII

FEDERICO MOMPOU

Lento ($\text{♩} = 48$)

PIANO

mf

dolce

dolce molto

rit.

pp

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XVIII

Luminoso (♩ = 126)

PIANO

mf *pp* *mf* *pp* *mf*

rit. *a Tempo*

pp *mf* *pp* *mf* *rit.*

(♩ = 108)

mf *mf* *mf* *mf* *mf*

Lento *Tempo II!*

pp dolce *p* *mf* *pp*

*Red. * Red. * Red. * Red. **

rit. *a Tempo* *molto rit.* *Lento*

mf *pp* *pp* *pp*

*Red. **

M.C. 376

XIX

Tranquillo (♩ = 66) poco rit. - - - a Tempo p rit. - -

PIANO

8 a Tempo p rit. - -

15 rit. p più mosso (♩ = 72) p rit. - - più lento

22 poco accel. rit. - - molle cantabile

29 rit. - - a Tempo 31 Tempo I₁ poco rit. - - - a Tempo

36 rit. pp

M.C. 276

XX

PIANO

Calme ($\text{♩} = 56$) *rit.*

p

molto rit.

a Tempo

2a — # 2a — #

12 13 14 15 16 17 18 19 20 21 22 23

24 25 26 27 28 29 30 31 32 33 34 35

M.C. 276

rit. *p* più lento *pp cant.*

Tempo II *p*

rit. - - a Tempo molto rit. - - *p*

rit. - - *p*

più lento *pp cant.* rit. *ppp*

XXI

Lento (♩ = 92)

PIANO

mf

Ped. Ped. * Ped. Ped. * Ped. Ped.

mf *pp* *p*

forz

mf *pp* *p*

M. C. 276

First system of musical notation, measures 11-14. The score is written for piano with treble and bass staves. The key signature has one flat (B-flat). The first staff contains chords and melodic fragments, while the second and third staves contain a continuous eighth-note accompaniment. Dynamics include *cres.* and *con.* with a *do* marking below the bass staff.

Second system of musical notation, measures 15-18. The score continues with piano accompaniment. It features *rit.* markings above the first staff in measures 16 and 17, followed by *Tempo I°* in measure 18. The piano part continues with eighth-note patterns.

Third system of musical notation, measures 19-23. The score continues with piano accompaniment. It features *plus clair* above the first staff in measure 23. The piano part continues with eighth-note patterns.

Fourth system of musical notation, measures 24-27. The score continues with piano accompaniment. It features *rit.* above the first staff in measure 27 and *pp* below the first staff in measure 27. The piano part continues with eighth-note patterns.

M. C. 276

a Alicia de Larrocha

MUSICA CALLADA

XXII

FEDERICO MOMPOU

Molto lento e tranquillo

PIANO

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XXIII

Calme, avec clarté

rit.

mf

rit.

pp.

mf

Poco piu mosso

dolce

rit.

marcato il canto

sfz

Tempo I

rit.

molto rit.

mf

p

The musical score consists of six systems of piano accompaniment. The first system is marked 'Calme, avec clarté' and 'mf', with a 'rit.' marking above the staff. The second system starts with 'pp.' and 'mf', also featuring a 'rit.' marking. The third system is marked 'Poco piu mosso' and 'dolce'. The fourth system begins with a 'rit.' marking and 'sfz', with the instruction 'marcato il canto' written above the staff. The fifth system is marked 'Tempo I' and 'mf'. The sixth system includes 'rit.' and 'molto rit.' markings, with dynamics 'mf' and 'p' indicated.

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XXIV

Moderato *rit.* ----- *a tempo*

mf

rit. ----- *a tempo*

mf

p

mf

p

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poco accel

a tempo

Tempo I

E.A.S. 17142

XXV

Musical score for XXV, consisting of four systems of piano notation. The score includes dynamics (*ff*, *pp*, *p*, *sfz*), tempo markings (*lento molto*, *Molto rit*, *lento*, *molto rit*), and performance instructions like *Ped.* and asterisks.

System 1: *(♩ = 100)* 1 *ff* *Ped.* *lento molto* *pp.* *(♩ = 100)* *ff Ped.*

System 2: *Molto rit* *pp.* *lento* *p*

System 3: *pp* *sfz* *Ped.* *molto rit* *Ped.* *pp* *Ped.*

System 4: *lento* *sfz* *molto rit* *Ped.* *Ped.* *Ped.*

E.A.S. 17142

The musical score consists of five systems of piano staves. The first system (measures 24-32) is marked *lento* and includes dynamics *pp*, *p*, and *pp*. The second system (measures 31-39) is marked *dolce* and includes *p*. The third system (measures 36-41) includes *f* and *Ped.*. The fourth system (measures 42-47) is marked *lento* and includes *f*, *p*, and *pp*. The fifth system (measures 48-53) is marked *lento molto* and includes *p* and *ppp*. Performance markings include *Ped.* and asterisks (*) at the end of several systems.

E. A. S. 17142

XXVI

Lento ($\text{♩} = 66$)

p

mf *pp*

rit.

mf *pp* *mf*

E. A. S. 17142

XXVII

Lento mollo

The musical score consists of seven systems of piano and grand staves. The first system is marked *Lento mollo* and includes dynamics *p*, *ppp*, *espres*, and *p*, along with a *Ped.* instruction. The second system includes *p*, *p*, and *ppp*. The third system includes *ppp* and *mf*. The fourth system includes *pp*. The fifth system includes *ppp*, *p*, *ppp*, and *p*, with the instruction *dolce e tranquilo* and a *rit.* marking. The sixth system includes *rit.* markings. The seventh system includes *p*, *ppp*, *p*, and *ppp*, with *rit.* markings. Pedal markings (*Ped.*) are present throughout the score.

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XXVIII

Lento ($\text{♩} = 50$) *rit.* *a tempo*

p. *mf*

rit. *molto cantabile*

mf

molto rit.

11 12 13 14

15 16 17 18

pp. *pp.*

mf

Piu lento ($\text{♩} = 40$)

19 20 21

The musical score consists of five systems of piano and grand staff notation. The first system begins with a tempo marking of *Lento* at a quarter note equal to 50 beats per minute. It includes a piano (*p.*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. A *rit.* (ritardando) marking is placed above the staff, followed by a return to *a tempo*. The second system features a *rit.* marking and a *molto cantabile* tempo marking, with a *mf* dynamic. The third system is marked *molto rit.* and includes measure numbers 11 through 14. The fourth system includes measure numbers 15 through 18 and features *pp.* (pianissimo) dynamics in both staves. The fifth system begins with a *mf* dynamic and a *Piu lento* tempo marking at a quarter note equal to 40 beats per minute, with measure numbers 19 through 21.

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The musical score consists of five systems of piano music, each with a treble and bass clef staff. The first system (measures 22-24) is marked *tempo I* and includes dynamics *f* and *p*, with a *rit.* marking above measure 24. The second system (measures 25-29) is marked *a tempo* and *Tranquilo*, with dynamics *sfz* and *f*, and a *rit.* marking above measure 28. The third system (measures 30-35) includes dynamics *p* and *f*, with a *rit.* marking above measure 34. The fourth system (measures 36-40) is marked *a tempo* and *dolce cantabile*, with dynamics *p* and *f*, and a *rit.* marking above measure 38. The fifth system (measures 41-46) is marked *molto rit.* and includes dynamics *f* and *p*.

E. A. S. 17142

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