

THE CATALAN THEATRE WORKS OF ENRIQUE GRANADOS

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5 (1) THE DEVELOPMENT OF CATALAN OPERA

Introduction

Petrarca and Follet represent Granados's contribution to the development of the Catalan-language opera tradition that emerged in the late-nineteenth century. Both have continuous music throughout and consist of set pieces linked by dramatic recitative or arioso. They were composed for the Gran Teatre del Liceu in Barcelona, but the one-act Petrarca was rejected by the directors and remains unperformed. Although it never formed part of an official season at the Liceu, Follet received a private unstaged performance there in 1903 but has not been heard since. Both works show Granados at the height of his powers, but in my opinion Follet is his greatest stage work, surpassing his final opera Goyescas in its musical and dramatic ingenuity.

In general, Granados was less influenced by the music of Wagner than most of his important Catalan contemporaries. Even so, both Catalan operas contain sections of symphonic writing and arioso which betray Wagner's influence, and Follet uses a system of leitmotives, although they are not described as such by Granados. The harmonic language in both operas is fundamentally diatonic with less chromatic deviation than in Gaziel or Liliana, for instance.

From a formal and dramatic perspective both operas have more in common with the contemporary French secular cantata which had evolved into two main types during this period. The first, more conventional type, can be seen in Massenet's Eve (1875), with its clear division into choral, recitative and aria-like sections. Throughout the work

the chorus fulfils an important commentary function, assisted by 'Le Recitant' who comments on the 'actions' of both characters. Yet in this type of cantata there is rarely any substantial dramatic development, and much of the stage action is largely symbolic. The second type of 'modernised' cantata is exemplified by Charpentier's Didon which won the Prix de Rome in 1887. Dispensing with the chorus and with the musical division into fixed numbers, Didon is a 'scène dramatique' with only three characters. They express their thoughts in a kind of continuous free arioso, half-way between recitative and aria. In terms of overall length, the more modern cantata was often less expansive than the traditional form. By the mid-1880s this type of cantata had grown increasingly popular with composers, and it was often designed for semi-dramatised concert performances. Indeed, they provided composers with the opportunity to display their dramatic talent without the involvement or expense of a full-scale opera, and the attractions of the genre were obvious.

Insofar as Petrarca and Follet have characteristics common to both the old and new type of cantata, they belong to an intermediate stage between the two, and offer little in the way of interactive on-stage drama. Similarly, Granados's works are dominated by two or three main characters and the main chorus in Follet is only used in Act 1. As in Didon, much of the musical dialogue in Petrarca and Follet is set in a continuous arioso, though self-contained melodic sections occur in all three works. Other similarities -- such as the occurrence of sequences of diminished chords (often on tremolando strings) -- simply formed part of late nineteenth-century musical practice. There is no actual evidence to suggest Granados had studied the French cantata as a genre, but it seems likely that as a student in Paris between 1887 and 1889 he would often have heard such works.

The Development of Catalan Opera

In 1880 Juan Goula's little-known opera A la voreta del mar became the first to be performed in Catalan (at Barcelona's Teatre Principal).¹

Yet it was not until the beginning of the twentieth century that a tradition of Catalan-language works initiated by Goula began to emerge in strength.² Even so, Catalan elements feature in several earlier

1. Although an active composer (mainly of songs and religious music), Juan Goula (1843-1917) was more famous in his lifetime as one of the leading musical directors of the day and was responsible for organising concert series as well as opera. In 1874 he directed the Barcelona première of Aida. Goula was a tireless campaigner on behalf of national opera, but his influence was limited by his emigration to Buenos Aires in 1895, where he conducted the Argentinian premiere of Pedrell's Los pirineos.

2. It could be argued, as it is in the 1985 study by Martorell and Valls, that the Catalan operatic tradition includes all works by composers of Catalan birth, irrespective of the language of their librettos. In this sense, the development of Catalan opera is rooted in early nineteenth-century Barcelona, which saw a proliferation of operas in the Italian style by Cuyas, Rovira, Sariols, Manent and Porcell amongst others. Indeed, with the inclusion of Pedrell's non-Catalan operas, not to mention those by such illustrious Catalan composers as Antonio Nicolau (1858-1933), Albéniz (1860-1909) and Juan Manen (1883-1971), the tradition assumes momentous proportions. Though doubtless welcomed by those who wish to paint the most imposing picture of Catalan cultural achievement, such an integral view based upon solely geographical considerations is, in my opinion, misconceived unless it considers the particular impact of 'Modernisme' as a cultural force on the development of opera. In his 1985 study La música i el modernisme, Aviñoa [260-328] rightly considers Catalan-language opera as part of the overall regeneration of regional culture and employs the term 'teatre líric català' in a general sense to cover all musico-dramatic works in the Catalan language irrespective of generic differences.

Spanish operas. In 1892, Tomas Breton achieved a resounding success with his four-act opera Garín, based on an ancient Catalan legend about a friar who lived on Montserrat. This received over 60 performances, an unusually high number for an indigenous work.³ According to Llongueras [1944, 30]: 'The portrait of this distinguished composer appeared in every illustrated paper and everyone in Barcelona was talking about the work.'⁴ Although Garín contains no folk songs, its 'sardana' -- the traditional circle-dance of Catalonia -- attained a popularity to rival the most well-known melodies from the 'g nero chico'. Even so, Breton's opera was less well received by the growing band of modernists who rightly criticised his dependence on traditional Italian stereotypes. According to the recent critic Avi oa [1985, 286], Garín can not be considered a true Catalan opera because 'in spite of its Catalan legend, it had been manufactured by a man with no knowledge of Catalan music, and possibly no sympathy with its aims'.⁵

Catalan elements infuse Pedrell's Los pirineos which was completed in 1891, but not performed until 1902. Pedrell's opera offered a radical Wagnerian alternative to Breton's idea of a national opera.

3. Garín was first performed at Barcelona's Liceu Theatre on 14 May 1892.

4. 'El retrato de este insigne compositor aparec a en todos los peri dicos ilustrados y no se hablaba de otra cosa en Barcelona que de este obra.' Breton and Pedrell are discussed in greater detail in Chapter 1.

5. 'Tot i partir d'una llegenda catalana, havia estat elaborada per un home que no coneixia prou els m sics catalans i possiblement no compartia els seus ideals'.

The opera, a setting of a Catalan text by Victor Balaguer, is set in the Pyrenees during the Christian reconquest of Spain and the score contains numerous Catalan folk songs. Despite Maragall's claim [1947, 938] that the plot of Los pirineos represents 'nothing fundamental in the history of Catalonia'⁶, Pedrell's masterpiece had a profound effect on the emergence of Catalan opera. As Paine has observed [1985, 23]: 'The creation of a national lyric drama along Wagnerian lines remained an almost exclusively Catalan preoccupation'. Pedrell was a fundamental figure in the emergence of Wagnerism in Catalonia [see Chapter 2] and as early as 1893 Moritz Moszkowski referred to him as the 'Spanish Wagner' [cited in Chase, 1959, 147].⁷ Even so, Pedrell warned against servile imitation of Wagner's music and expressed characteristic caution in his introduction to Por nuestra musica, where he claimed [1891, 27] that Wagner was:

A man of colossal genius, a great painter, a great poet, a genial and inimitable artist and a luminary. Only the restrained [composer] can look closely at him when they study and analyse his work. But not to merely indulge in slavish imitation, but to spread his potent esthetic to suit their personal resources.⁸

6. 'Nada fundamental de la història de Catalunya'.

7. Catalan elements also infuse Pedrell's symphonic scenes Lo veu de las montanyes (1877) and El compte Arnau (1904: the operatic sequel to Los pirineos), as well as the cantata La glosa (1905).

8. 'Un hombre de genio colosal, un gran pintor, un gran poeta, un artista genial e inimitable, figura luminosa que sólo los bien templados podrán mirar de cerca cuando traten de estudiar y analizar su obra, no a caza de una imitación servil, sino de una aplicacion de su potente estetica adecuada a los recursos personales de cada cual.'

Citing Oper und Drama as a key work in the development of opera, Pedrell [1891, 27-8] stressed that Wagner's principles should be adapted to meet specific nationalistic requirements. As he explained:

Wagner has created a new convincing German poetic. Of incalculable depth, yes, but distinct from the character of our Latin temperament...Let us breathe the essences of that ideal human form, which does not pertain to any particular nationality, but let us breathe them seated on the edge of our southern gardens.⁹

A large proportion of Por nuestra música is taken up with a thorough discussion of the principle of the leitmotif, and this had a particular impact on Granados. In Pedrell's view [1891, 31], leitmotives were 'the ideal artistic form, that slowly infiltrates the heart of the listener who understands them almost instinctively'.¹⁰ He added [1891, 32-5] that:

These typical themes have to circulate through the drama like blood through the veins. In certain cases they should endeavour to uncover the innermost thoughts and feelings, the hidden motives of

9. 'Wagner ha creado una poética nueva, alemana, convencida, de incalculables alcances, sí, pero distinta del carácter de nuestro genio latino... aspiremos las esencias de aquella forma ideal puramente humana, que no pertenece exclusivamente a nacionalidad alguna, pero aspiremoslas sentados a la vera de nuestros jardines meridanales.'

10. 'La forma artística más ideal, se infiltran poderosamente en el corazón del oyente que los comprende sin reflexión'.

the characters, and lay bare the intimate movements and secrets of the human heart; others should induce such emotions in the spectator with searching eloquence in the face of the momentous events of the drama.¹¹

Furthermore, Pedrell believed that Spanish national opera should include works written in all the languages of Spain, and in this sense the respective Catalan and Basque traditions form part of the overall re-emergence of national opera.

The most intensive phase in the emergence of Catalan-language opera coincided with the high-water mark of 'Modernisme' from 1897 to 1913¹² and witnessed the performances of works by Enric Morera, Vives, Granados, Lamote de Grignon and Pahissa¹³ [Ex. 5.1] Morera was undoubtedly the most devoted Catalan convert to Wagnerism to follow Pedrell, as well as being the most significant figure in the

11. 'Los temas típicos han de circular a través del drama como la sangre en los canales venosos. En determinados casos pretenden descubrir los pensamientos íntimos, los móviles ocultos de los personajes y revelar con toda desnudez los movimientos íntimos y secretos del corazón humano: en otros traducen con arrebatadora elocuencia las emociones mismas del espectador ante los grandes acontecimientos del drama.'

12. The tradition of operas by Catalan composers has continued more recently with such works as Roberto Gerhard's The Duenna (1948, rev. 1950) which combines Catalan folk tunes with bitonal and serial music.

13. Like Granados, Morera and Vives also composed operas in Castilian. But, although these form a vital part of their repertory (and of the overall growth of Spanish national opera) they remain essentially unconnected with Catalan 'Modernisme'.

Ex. 5.1 A Chronological List Of Catalan-language Operas: 1880-1916

Where known, the approximate period of composition and the authorship of the text is given in brackets after the title. The works are listed in order of compositional priority rather than in order of performance. All these works were originally composed to Catalan texts, but most were performed in Italian translation. In the case of those works performed in Barcelona, only the theatre is listed. Although accurate information does not exist for all the operas, those known to have been sung in Catalan are marked with an asterisk. n.p. = never performed.

Juan Goula (1843-1917): A la voreta del mar, Principal, 1880

Felipe Pedrell (1841-1922): Los pirineos, 3 (1890-1; Balaguer), Liceu, 4 January 1902

Enric Morera (1865-1942): La boja (1894; Guimerà), n.p.

*Morera: La fada, 1 (Massó i Torrents) Sitges, Prado Suberense, 14 February 1897

*Amadeu Vives (1871-1932): Artús, 3 (Trullol i Plana), Novetats, 19 May 1897

*Vives: Canigó, 3 (Verdaguer), fragments of Act 3, Novetats, 1 June 1897

*Vives: Euda d'Euriach, 3 (Guimerà), Novetats, 17 October 1900

Granados: Petrarca, 1 (1899-1900; Mestres), n.p.

*Morera: Empòrium, 3 (1900-2; Marquina), Liceu (private performance), April 1903; first public perf. Liceu 20 January 1906

*Granados: Follet, 3 (1901-2; Mestres), Liceu (private unstaged performance), 4 April 1903

Morera: Bruniselda, 3 (1903-4; Masriera), Liceu, 21 April 1906

Jaume Pahissa (1880-1969): Gala Placídia, 3 (1903- c. 1908; Guimerà), Liceu, 11 January 1913

Pedrell: El conde Arnau, 1 (1904; Balaguer), n.p.

Joan Lamote de Grignon (1872-1949): Hesperia, 1 (1906-7; Oliva Bridgman), Liceu, 25 January 1907

Morera: Titaina, 1 (Guimerà), Liceu, 17 January 1912

Morera: Tassarba, 1 (Valmitjana), Liceu, 18 January 1916

establishment of Catalan-language opera. He composed six operas with Catalan texts between 1894 and 1916, but with the one-act opera La fada (1897), Morera linked Catalan opera to the mainstream of Catalan cultural development for the first time. According to Aviñoa [1985, 280], La fada was an archetypal Modernist work 'because it rejected the operatic style which had prevailed up till then and turned to the two founts of inspiration considered valid, the Catalan tradition and Wagnerian reform'.¹⁴ Based on an ancient Pyrenean legend, it contains an infusion of Catalan folk tunes and these are worked into the texture as leitmotives.¹⁵ Morera's harmonic language is highly chromatic but, as in Follet, the opera contains folk-based song sections interspersed with dramatic recitative and arioso. Similarly, the entire work is dominated by the extensive love duet in scene 4 which may also have inspired the second-act duet in Follet. La fada contains several lengthy symphonic sections, and Scene 1 is preceded by a short introductory prelude in the form of a sustained orchestral crescendo [Ex. 5.2] which is reminiscent of the opening of Das Rheingold. Morera's score calls for an unusually large orchestra, which included bass clarinet, bass trombone, tuba and harps. It far exceeded the modest dimensions of the works he composed for the Teatre

14. 'Defugia l'estil operístic imperant fins aleshores i recorria a les dues fonts d'inspiració considerades vàlides, la tradició catalana i les innovacions escèniques aportades per la reforma wagneriana'.

15. La fada is a version of the Undine story, in which the nymph La Fada gains control of a hapless nobleman, the Count of Evol, dragging him down to her watery depths. According to Mc Cully [1974, 123] 'The work symbolized the struggle between the 'real' world as represented by the Count of Evol, and the 'ideal' world of La Fada.'

Pietro Mascagni *La fada* *Morera*

- Personajes -

1^o Tenor - *Juanito* - *Aux cenita* - *Pastor*

Soprano - *Yaraida* - *Foncel* - *Relinda*

Leopoldo - *Fida* - *Baulono* - *Un home*

Baulono - *Presompte*

Prologo - *Acto I* - *Acto II* - *Acto III*

Ex. 5.2 Introduction to Morera's La fada (1897) [S-Bcdm]



Líric Català.

Towards the end of 1901, Morera was involved with Albéniz and Granados in establishing plans for a season of Catalan opera at the Teatre Novetats in Barcelona for the following Spring. According to the contemporary critic Eduard Marquina, this ambitious undertaking had been initiated by Albéniz, who went so far as to hire the theatre and contract some of the principal Catalan and foreign singers for the performances, which were to include Albéniz's Merlin (1901)¹⁶, Granados's Follet (1901-2) and Morera's Empòrium (1901). Sadly, the plans were wrecked by Morera, who inexplicably backed out of the negotiations and went to Madrid. As Joventut's Eduard Marquina expressed it, 'in the middle of the night and with the greatest secrecy, that is, without previous warning, he disappeared from the map of Catalonia to go and seek his fortune in Madrid' [cited in Planes, 1972, 152].¹⁷

16. Albéniz's strongly Wagnerian opera (to an English text by his patron, the banker F. B. Money-Coutts) was the only completed opera of a planned cycle of three but it was not performed until 1955. Albéniz's plans for a Catalan opera, Mar i cel (to a text by Angel Guimerà) were thwarted by his untimely death in 1908.

17. 'De la noche a la mañana y con el mayor sigilo, es decir, sin previo aviso, desapareció del mapa catalán para sentar sus reales en la tierra del tirano'.

During the early 1900s, the Liceu opera house in Barcelona championed several operas by Catalan composers, and in 1903 Morera returned from Madrid to supervise a private performance of Empòrium there which was supported by the Associació Wagneriana. Like its operatic predecessor La fada, Empòrium (which is based on the last days of the Roman occupation of Catalonia) is strongly Wagnerian. But, as Paine has observed [1985, 25] 'the opening Prologue is based entirely on whole-tone harmony'. Even so, Empòrium contains such overtly Catalan features as a danced sequence based on the sardana with which Morera was able to combine the demands for spectacle and regional authenticity at the same time. On 20 January 1906 Empòrium received its first public performance and this was followed on 21 April by the première of Morera's fourth Catalan opera Bruniselda. This was perhaps his most overtly Catalan opera with its medieval story (by Masriera) in which one of the main characters is a troubadour. This offered Morera an ideal opportunity to include some authentic Catalan melodies and Bruniselda could be considered to be the nationalistic counterpart of Follet. Unfortunately, despite the Liceu's enthusiastic support of native opera, their refusal to countenance performances in the original Catalan nullified its patriotic effect. Joventut's Carme Karr was unequivocal in her

18. 'Bruniselda és catalana. tota catalana...l'òpera fou cantada en un cursi i rampló italià que la malmet, que la desnaturalitza per complet'. Bruniselda was the last of Morera's intrinsically Catalan operas. Its Catalan-language successors Titaina (1909) and Tassarba (1915) have little to do with regional culture but are based on scenes from gypsy life. Indeed, the veristic plot of Valmitjana's Tassarba was compared by critics to Cavalleria Rusticana, and the music, which included a 'farruca' and a Fire Dance, is overtly Hispanic.

condemnation, claiming: 'Bruniselda is Catalan and completely Catalan...[but] the opera was sung in pretentious and coarse Italian which damaged it and denaturalized it completely' [cited in Aviñoa, 1985, 178].¹⁸

Another influential figure in the emergence of Catalan opera was Amadeu Vives (1871-1932) who composed three works which reflect the prevailing Wagnerian style. His first opera, Canigó (1896), was rooted in Catalan legend. On the other hand, the plot of Artús (1897) was inspired by the contemporary vogue for the Arthurian legends. Vives may have been influenced by Chausson, a regular visitor to Sitges, whose own opera Le roi Arthus was completed in the 1895. Artús received its premiere on 19 May 1897 at the Teatre Novetats, and on 1 June 1897, the eighth performance was followed by sections of the third act of Canigó. The performance of both works together prompted inevitable comparisons, and in an article which appeared in the bulletin of the Institució Catalana de Música, Lapeyra [1897, 3] blamed the composer and librettist for 'producing false and glittery works simply to satisfy the ignorance of the masses and the bad faith of the management'.¹⁹ Comparing Artús to Lohengrin, Lapeyra bemoaned Vives's excessive dependence on Wagnerian stereotypes, claiming [Ibid, 3] that:

It has many points of contact with Lohengrin, but we lament the manner in which maestro Vives has often slipped into mere imitation of Wagner in place of following the pure and tender path which was revealed by the fragments of Canigó.²⁰

19. 'En produir obres falses y lluentes per satisfer l'ignorancia de les masses y la mala fe de les empreses'.

Vives returned to the Catalan fold with his four-act Catalan opera Euda d'Euriach which he composed at around the same time that Granados was working on Petrarca in 1899. Guimerà's drama, an adaption of his earlier work Les monjes de Sant Ayman, is infused with Catalan folklore which was greatly appreciated by the audience. Despite being sung in Italian, the work was 'a huge success, the like of which has not been seen before in Barcelona' [cited in Lladó i Figueres, 1988, 76].²¹ Sadly, with his move to Madrid in 1900 Vives turned his back on his native Catalonia, devoting himself entirely to composing zarzuelas and 'género chicos' which brought him widespread fame while his Catalan works were quickly condemned to obscurity.

Regional elements also infuse Granados's sixth stage work, Follet which was first heard on Saturday 4 April 1903 in a private concert performance at the Liceu directed by Granados himself. Although the opera is actually based on a Breton folk tale, the story about a wandering bard at one with the natural world appealed strongly to

20. 'Té molts punts de contacte ab el Lohengrin, y lamentem sobre manera que'l mestres Vives caigui varies vegades tambe en imitacions modulacions wagnerianes en lloc de seguir el camí tant pur y tendre que segueix en els fragments del Canigó.'

21. 'Un èxit com no se n'havia vist cap a Barcelona'. Act 3 of Euda d'Euriach is preceded by a lengthy prelude which might have given Granados the idea for the third-act prelude in Follet, which he began the following year.

Catalan audiences because it symbolised a return to Catalonia's mythic past. Moreover, Granados used genuine Catalan folk tunes in the score. Indeed, the critic of Pèl & Ploma, echoing the comments in the Correspondencia de España following the première of María del Carmen [see page 44], described Follet [1903, 4, 142] as 'one of the pillars on which the edifice of Catalan opera can now be built.'²² According to El Noticiero Universal [5 April 1903, n.p.]:

If María del Carmen revealed him to us four years ago as a notable composer, Follet, performed yesterday... indicates a marked advancement in his manner of orchestration, and it places our countryman amongst the most outstanding Spanish composers.²³

This one and only performance of Follet was supported by the influential Círcul del Liceu who subsidised the entire production costs and filled the theatre with their invited guests.²⁴ Sadly, as with Picarol in 1901, the concert was marred by a lack of rehearsal which was reflected in the generally luke-warm reviews. As the critic of La Vanguardia observed [7 April 1903, n.p.]: 'The performance has

22. 'Un dels pilans ahont.te qu'apoyarse l'edifici de l'ópera catalana'.

23. 'Si en María del Carmen se nos reveló ya hace cuatro años como notable compositor, el Follet estrenado ayer...indica un adelanto muy marcado en su manera de orquestrar, y coloca a nuestra paisano entre los más sobresalientes músicos españoles.'

24. The Círcul del Liceu was a group of businessmen and local worthies who owned what was then a rare example of a private opera house.

been frank and intense, despite various deficiencies owing to the rush with which it has been produced, without decoration, costume or even action'.²⁵ The amateur chorus (provided by the Orfeó Canigó) who were unused to their new-found operatic role, sang with their music in their hands. In addition, the dramatic effectiveness of the score was further compromised by the baritone (Sr Segura), who had to contend with three different roles: Arnau, Guillem and Martí. One of the potential problems of staging operas in Catalan was finding experienced principal singers with a sufficient knowledge of the language. That this had not been possible for the premiere of Follet was suggested by the critic of Juventut [3 April 1903, 256] who concluded bluntly that 'the singers spoke detestable Catalan'.²⁶

Many reviews of the opera commented on the paucity of the dramatic action. As the critic of the Diario de Barcelona [6 April 1903, 4267] opined, 'Follet is not an opera; it is a dramatic poem in which the lyrical element predominates to such an extent that the movement of the characters on the stage is hardly necessary to produce its full effect in the soul of the listener'.²⁷ However, the critic of La Esquella de la Torratxa [10 April 1903, 233] believed each act had

25. 'El éxito ha sido franco y muy intenso, a pesar de algunas deficiencias, debidas a la precipitación con que ha sido puesto este ensayo, sin decorado, ni trajes, ni siquiera acción mímica'.

26. 'Parlavan un català detestable'.

27. 'Follet no es una ópera; es un poema dramatizado, pero en el cual el predominio del elemento lírico es tan acentuado. que apenas necesita el movimiento en escena de los personajes para producir en el ánimo del oyente todo su efecto'.

its own well-defined character: 'the first expansive and full of light; the second, mysterious, brightened by the moonlight and the crepuscular dawn; the third, eminently tragic.'²⁸ Like many other critics, he concluded with a demand to repeat the opera in a staged production. As he expressed it [ibid]: 'The brilliant success of the performance...should animate the management to complete it and schedule the opera Follet for a staged production without undue delay'.²⁹

Jaume Pahissa i Jo (1880-1969) was the leader of a second generation of Catalan opera composers and according to Curet [1967, 443] 'the undisputed successor to Morera'.³⁰ His first major work, Gala Placídia, signalled a break with the Wagnerian vogue that had dominated Catalan opera since 1895 and its dissonant modernistic score was strongly influenced by Richard Strauss. Even so, the score is

28. 'Expansiu el primer y ple de llum del sol; misterios el segon, embellit per la claror de la lluna y la del crepuscul matinal; el tercer eminentment tragich'.

29. 'L'èxit brillant del ensaig...'ns sembla a proposit per animar a l'empresa del gran Teatro a completarlo, posant en escena l'opera Follet, ab totas las de lley'.

30. 'Era el continuador indiscutible de l'obra d'Enric Morera'. Pahissa studied composition with Morera during the late 1890s and emigrated to Buenos Aires in 1937. He composed two other Castilian operas, La Morisca (1919) and Marianela (1923) which explore broader Hispanic themes. Even so, according to Paine [1985, 24] 'both make considerable use of Catalan folk melodies'. Pahissa's incidental music to Verdaguer's Canigó (which was performed in Barcelona in 1910) is often erroneously listed as an opera.

suffused with Wagnerian leitmotives. Set in fifth-century Barcelona at the time of the Visigoth invasion, Gala Placidia astonished the Liceu audience at its premiere on 15 January 1913. According to Curet [1967, 441] 'the abundance of dissonances disfigured some otherwise beautiful sections and drowned the melody of the song'.³¹ Pahissa's second Catalan opera, La Princesa Margarida (1928), was an expanded version of the work he had composed for the first season of the Espectacles i Audicions Graner in 1906, La presó de Lleida.

The emergence of Catalan opera at the turn of the century was dogged by the prejudice of conventional and conservative opera audiences and managements. Granados's inability to interest the Catalan operatic establishment in the unperformed Petrarca and Follet was largely due to the fact that neither work conformed to the operatic conventions of his day. In particular, the absence of grandiose set-piece arias or ensembles was perhaps viewed with particular concern by the directors of the Liceu for, although Granados was recognised as one of the leading Catalan composer of his generation, the operas of his contemporaries had more in common with the standard repertory. Even so, despite the relative success of a few Catalan-language operas none were able to compete commercially with popular foreign works.³² There is little doubt that the most successful Catalan works, irrespective of the language of the performance, were those which were based on

31. 'Opinaven que l'abundor de dissonancies desfigurava motius altrament bellissims. ofegant la melodia del cant'. It was sung in Italian translation, as was La Princesa Margarida. Pahissa [1955,57], a blatant self-publicist, claimed of Gala Placídía that 'after the works of Wagner and Strauss, no one has written a music drama of equal value'.

legendary or historical plots from the Catalan region or particularly those involving Catalan folksong.

32. The problems faced by native opera composers are discussed at greater length in Chapter 1, from p. 22 onwards.

5 (ii) MUSICAL ANALYSES AND MANUSCRIPT STUDIES

Petrarca (1899-1900)

Introduction

Composed soon after Blancaflor, Petrarca was Granados's fifth work for the stage, his second opera and his first substantial Catalan theatre work. Although never performed, it was, according to Mestres, on the point of being sung at the Gran Teatre del Liceu when it was rejected by the directors without explanation.

Mestres's assertion is supported by the fact that Petrarca is one of the few works for which a professionally copied score was prepared, and it is unlikely that Granados would have gone to this expense unless a definite performance had been envisaged. Through the musical grapevine, the work attracted considerable interest at the time and this was no doubt enhanced by Granados's success the previous year in Madrid with his first opera, María del Carmen. Mestres, who believed Petrarca to be one of Granados's 'most definitive works', claimed [1916, 137] that 'it received great tributes from all the musicians and foreign singers who had the opportunity of savouring the score'.³³

Mestres's dramatic poem was published complete in 1904 (in his collection Poemas de amor), although scene 3 had appeared in the cultural journal Pèl & Ploma in 1902 [85, 257]. In the wake of its publication most reviewers felt that Petrarca was the most outstanding of the four poems in the volume. According to Gerone

33. 'Consideró una de les definitives d'en Grandos [i que ha] merescut grans elogis dels músics i cantants estrangers que han tingut ocasió de saborejar-la'.

Zanné of Joventut [1904, n.p.] 'it possesses the colour of the epoch, being also a profound psychological study of pure poetry'.³⁴ The critic of La Esquella de la Torratxa [22 April 1904, 263] opined that 'the applause in the theatre would undoubtedly be even greater than that which henceforth will be heard from every reader of the book'.³⁵ As well as containing routine conversational dialogue, the dramatic poem Petrarca is punctuated by lengthy soliloquies constructed from a sequence of highly ordered stanzas in imitation of classic Petrarchan verse. In scene 4 Mestres even quotes Petrarch's Sonnet LXXIV: 'In morte di Laura'.

34. 'Té color d'època, essent també un profund estudi psicològic, una deu de pura poesia'.

35. 'En el teatro trobara multiplicats els aplausos que desde ara no podra menos de dedicarli individuament tot lector del libre'.

Manuscripts and Composition

Granados probably began to compose Petrarca soon after Mestres completed the text on 16 May 1899 because in the June edition of La Música Ilustrada, the composer Borràs del Palau [1899, 4] claimed that Granados 'is currently composing a Catalan opera in one act'.³⁶ None of the musical manuscripts are dated, but Petrarca was almost certainly completed before Granados became too deeply involved with the running of his newly-founded music school in mid-1901.

An autograph orchestral score in Granados's hand and an incomplete copyist's score represent the main sources for the opera. Sadly, Granados's manuscript score is incomplete and this is discussed further below. The copyist's score lacks the Prelude (suggesting that this was completed at a later stage by Granados) and ends abruptly halfway through scene 3. Although the vocal parts are written out in full in the copyist's score in scenes 1 to 3, the words have not been added. For those sections that exist, the copyist's score corresponds almost exactly with Granados's autograph [cf Exx. 5.3a and b]. The only exception is found on page 2, which contains extra parts in the brass. However, Granados's autograph [Ex. 5.3a] reveals the reason: there was not sufficient space to add the extra parts [found in Ex. 5.3b, bars 9-11] when he revised his score.

Only a few draft sketches for Petrarca remain, but the existence of a folio with sections of music scored for piano and voice (as well as a neat copy of the 'Ave Maria' section from scene 1)

36. 'Actualmente esta escribiendo una ópera catalana en un acto'.

Allegro Moderato

Escena I

[5]

The musical score is written on a series of staves. The top section shows the first five staves, which are mostly blank, indicating that the notation for these instruments is on the reverse side of the page. Below this, there are two systems of staves with musical notation. The first system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bs.), Violin (V.), Viola (Vl.), Cello (C.), and Double Bass (B.). The second system includes staves for Flute (Fl.), Clarinet (Cl.), Bassoon (Bs.), Violin (V.), Viola (Vl.), Cello (C.), and Double Bass (B.). The notation includes notes, rests, and dynamic markings. There are some scribbles on the left side of the page, particularly around the first system of staves.

[10]

Ex. 5.3 (b) Petrarca, bars 8-11, copyist's score showing extra brass parts not in Granados's autograph score [F-Psal]

Handwritten musical score for *Petrarca*, bars 8-11. The score is arranged in systems of staves. On the left side, there are handwritten labels for the instruments: *Tc*, *Ob*, *Coro*, *Clas*, *Clas B*, *Fag*, *Fag*, *P2*, *Sax*, *Tromba*, *Clas B*, *Tromba*, *S.Fag.*, *Trompa*, and *P2*.

The score is divided into four measures, with the first measure starting at bar 10, indicated by the bracketed number [10]. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. A prominent marking *Tronpas.* is visible in the middle of the score. The bottom section of the score features a complex rhythmic pattern with many sixteenth notes.

suggests that most of the music was conceived at the piano. However, the Prelude contains numerous notes and corrections in pencil and crayon which strongly suggest that it is actually a first draft with revisions. Ex. 5.4 shows how Granados re-thought the string scoring by having the main tune on the first violins only, instead of on first and second violins in unison. The first two bars of the first violin part (on the first stave of the strings) are crossed out (although this is only partially visible on the facsimile in Ex. 5.4). In faint writing on each stave Granados directs that the second violins play the viola part (on the third stave), the violas play the cello part (on the fourth stave) and that the basses are thus 'reinforced by the cellos' ['reforzada por los cellos']. The newly strengthened bass line, with cellos and basses playing together makes a more effective contrast to the main violin theme, which is doubled in the upper winds.

One of the main problems in the compilation of a modern edition of the Catalan Theatre Works arises from Granados's habit of leaving blank pages with empty bars where he intended to repeat earlier material, as we saw in Chapter 4 (ii) [see Ex. 4.14]. Another case of this can be seen in the Prelude where Granados miscalculated the number of bars to be left empty. The music ends at bar 228 and a repeat of earlier material (beginning at bar 3) is indicated at bar 229. The remaining four bars on this page are left blank, as are the following six pages, which are barred in fives. The music resumes on bar 5 of page 54 after 38 blank bars, even though the recapitulation should be only 35 bars long -- a miscalculation which is explained below. Indeed, bar 37 (263) is the only possible point for the music to follow logically into the concluding section. Ex. 5.5 shows the similarity of bar 38 with bar 264, where both follow

Ex. 5.4 Petrarca, Prelude bars 5-9 [F-Psal]

[5]

The image shows a handwritten musical score for Petrarca's Prelude, bars 5-9. The score is written on multiple staves, likely representing different instruments or voices. The notation includes notes, rests, and various musical symbols. There are several dynamic markings and performance instructions written in the score, such as *cresc.*, *ritard.*, *dim.*, *pp*, and *mf*. The score is enclosed in a hand-drawn rectangular border. At the top left, the number [5] is written. The bottom of the page shows some faint markings, possibly indicating bar numbers 5 through 9.

Ex.5.5 Petrarca, comparison of Prelude 37-38 with 263-264

The image displays a musical score for Petrarcha, comparing two sets of preludes. The score is organized into two systems, each with a treble and bass staff. The first system, labeled '37' in the treble staff, shows a melodic line in the treble and a bass line in the bass. The second system, labeled '263' in the treble staff, shows a similar melodic line in the treble and a bass line in the bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The score is presented in a clear, black-and-white format, suitable for study or performance.

on logically from the preceding bar. Bar 37 is based on a second-inversion chord of C major. In bar 38 this is succeeded by a half-diminished chord on f sharp, scored with strongly rhythmic sextuplet inner parts. In bar 264, the chord is changed into a dominant major ninth on D, in which the inner parts are retained and a new sub-theme added in the wind and strings. Granados miscalculated in two ways. First, having decided that the recapitulation should proceed up to and including bar 38, he forgot to allow for bars 1 and 2 (which are not repeated) and reckoned with 38 rather than 36 empty bars. However, in reality only 35 bars are required because bar 10 is crossed out -- a fact which Granados clearly forgot in his haste.

The other significant blank section in Petrarca occurs during Boccaccio's song 'En aquet món no hi hà altra lley' in scene 3. From bars 250 to 269, only the voice part is given, but until bar 263 the tune (and therefore the orchestral accompaniment) corresponds to bars 210 to 223. The orchestral parts for the remaining six bars [264-9] would have to be added. In Petrarch's song 'Angels, arcàngels y ánimas ditxosas' in scene 4 (a setting of Petrarch's 74th sonnet) only half the text is set -- from bar 607 the remaining text is written in on the staff but there is no vocal part. But in this case it is almost certain that this text was intended to be spoken over the music. Granados was fond of melodrama as a dramatic device and it occurs in most of the Catalan Theatre Works.

The first folio of Mestres's manuscript text (which was incorporated in the published edition of the poem) gives a list of the main characters and their dates [Plate 32]. Interestingly, Mestres chooses to acknowledge the fact that Petrarch and Boccaccio had both taken holy orders, and they are listed as 'ecclesiástichs'.

Petrarca

Ms. MCCLXXXIII.

1283
Sine in Hozzo 20 Jul. 1304, sent interests
di ten per di Firenze

Coronatio a Roma - 8 Julii 1341 in d
Capitolio. &
- Nov 18 Julii 1374

Papa - Gregori XI - curia & Po -
1370-1378

Corina a Laura in la glesia de Carite
Clara, a Frangi's, et Rillius Sant - in
6 d Julii 1327 - 7a caud

Laura - fille d'Andrius & Thomas, es -
pura d'Henri de Sade - Nov 6 Julii 1348

Bracci - 1313-1375.

Cor A de la regina Joana d'Napoli
Oute de 1348
La return a certato (prop Firenze)

In Petrarca, as in nearly all of Mestres's dramas and poems, the manuscripts consist of an assortment of sheets of varying sizes, some of which have fragments of other works on the reverse. The manuscripts appear to concur with the published poem although Mestres's small and untidy handwriting is sometimes virtually illegible.

Music and Drama

The Italian Renaissance had a profound effect on the nineteenth-century imagination, and Petrarca³⁷ forms part of the rich tradition of works inspired by its great literature and art to emerge in

37. Petrarch's life has been very well documented, largely due to the thousands of letters that he wrote during his lifetime. He was born on 20 July 1304 in Vico dell' Orto, Arezzo, the son of Pietro di Parenzo and Eletta Canigiani. Following early training as a lawyer at the universities of Montpellier (from 1316) and Bologna (from 1320) Petrarch returned to Avignon in 1326 on hearing the news of his father's death. Petrarch's disgust with contemporary legal practice made it impossible for him to continue in his work and, scorning the medical profession, he became a cleric, the only other profession left open to him. In 1335 he was appointed to a canonry in the Cathedral of Lombez.

Petrarch's own writings reveal the beginnings of his infatuation with Laura. In a note on the flyleaf of his Canzionere (from which Mestres's quote from sonnet LXXIV derives) he claimed that, 'Laura, illustrious for her own virtues and long celebrated in my poems first appeared to my eyes in my early manhood in the Church of St Clare in Avignon, in the 1327th year of our Lord, on 6 April, at the early morning service' [cited in Mann, 1984, 57]. (Laura has never been identified, but according to the sixteenth-century poet Maurice Scève she was Laura de Sade, a distant relative of the infamous Marquis.) Although Petrarch's love for Laura was not returned, it continued even after her death, inspiring some of his greatest prose poems in Italian and Latin. His Canzionere -- some twenty sonnets and 'canzoni' in Italian -- give a precise chronological account of his infatuation with Laura from 1327 to 1358, ten years after she succumbed to the Black Death (19 May 1348).

Spain.³⁸ Nearly twenty years before Granados composed Petrarca, Petrarch's visions of Laura, as recounted in his 'Triumph of Death', formed the inspiration for Pedrell's symphony I Trionfi (1880). 1908 saw the completion of two symphonic poems inspired by the other great literary figure of the Italian Renaissance -- Granados's Dante and Conrado del Campo's La divina comedia. For most Catalans, however, the Renaissance was particularly significant because it presaged Catalonia's own cultural rebirth: the 'Renaixença'. Indeed, it could be argued that Petrarch's eventual reunion with Laura in Paradise (in scene 5), although a dream, symbolises the reawakening of Catalan intellectual and artistic endeavour -- an effect which would surely have been totally destroyed by the addition of Mestres's final scene (unset by Granados) in which his dead body is discovered by his friend Boccaccio.

In his dramatic poem, Mestres portrays Petrarch convincingly as an ageing cynic. But Granados's music imbues him with a heroic quality in scenes 1 to 4 which makes him a far more cogent symbol of Catalan artistic renewal. Indeed, Granados's essentially Romantic conception of Petrarch is epitomised by his sketch on p. 18 of the autograph score [Plate 20] of a cleric holding a Cross. Typically,

38. The four-act Petrarque (Marseilles, 19 April 1873) by Duprat was the first opera based on the character of Petrarch. Franz von Suppé's (1819-95) three-act Boccaccio (Vienna, 1 February 1879) received its Spanish première in Madrid on 12 December 1882 in a Spanish translation by L. M. de Larra. A more likely precursor, however, was the one-act 'entremes comich-lírich' Laura by Narcís Capmany i Pahissa with music by Nicolau Manent was performed at the Teatre Español in Barcelona on 18 April 1885.

Petrarca contains little dramatic action, but is rather a series of individual cameos united by the theme of Petrarch's obsessive love for Laura. Petrarca is cast in five scenes of which 4 to 5 are continuous, although Petrarch appears only in scenes 1, 4 and 5 [see Ex. 5.6]. Dramatically speaking, the middle scenes (2 and 3) offer a breezy relief between the high-flown soliloquies of Petrarch and Boccaccio in scenes 1 and 4. Scene 2 is a lyrical scherzando which has little in common with the music in the other scenes. Scenes 1, 3, 4 and 5 are dominated by continuous recitative which is relieved in scenes 1, 3 and 4 by short self-contained song sections of an intensely lyrical nature. Petrarca does not contain the kind of expansive chorus which was favoured by the conservative Liceu audiences, and this is undoubtedly one of the main reasons why it was never accepted for production. Granados does, however, exploit an ensemble of female voices (heard off-stage in scene 1 and featured on-stage in scenes 2 and 3) to great expressive effect.

As a whole, Petrarca does not possess any obvious large-scale tonal organisation. The orchestration in its first four scenes continues the expansive style developed in the symphonic poem La nit del mort, which was first heard in Paris in 1898. It is heavily scored. As well as three harps, the score calls for four flutes (although only three are listed at the start of the score) and a large brass section. Here, the influence of French orchestration is apparent in Granados's combination of two cornets with two trumpets (a technique adopted in all his Catalan Theatre Works). On the first page of his autograph score, Granados specifies the exact

Ex. 5.6 Musical and Dramatic Structure of Petrarca

The action takes place in the study of Petrarch's villa at Arquà, near Padua in the evening of 18 July 1374. The music is continuous throughout and there is no spoken dialogue.

Prelude

Scene 1: PETRARCA, NOYAS (Choir)

Scene 2: MARIETA, NOYAS

Scene 3: BOCACCI, MARIETA, NOYAS

Scene 4: BOCACCI, PETRARCA (includes Boccaccio's song 'En aquet món
no hi há altra lley')

Scene 5: PETRARCA, LAURA (includes Petrarch's song 'Angels,
arcàngels i ànimas ditxosas')

numbers of string players he requires: 16 first violins, 14 or 16 second violins, 8 violas, 8 cellos and 10 basses.

The Prelude is based on three themes which recur in all but the second scene. From these, fragments are developed by being worked into the symphonic and recitative texture, both separately and in combination. In view of Granados's fondness for associative or programmatic ideas, I have attributed symbolic associations to the themes on the basis of my analysis of the music and drama. These can be seen in Ex. 5.7. The Prelude begins with a statement of the dramatic descending 'Death' theme (D) which symbolises Laura's death from the plague in 1348, a fact constantly alluded to by Petrarch [Ex. 5.7a]. It might also be considered as a premonition of Petrarch's own death at the end of the drama. The 'Hero' theme (H) symbolises Petrarch himself and dominates the Prelude [Ex. 5.7b]. It is based on the combination of the three-note motif 'x' with a series of sharply rising figures based on the arpeggiated motif 'y'. Its fivefold recurrence in the Prelude in different transformations exemplifies Granados's fondness for the Lisztian technique of thematic metamorphosis [Ex. 5.7b-e]. In Granados's case, the process of transformation is gradual, successive restatements of the theme being subtly varied by selective rhythmic diminution and melodic augmentation. In addition, each restatement contains features which are derived from the statement which precedes it. The first and second statements (b and c) both begin in the same way with motif 'x'. However, the third bar of c (b. 33) adapts the arpeggiated figure 'y' from the preceding bar whilst retaining the same overall melodic contours. The second restatement of the 'Hero' theme (d) occurs in two halves. It begins with a strident rising fifth figure which replaces motif 'x', and in bar 39 motif 'y' is now heard in an

augmented form. At bar 40 bars 38 and 39 are repeated an octave higher, but the rhythm is quickened by the addition of the initial semiquaver a' which replaces the previous quaver. The descending leap from c''' to the pivotal d sharp'' in bar 42 can be seen as an augmentation of motion inherent in bars 6 and 34 of its earlier statements (b and c). Whereas the first three statements of the 'Hero' theme occur in close proximity to each other, the fourth (and final) statement (e; bars 133-7) occurs after a developmental section based on motifs 'x' and 'y' and is clearly an amalgam of the previous statements. The opening bar is derived from the previous rising-fifth figure heard in bar 38 together with the semiquaver syncopation from bar 40 [Ex. 5.7d]. In bar 135 the descending phrase g'' - a' (related to the culminating bars 6, 34 and 42) introduces a surprise element which contradicts the contours established in previous statements, although the rising movement is regained in bars 136-7. A rhythmic augmentation of 'y' forms the basis of the rising phrase in bar 136-7 which leads to e flat''' — the enharmonic equivalent of the previous d sharp''.

The 'Love' theme (L), which occurs in the slow central section, is comprised of two main ideas which recur together and individually in the opera, symbolising Petrarch's memory of and love for Laura [Ex. 5.8 a and b]. The simplicity of the love themes contradicts the linear complexity of the 'Hero' theme. 'L'1 [Ex. 5.8a] consists of a three-bar descending modal scale. 'L'2 [Ex. 5.8b] is a two-bar motif based on an open fifth and major third which revolves around a''.

Scene 1 is dominated entirely by Petrarch's lengthy soliloquy which is written in alternate lines of 11 and 7 syllables.

Bemoaning the corrupt state of the Papacy and the turbulence of

Ex.5.7 Themes in Petrarca

Death motif
Allegro appassionato
8^{va}

a) 

Transformations of Hero theme

b) 

first statement

c) 

second statement

d) 

third statement

e) 

fourth statement

Ex.5.8 Love themes

'L'1
Andante

a) 

'L'2
100-1

b) 

contemporary Italy, Petrarch is completely disillusioned with internal wars in his beloved country and questions the validity of his life's work. These sentiments derive from a letter to Francesco Bruni written by Petrarch in June 1372 (the month before he died). Yet this almost overwhelming sense of despair is contradicted by the arresting opening of scene 1 in which Granados cleverly exploits Petrarch's bass voice against an accompaniment of agitated tremolando strings [Ex. 5.9]. Although the string parts enter in close imitation the whole ensemble is less contrapuntal than it first appears and is more harmonically conceived. Granados varies the string texture by dividing the strings in different ways. Most of the time the violins and viola form an ensemble supported by pizzicato cellos and basses. However, at bar 5 the cello is added to the upper strings, and from bar 11 the descending arpeggios on the first violin are supported by tremolando string chords.

The strongly-marked, rhythmic character of his arioso creates a sense of defiance which is absent from Mestres's altogether more morose character. Even so, something of Petrarca's cynicism gradually emerges in the music. At bar 11 the bitter derision in his words 'Deixa als homes com són, deixa que's corqui la terra que'ls sustenta' ['Leave men as they are, let the earth which sustains them rot'] is conveyed by the plummeting phrase in the first violin over an astringent diminished seventh chord in the horns, second violins and violas, punctuated by the low brass. For Granados, in his dramatic mode, the diminished seventh chord often functioned less as a modulatory device than as a means of extra-harmonic colour (as here, in Ex. 5.9).

An analytical reduction of the opening of Petrarch's soliloquy

Ex. 5.9 Petrarca 1 1-13

Allegro Moderato

1 Clar. in Bb

Horn in F 1+2

Horn in F 3+4

Petrarca
Per que'tfa ti - gasuntopnesen-ca-re? Re-po-sa plo-na ne-va! No - ble yfi-

Violin 1

Violin 2

Viola

Cello
pizz.

Double Bass
pizz.

1 Clar. Bb

Horn F1+2

Horn F3+4

Petrarca
del cor-cell re-cullias al-as yes - fre-na ta ca-rre ra!

Violin 1

Violin 2

Viola

Cello

Double Bass

1 Clar. Bb

Horn F1+2

Horn F3+4

Petrarca

Dei-xa als ho-mes con son,

Violin 1

Violin 2

Viola

Cello

Double Bass

1 Clar. Bb

Horn F1+2

Horn F3+4

Petrarca

dei - xa que'ls cor-qui la te-rra qu'els us - ten - ta,

Violin 1

Violin 2

Viola

Cello

Double Bass

[Ex. 5.10] shows how the recitative-like vocal line is constructed from the juxtaposition of short irregular phrases, with lyrical interpolations from the string ensemble in bars 7-9, 13-16 and 18. The vocal line (and the quasi-contrapuntal first violins) is strongly directional, appearing to continually strive by stepwise movement and by leaps towards e' and later e flat', as shown by the arrows. The descending violin phrases at bars 8 and 14-15 seem to form a logical consequent of the aspiring vocal phrases in bars 1-6 and 9-12.

The second half of the opening [bars 16-25] introduces a subsidiary theme derived from the second 'Love' theme which is heard (in scene 1 only) in a fourth- and fifth-based version, perhaps symbolising the constant presence of Laura in Petrarch's thoughts. It is stated in bars 16-18 and 20-22, being gradually incorporated into the vocal part. Bars 16-18 and 22-25 are, respectively, short and long versions of the same phrase, constructed from virtually the same harmonic progression. Whereas the first phrase leads to an unexpected transition section in E flat minor, the second augmented phrase confirms the tonality of C minor. The whole exemplifies Granados's habit of reiterating compact harmonic formulae rather than attempting long-breathed modulatory sequences such as occur in the compositions of his last compositional period (cf. Liliana).

Bars 1-25 show how Granados preferred to stay within the confines of one or more defining tonal areas but with frequent allusions to other keys. Although C major (the key in which the Prelude concludes) is suggested by the G dominant seventh and e naturals in bar 1, C minor is established at bar 9 via a fleeting transition to A minor in the second half of bar 3 and G major in bar 5. Bar 4

Ex.5.10 Melodic/harmonic skeleton of Petrarca, I, 1-28

Allegro moderato

Petrarca

Measures 1-5 of the musical score. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). Measure 1 starts with a piano (p) dynamic. Measures 2 and 3 contain triplets. Measure 4 has a fermata over the first two notes. Measure 5 ends with a quarter rest.

Measures 6-10. Measure 6 has a B-flat. Measures 7-10 contain triplets. Measure 10 has a fermata over the first two notes. Measure 11 is a whole rest.

10

Measures 11-15. Measure 11 has a B-flat. Measure 12 has a fermata over the first two notes. Measure 13 has a triplet. Measure 14 has a B-flat. Measure 15 has a fermata over the first two notes. Measure 16 is a whole rest.

15

Measures 16-20. Measure 16 has a B-flat. Measure 17 has a triplet. Measure 18 has a B-flat. Measure 19 has a B-flat. Measure 20 has a B-flat. Measure 21 is a whole rest.

Orch. 3

Measures 21-25. Measure 21 has a B-flat. Measure 22 has a B-flat. Measure 23 has a B-flat. Measure 24 has a B-flat. Measure 25 has a B-flat. Measure 26 is a whole rest.

25

Measures 26-28. Measure 26 has a B-flat. Measure 27 has a B-flat. Measure 28 has a B-flat. Measure 29 is a whole rest.

contains a curious chromatic progression in which the g sharp and b in the vocal line form dissonant auxiliaries to, respectively, chords of a French and Neapolitan sixth in G. C minor returns in bars 16-25, interspersed with E flat minor (approached via chord V) from bar 19 and E flat major at bar 24.

This short, tonally ambivalent, section presents great interpretative difficulties, not least because of Granados's Verdian tendency to maintain the bass voice in the upper reaches of its register for long periods. Similarly, in bar 1, the juxtaposition of the syncopated vocal passage with the string triplets would be difficult to execute effectively, as would the more elaborate quasi-contrapuntal string passages from bar 16 [c.f. Ex. 5.9]. It is possible that these practical considerations had some influence on the decision of the Gran Teatre del Liceu not to stage Petrarca.

Petrarch's ruminations are interrupted by the evening prayers of Marietta's friends, and the short first scene is concluded with a sequence in which a girl's choir is heard off-stage chanting the words of the Angelus [Ex. 5.11]. This entire 84-bar sequence, in which the voices are interspersed with an ensemble of violins and violas over a bare fifth (E to B) in the cellos and basses, functions as a breathing-space between the intensely passionate opening scene and the scherzo-like scene which follows. Yet it is dramatically significant because, for the first time, we become aware of the intensity of Petrarch's feeling for the long-dead Laura. The juxtaposition of the series of parallel chords in the voices and strings with the drone bass exudes an almost cloying sweetness. In an outburst of feeling, intensified by the chant-like melody, Petrarch addresses her effigy as though it were the living Laura. The significance of his confession 'I love you' is

Ex.5.11 Petrarca 'Anclus' 171-178

Bell

Hoya 1

Hoya 2

Hoya 3

Petrarca

per po - der dir te et - er - na - ment "t'es - ti - no

appassionato
obrint la veu

Violin 1

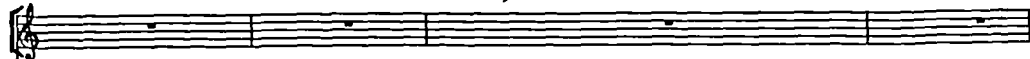
Violin 2

Viola

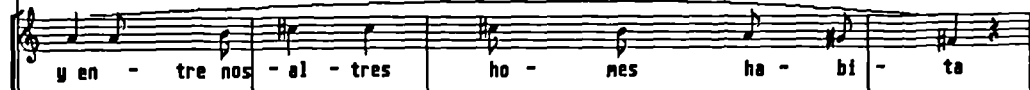
Cello

Double Bass

Bell



Noya 1



Noya 2



Noya 3



Petrarca



Violin 1



Violin 2



Viola



Cello



Double Bass



heightened in bar 174 by the crushing semitonal clash between his g sharp and the sustained a in the viola, a recurrent feature in the Catalan Theatre Works (cf. Ch. 4 (ii) Ex. 4.5]. At this point Granados's direction that the passage be sung 'passionately, opening the voice' exemplifies his tendency to become enveloped in the moods and emotions of his characters as he composed, empathizing with their every thought and action and creating his music accordingly.

By today's standards, the conversation between Marietta and her friends which dominates scene 2 seems excessively sentimental. Yet it fulfils an important dramatic function by providing more information about Petrarch and Laura. Even so, Mestres's methods are hardly sophisticated -- the only role of Marietta's companions seems to be to prime her with questions which allow her to describe Petrarch's devotion to Laura in greater detail. As she explains: 'Some evenings we have heard him from outside, playing his lute, and here, at her feet, he sings such beautiful songs that you feel like crying.' Mestres does not specify how many girls accompany Marietta, but simply lists them in the text as First Girl, Second Girl and Girls. Theoretically, the drama could be enacted with only two, but Granados, possibly thinking of the visual as well as musical perspective, requires six girls altogether: Marietta, the First and Second Girls, and the three-voice ensemble which first occurred in the 'Angelus' at the end of scene 1. Granados captures their frolicsome behavior in a lightly-scored scherzo of 253 bars which is sustained by almost continuous semiquaver movement in the violins and upper wind [Ex. 5.12]. The delicate figures on flute and oboe (particularly the rapid trill-like figures in the flutes in bars 68-69) add a vaguely oriental touch, then very much in vogue,

Ex. 5.12 Petrarca II 65-70

Flute *pp*

Oboe *pp*

Clar. in A

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Voya 1
sap u s'a-con se-llin ab ell En-pe-ra-dors y Reys y

Violin 1

Violin 2

Viola

Cello *pizz.* *arco*

Double Bass *pizz.*

g^{ua}

Detailed description: This is a page of a musical score for a symphony orchestra and a vocal soloist. The score is titled 'Ex. 5.12 Petrarca II 65-70'. It features ten staves for instruments and one for a vocal line. The instruments listed are Flute, Oboe, Clarinet in A, 2 Bassoons, Horn in F 1+2, Horn in F 3+4, Violin 1, Violin 2, Viola, Cello, and Double Bass. The vocal line is for a 'Voya 1' (Soprano) and includes the lyrics: 'sap u s'a-con se-llin ab ell En-pe-ra-dors y Reys y'. The score includes various performance markings such as *pp* (pianissimo), *pizz.* (pizzicato), *arco* (arco), and *g^{ua}* (grace notes). The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The vocal line is in a higher register than the other instruments, and the lyrics are written below the notes.

which was possibly influenced by the music of Saint-Saëns or Bizet. The vocal arioso, which consists largely of repeated notes and arpeggiated figures, has a purely utilitarian function that complements the overall texture but is of little melodic interest. It was almost certainly added at a later stage, after the instrumental parts had been conceived. In general, Granados's most striking melodies occur within the context of 'closed' numbers rather than in the more developmental material which makes up most of his Catalan operas.

In scene three, Mestres introduces Boccaccio, a jocular fellow who would have been well-known to contemporary readers as the author of the rollicking Decameron. His words are replete with Latin oaths which emphasise his eccentric but learned character. Boccaccio's cheerful optimism contrasts dramatically with Petrarch's gloom, and his jesting with Marietta and her friends forms the basis of this scene. By making Boccaccio a witness to Petrarch's final hours at Arqua, Mestres departed into pure fantasy. The reality was that Petrarch and Boccaccio met for the last time in Padua in 1368, and Boccaccio was actually in his native Certaldo when he received news of Petrarch's death.

The third scene opens with a recapitulation of the first 20 bars of the Prelude which is slightly revised to accommodate Boccaccio's dramatic arioso, interspersed with the busy comments of the adoring girls. Throughout, fragments of the 'Hero' theme and the 'Death' theme are worked almost continuously into the orchestral texture. But, as well as serving as a vehicle for symphonic development, they also remind us of the brooding Petrarch, presaging his arrival in scene 4. Scene 3 culminates with one of the opera's two 'closed' numbers -- a two-verse strophic song which could be compared in

spirit to the 'popular' songs in Picarol and Gaziel. Mestres was fond of making his characters sing, and here Boccaccio's lute is simulated by pizzicato strings, supported by sustained chords in the bassoons and clarinets [Ex. 5.13]. The song's light-hearted introduction in C major is immediately countered by the shift to the minor mode with the entrance of Boccaccio, imparting a mood of seriousness which reinforces the song's simple message -- that all learning and wisdom are inferior to the power of love; the overall message of the opera and a commentary of Petrarch's own infatuation, it foreshadows his joyous reunion with Laura in his dream at the end of the opera.

Scene 4 sees the return of Petrarch, but is dominated by Boccaccio's lengthy, and somewhat morose, reflections on the subject of the plague (which remind Petrarch of Laura's death). One of the most compelling moments comes with his vivid description of death personified in the popular image of a grim reaper 'reaping without pity' [Ex. 5.14]. The shrill solo trumpet sounding the 'Death' motif from bar 430 underlines the grim irony of Boccaccio's syllabic declamation. The tritone leap to 'sens' [without] at bar 431-2 illustrates Granados's penchant for word-painting, as does the repetition of the two-note figure in bars 432-34 (also appropriately derived from the 'Death' theme) which depicts the merciless swinging of Death's scythe. A second statement of the theme at bar 434-5 in strings and high woodwind is preceded by the repetition of a series of chromatically ascending one-bar units (derived from bar 430) which are passed to and fro an octave apart against a series of ascending scalar motifs in the violas and cellos. The rising pattern of the melodic motifs is juxtaposed with the semitonal rising bass line which moves by step from B flat to d from bar 430.

Ex.5.13 Petrarca III 186-9

2 Clar. in A

Bassoon

Bocconi
non no hi ha al tra ley, ni tri leu nai, lou cell ni Rey, ni Pa-re

Violin 1

Violin 2

Viola

Cello

Double Bass

The musical score consists of eight staves. The vocal line (Bocconi) is in the third staff, with lyrics in Italian. The instrumental parts include two Clarinets in A (top staff), Bassoon (second staff), Violin 1 (fifth staff), Violin 2 (sixth staff), Viola (seventh staff), Cello (eighth staff), and Double Bass (bottom staff). The score is written in a common time signature and features a variety of rhythmic patterns and dynamics.

Ex. 5.14 Petrarcha iv 430-35

Flute

Oboe

Clar. in A

Bass Clar. 8b

3 Bassoons

Horn in F 1+2

Horn in F 3+4
Horn 4

Trumpet in F
(Solo)

2 Cornets in Bb

2 Trombones

Tuba

Timpani

Boccali
di a! se - ga - va sens pie - tat.

Violin 1

Violin 2

Viola

Cello

Double Bass

The musical score is for Petrarcha iv 430-35. It features a vocal line with lyrics: "di a! se - ga - va sens pie - tat." The score includes parts for Flute, Oboe, Clarinet in A, Bass Clarinet in Bb, 3 Bassoons, Horn in F 1+2, Horn in F 3+4 (Horn 4), Trumpet in F (Solo), 2 Cornets in Bb, 2 Trombones, Tuba, Timpani, Boccali, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is in 4/4 time and includes various musical notations such as rests, notes, and dynamics.

Flute

Oboe

Clar. in A

Bass Clar. Bb

3 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet in F

2 Cornets Bb

2 Trombones

Tuba

Timpani

Bocconi
sens ple-tati A - lio'e - ra jo - ven - tut!

Violin 1

Violin 2

Viola

Cello

Double Bass

Granados's repetition of bar 433 a semitone and tone higher in, successively, bar 433 and 434 exemplifies one of his favourite compositional practices, especially in the more developmental sections of his music. Boccaccio is one of Granados's most taxing operatic roles and his reverie concludes with a brilliant climax in which Granados requires the singer to make a series of entries on e flat' (in bar 500) and f' (in bar 502). In this section (which is based on his song from scene 3, 'En aquest món no hi há altra lley'; Ex. 5.15), the theme resounds fanfare-like in the trumpet underneath the shrill sound of the trilling flutes. The hocket-like accompaniment in the original song is broadened here into a series of rhythmic triplets in the lower strings set against a sweeping two-bar phrase in the violins, oboes and clarinets. The whole is punctuated by a series of syncopated chords on trombones and woodwind.

In the final scene³⁹ Petrarch's apparent reunion with Laura is merely illusory. According to Mestres: 'The events in this scene involve not the real Petrarch, who is actually dreaming it, but Petrarch as he sees himself in his dream'. The music of the scene comes as a complete contrast to the portentous tone established in the Prelude, yet it contains some of Granados's most imaginative orchestral effects. Its sparse scoring contradicts the accepted view of Granados as a composer of lushly Romantic music, and much of the vocal material is accompanied by only one or two solo instruments. As the stage grows dark, a long passage based on

39. In his adaptation of Mestres's text, Granados omits a substantial section from the conclusion of scene 4 in which Boccaccio asks Petrarch to make a decision about the professorship offered by the University of Florence.

Ex. 5.15 Petrarca iv 498-504

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc/Flute**: Treble clef, starting with a *tr* (trill) and *fff* dynamic.
- 2 Oboes**: Treble clef, starting with a *tr* and *ff* dynamic.
- Cor Anglais**: Treble clef, starting with a *tr* and *ff* dynamic.
- 2 Clar. in A**: Treble clef, starting with a *tr* and *ff* dynamic.
- Clar. 3 in Bb**: Treble clef, playing a rhythmic pattern of eighth notes.
- 3 Bassoons**: Bass clef, playing a rhythmic pattern of eighth notes.
- Horn in F 1+2**: Bass clef, playing a rhythmic pattern of eighth notes.
- Trumpet in F**: Treble clef, playing a rhythmic pattern of eighth notes.
- 2 Cornets in Bb**: Treble clef, playing a rhythmic pattern of eighth notes.
- 2 Trombones**: Bass clef, playing a rhythmic pattern of eighth notes.
- Tromb. 3/Tuba**: Bass clef, playing a rhythmic pattern of eighth notes.
- Boccali**: Bass clef, with lyrics: *-pre sa es - ti - na - van u no - ri - an*
- Violin 1**: Treble clef, playing sixteenth-note patterns with *6* (sixteenth-note groups) and *fff* dynamic.
- Violin 2**: Treble clef, playing sixteenth-note patterns with *6* and *fff* dynamic.
- Viola**: Bass clef, playing eighth-note patterns with *3* (triplets).
- Cello**: Bass clef, playing eighth-note patterns with *3*.
- Double Bass**: Bass clef, playing eighth-note patterns with *3*.

Picc/Flute

2 Oboes

Cor Anglais

2 Clar. in A

Clar. 3 in Bb

3 Bassoons

Horn in F 1+2

Trumpet in F

2 Cornets in Bb

2 Trombones

Tromb. 3/Tuba

Boccali

Violin 1

Violin 2

Viola

Cello

Double Bass

tot be - ne - hint in pes-

Petrarch's song 'Ángels, arcángels i ánimas ditzosas' (for cellos and basses alternating with the bass clarinet) forms a continuous link with the final scene. The theme of his song is heard again on solo violin supported by an ensemble of four flutes and harp [Ex. 5.16], creating a haunting effect that is purely Granados's own, exemplifying his tendency to disregard convention in the interest of creating the required sound.

Another strikingly-scored section comes as Petrarch becomes aware of Laura's physical appearance. At first Petrarch is unable to accept her presence as real and the first and second violins an octave apart form a sinuous counterpoint to his vocal line as he attempts to come to terms with his experience [Ex. 5.17]. The tritones between the violin and voice in bars 715-16 add to the almost supernatural character of the revelation. Petrarch's tortured vocal line creates a sense of near delirium as it inches, almost painfully, up to a high e sharp' in bar 720 [of Ex. 5.17], supported only by low basses and horn chords. Concluded with an ethereal solo violin near the top of its range, the whole passage creates an effect of striking modernity which would hardly have impressed the conservative Liceu directors. Laura's presence in this section is clearly important in terms of the apparent 'lieto fine', but the part lacks the intensity of Granados's heroines such as Gaziel or Liliana. Although daring for its time and place, the sparse orchestration in scene 5 of Petrarca is essentially a continuation of a stylistic trait apparent as early as the incidental music to Miel de la Alcarria, Granados's first major orchestral work. Indeed, one of the chief criticisms of his first

Ex. 5.16 Petrarcha 645-52

rall. Tempo andante, ma non troppo

4 Flutes

2 Clar. in A

Bass Clar. in Bb

2 Bassoons

Harp

Solo Violin

Cello

Double Bass

4 Flutes

2 Clar. in A

Bass Clar. Bb

2 Bassoons

Harp

Solo Violin

Cello

Double Bass

Ex.5.17 Petrarca 711-24

Flute

Horn in F 1+2

Petrarca
pp no't vuy creu - re et veig y't sen to, y'a nos sen - tits no

Violin 1
pp *8va*

Violin 2
pp

Double Bass

Flute
pp

Horn in F 1+2
mp

Petrarca
 pot par - la la mor - ta; no etsmes que u - na fic - cio som ni dol ci - sim

Violin 1

Violin 2

Double Bass
mp

Flute

Horn in F 1+2

Petrarca
 qu'enmas nitsllargas n'ha enga - yat cent vol - tas,

Violin 1
pp *8va* poco cresc.

Violin 2

Double Bass

opera María del Carmen was that its orchestration was too thin.

The sparse beginnings of the scene lead into a more substantially-scored section which conveys the change from earthly life to Paradise, here represented as a 'fantastic garden illuminated by a mysterious light.' Laura describes Paradise to Petrarch in a languorous soliloquy which culminates with a fortissimo restatement of the second 'Love' theme as she proclaims that: 'This is the eternity, the reward which God gives to Love, his best work.' The opera's grand climax is held back until the closing bars [Ex. 5.18]. As the lovers passionately embrace, Laura exclaims: 'I am yours to cherish and adore. Cherish and adore me!' At this point the voices of Laura and Petrarch are heard together for the first time. The characteristic arched phrases of the soprano's melodic line are supported by tremolo strings and fortissimo brass chords, expressing brilliantly the poignant intensity of the moment and Granados wrote on the page that the lovers 'embrace in a paroxysm of passion' ('abrassantse en el paroxisme de la passió'). Yet as Petrarch kisses Laura, her vision, whether imagined or real, vanishes. This dramatic moment is thrown into dramatic relief by the suddenness with which the soaring phrase on the first violins and high wind is ended at bar 897, and the piquant half diminished horn chord supported by a resounding timpani roll which follows. The moment is further intensified by a dramatic pause as the rolling timpani die away. The music resumes in bar 899 with a dour passage for bass trombone which constitutes the final three bars of the manuscript [Ex. 5.18].

The incomplete state of Granados's autograph score poses the tantalizing question of how the work was originally concluded. Although it seems likely that only a few bars are missing from this

Ex. 5.18 Petrarca 894-901

Picc./Flute

2 Oboes

2 Clar. in A

Bass Clar. in A

3 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet in F

2 Trombones

Tromb. 3/Tuba

Timpani

Laura

Petrarca

Violin 1

Violin 2

Viola

Cello

Double Bass

mar - ne e - ter - na - ment es - ti - non! pots go - sar y a - do - rar a - do - ra y

Oh! Lau - ra! Oh! Lau - ra!

The musical score is arranged in 18 staves. The top five staves are for woodwinds: Piccolo/Flute, two Oboes, two Clarinets in A, Bass Clarinet in A, and three Bassoons. The next five staves are for brass: two Horns in F (1+2 and 3+4), Trumpet in F, two Trombones, and Trombone 3/Tuba. The sixth staff is for Timpani. The seventh and eighth staves are for the vocalists, Laura and Petrarca, with lyrics in Catalan. The bottom seven staves are for strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score includes various musical notations such as triplets, slurs, and dynamic markings like *ff*.

Picc/Flute

2 Oboes

2 Clar. in A

Bass Clar. in A

3 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet in F

2 Trombones

Tromb. 3/Tuba

Timpani

Laura
go-sa

Petrarca

Violin 1

Violin 2

Viola

Cello

Double Bass

scene, it is not known whether Granados set Mestres's final scene (in which Boccaccio discovers Petrarch's dead body the next morning) [see Appendix A]. To have concluded the opera in scene 5 with Laura's disappearance would have created the problem of how to resolve the opera satisfactorily with the lone Petrarch left hovering uneasily in mid-stage. It is possible that the pause in bar 898 was intended to allow Petrarch time to return to his desk (in a stage blackout -- the only effective way of curtailing Laura's vision). The opera probably concluded as he lay slumped on his desk, apparently sleeping. On the other hand, the existence of a final scene with Boccaccio and the chorus of girls cannot be ruled out. For the moment, the question of exactly how Granados's first Catalan opera concluded must be left open.

In a staged performance of Petrarca the simulation of a lush garden and of Laura's wraith-like appearance and disappearance would create particular problems for the producer but are clearly essential in terms of the opera's visual conception. On the whole, although the opera possesses little interactive on-stage action, Granados's portrayal of Petrarch and Boccaccio is sensitive and sustained and the score contains some of his most creative music. For this reason Petrarca would prove effective even in a semi-staged or concert performance.

Follet (1901-2)

Introduction

Follet is the longest, and in my opinion the greatest, of Granados's twelve completed works for the theatre. Based on a Breton folktale⁴⁰, it is also his most intensely folkloric work, and as such can be considered a counterpart to Morera's Bruniselda (1903). All its tunes are infused with the spirit of Catalan folksong and the score contains at least one authentic folksong from the region, although this has still to be identified. According to the critic of La Vanguardia [7 April 1903, 3] the Prelude to Act 3 was based on a 'popular song' ['cancion popular'] but it is not named. Other evidence of the opera's folksong base is contained in the report in La Esquella de la Torratxa [10 April 1903, 233] which refers to Granados's 'appropriation' of a 'large number of popular melodies' ['gran numero de melodias populars'] but the anonymous author [N.N.N.] fails to list them.

40. Two other operas have been based on Breton folk tales: Meyerbeer's Dinorah (1859) and Lalo's Le roi d'Ys (1888). On the other hand, Il trovatore (1851-2) and Die Meistersinger von Nürnberg (1862-7) are perhaps the best-known of numerous troubadour operas. Also based on a Breton legend is Henora (c.1882) -- a dramatic legend for voices, chorus and orchestra by the Catalan composer Antonio Nicolau (1858-1933). Follet's tragic ending, in which the hero and his principal antagonist plunges over a cliff, is also reminiscent of Tosca (1901).

Manuscripts and Composition

When Granados composed Follet he was subject to the pressures of running his newly-founded music school and his hectic performing schedule. With only a limited amount of composing time available to him, it occupied Granados for nearly two years. Fortunately, as a result of the keen interest shown in the opera at the time, it is possible to reconstruct its compositional history from the moment Mestres conceived the libretto in July 1901 [see Ex. 5.18bis].⁴¹

In the preface to the published edition of the drama [see Plate 33], Mestres related how its composition came about. One of the few accounts of Granados's actual collaboration with Mestres, it also offers a revealing insight into the composer's and librettist's idealised, hyper-Romantic conception of their drama [1903, 5]:

One Summer evening, at that twilight hour, when the melting copper horizon seems to vibrate with the piercing screams of swallows, Granados appeared in the garden, his eyes shining with fever -- with creative fever. 'I want you -- he exclaimed, hardly pausing for breath, 'to write me a book for an opera, a lyric drama -- how should I describe it? -- with few characters and hardly any action; an idyll... a duo...all passion, all nature!' I do not know why, but as he spoke I remembered a Breton legend which I had read many years earlier, and I recounted it to him as I remembered it. 'That's exactly what I want!', he replied enthusiastically, 'I can see the finished book already!' And I wrote it the following day, just as I had sketched it that evening. This is the story of the work, which is neither poem nor drama, original or copy, but if it has any merit at all, it has served as a pretext for Granados

41. Although the location of Mestres's original manuscript is unknown, July is given as the date of scenes 2 and 3 of Act 2 which were published in Lo Publicad [28 August 1901, n.p.].

Ex. 5.18bis The Chronology of 'Follet'

1901

- July Mestres writes his drama and Granados begins composing Follet.
- August La Música Ilustrada [No. 56 (August 1901), 118 reports that Granados has begun to compose Follet.
- Lo Publicad [28 August 1901, n.p.] published scenes 2 and 3 of Act 2 of drama.
- October Catalunya Artística [17 October 1901, 522] reports that Granados is composing Follet and suggests that the opera will be performed in Spring 1902.
- November La Vanguardia [11 November 1901, n.p.] claims that Follet is finished and includes a brief résumé of the plot, claiming that 'nothing could be more Romantic or simple'.
- Conclusions of Acts 1 and 2 (vocal score) in New York Pierpont Morgan Library dated 11 and 6 November 1901.
- La Vanguardia [November 1901, n.p.] reports that Granados performs fragments of Follet at the Sala Sanchez Ferrer in Valencia.

1902

- Spring-
Summer Granados works sporadically on revising piano-vocal scores and/or orchestration ideas for Acts 1 and 2.
- August Begins piano-vocal score of Act 3 on 4 August 1902 whilst at the resort of Cau Saborit.
- September Finishes piano-vocal score of Act 3 on 5 September.
- October Finishes orchestration of Prelude to Act 3 on 11 October and probably the remainder of Act 3 in October or early November.

1903

- January-
February Granados completes the opera and plays through the score in a private audition in Mestres's home which is reported by La Vanguardia on 12 April.
- March Mestres's drama is published in Barcelona by his usual publisher Salvat y Cía and is widely reviewed in the press [Plate 33].
- 4 April Première of Follet in private concert performance at the Gran Teatre del Liceu in Barcelona.
- Reviews of the performance appear in all the major daily papers and cultural reviews from 5 April. Pel & Ploma [4 (1903), 148-51] publishes the whole of Act 2.

to compose some of his most beautiful music'.⁴²

Granados launched himself enthusiastically into the composition of his new work and reports of its progress soon began to appear in the Catalan press. The monthly musical journal La Música Ilustrada reported in August [No. 56 (August 1901, 118)] that 'Maestro Granados has begun to compose Follet', and in the same month Lo Publicad published scenes 2 and 3 from Act 2.⁴³ In an article headed 'Notable people of Catalonia', the October edition of Catalunya Artística (which featured a portrait of Granados on its cover) reported [17 October 1901, 522] that 'Granados is currently writing his Catalan opera Follet...which should be heard in the coming Spring'.⁴⁴ The facing page included an autograph fragment of the piano-vocal score

42. 'Una tarde d'estiu, en aquella hora crepuscular en què l'horizont d'aram derritit sembla vibrar a la gran xiscladissa d'orenetas, va comparèixem al jardí l'Enrich Granados, ab els ulls brillants de febre -- de febre creadora. 'Voldria' -- va dirme de bonas a primeras -- 'que m'escrigués el llibre per una ópera; un drama lírich...com diré! de pochs personatjes, casi sense acció; un idili...un duo...tot passió, tot naturalesa!' No sé perquè tot escoltantlo va acudirme á la memoria una llegenda bretona qu'havía llegit feya molts anys, y tal com vaig recordarla, vaig contarli. 'Això es lo que volía!', va respòndrem entusiasmat. Ja veig fet el llibre.. Y tal com vaig esbossarli aquella tarde, vaig escriureli al sentdemá.

Heuse aquí la història d'aquest obra, que ni es poema, ni es drama, ni es original, ni es copia, y qui si algún mèrit té es l'haver servit de pretext á n'en Granados per escriure una de sas paginas musicals més inspiradas.'

43. 'El maestro Granados, ha comenzado a componer su Follet'.

44. 'Actualment s'ocupa el nostre amich en escriurer la partitura de l'ópera catalana Follet...que ha de estrenarse en la vinenta Primavera'.

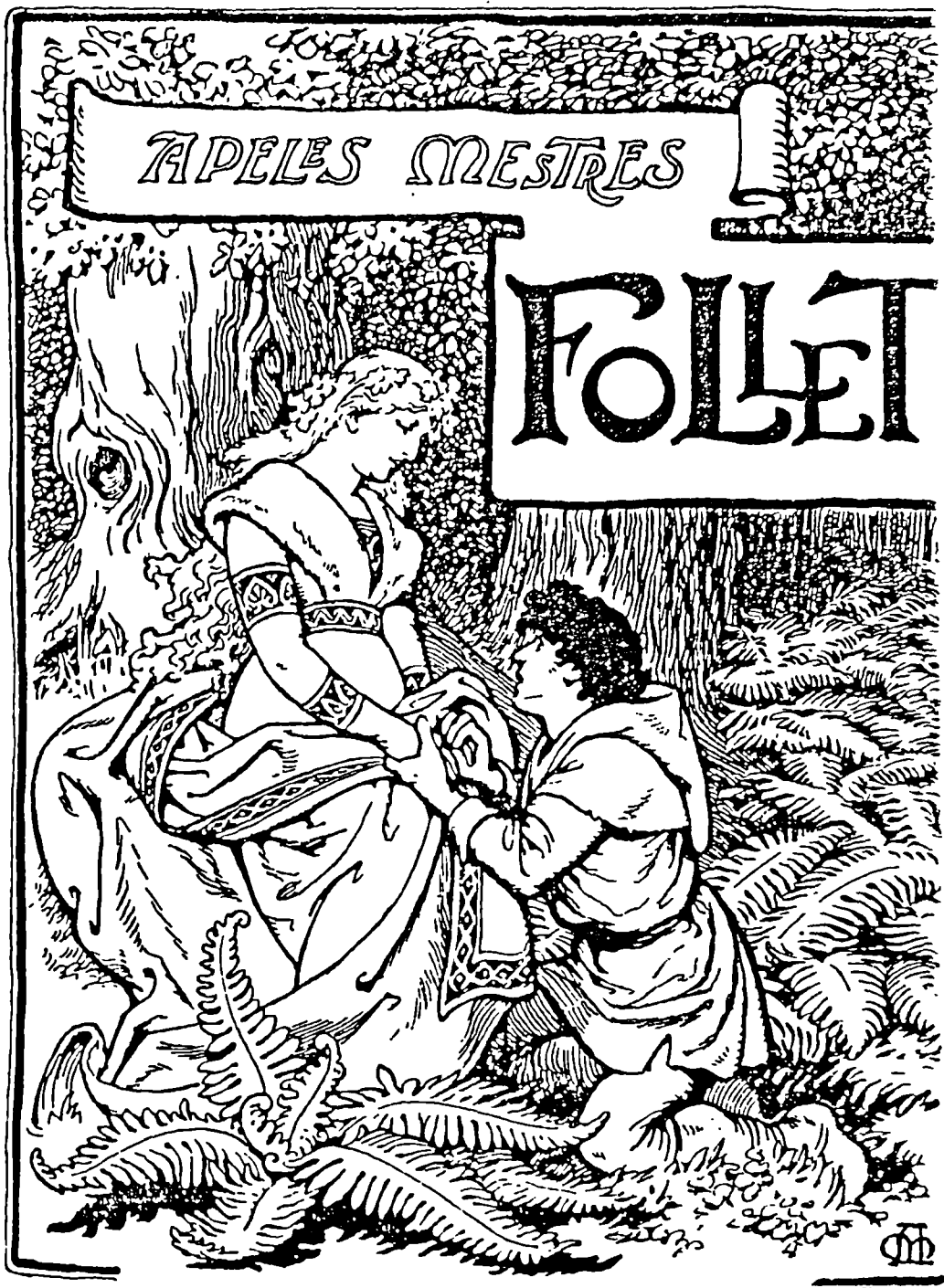


Plate 33 Mestres's design for Follet (1903)

from Act 1.⁴⁵ In November, a report in the Barcelona daily La Vanguardia (quoting an unidentified Madrid periodical) even reported (erroneously) [11 November 1901, n.p] that Follet was finished. The report included a brief *résumé* of the plot, about which the author claimed that 'nothing could be more simple, or more romantic'.⁴⁶ Later the same month, another report in La Vanguardia gave details of a piano recital in Valencia, at the Sala Sanchez Ferrer, in which Granados performed 'fragments of his opera Follet'— a move calculated to arouse public interest in his latest work.⁴⁷

Signed autograph manuscripts of fragments of the piano-vocal score in the Pierpont Morgan Library in New York show that Granados had completed preliminary versions of Acts 1 and 2 by 11 November 1901 in Barcelona [see Appendix A]. However, it seems likely that Granados did not commence the third act until the following year while he was staying at the Coastal resort of Cau Saborit. The dated manuscripts housed in the Centre de Documentació in Barcelona show that Granados began the piano-vocal score of Act 3 on 4 August 1902, concluding it a month later on 5 September. Granados probably began to orchestrate his opera soon after and concluded the lengthy prelude to Act 3 on 11 October 1902.⁴⁸ However, it is possible that Granados began to work on the orchestrations of Acts 1 and 2 as early as November 1901. Act 3 is undated, but was probably completed during November or early

45. The five-bar extract is taken from the introduction to Follet's ballad in Act 1 scene iii, bars 415-20.

46. 'El asunto no puede ser más sencillo, ni más romántico'.

47. 'La novedad consistió en dar a conocer algunos fragmentos de su ópera -- Follet'.

December. However, the fact that most of the final orchestral score (which was used in the performance) lacks words suggests that Granados rushed to finish the work on time.

Sometime before the première, Mestres's salon was the venue for an impromptu play-through of the opera by Granados at the piano. He also sang the main vocal parts 'sotto voce', making a profound impression on the critic of La Vanguardia [12 April 1903, n.p.]. The publication of the drama within weeks of the actual première aroused considerable enthusiasm in the press and Mestres's drama was highly praised for its originality, though it was not deemed to be specifically Catalan.

The existence of manuscripts from different compositional stages sheds interesting light on Granados's creative process. Granados always composed at the piano and wrote down a preliminary version of the opera on two or three staves to which he added detailed scoring instructions. At this stage, Granados often merely outlined the essential parts, adding all the words but leaving the detailed harmonic filling-in until a later stage. It was while composing the vocal score that the basic structure was finalised. Once it was complete Granados made no significant changes to this structure. A comparison of the autograph vocal score with the final orchestral score can be seen in Ex. 5.19 (a + b), which is taken from the

48. A charming anecdote of Joan Alvedra [cited in Carreras, 1988, 46] tells how, whilst he was staying with Pablo Casals in the country at Cerdanyola [during the Summer of 1902], Granados was finding composition difficult when he heard the 'fluting song of a toad' emanating from the woods. In a fit of inspiration he completed the prelude to Act 3 at a single sitting.

Ex. 5.19 (a) Follet, Act 3 bars 395-416 [S-Bcdm]

[395]

alçant el cap i mirant a l'alt
Tal ve ja da es Comp

(400) (seus llocos d'ulls de terra) sempre sempre accionat
¿Qui sab! ¿Qui sab!

[405] *ff* *piu animato* (parlat) *fi ho el Camp*
ca m'ha ja... la...
edon le parla...
Val' a' li...

meno molto [410] *Allegro deciso heit* *EB. 9*
parla bair.
Per que no ho diridlu esp, Va ja, es Na

[415] *allegro*
No u dei en breips
da la...
(Que b'ni de desce)

dramatic climax of the opera in Act 3. The untidy vocal score was clearly scribbled down by Granados in the white-heat of inspiration and scoring indications for oboe and cello can be seen in bar 4 of the third system (bar 407), and at the start of the fifth where the trombone is introduced (bar 413). The visual appearance of the score suggests that Granados composed the orchestral music with the libretto in front of him. Possessing a clear conception of the unfolding drama as he imagined it, he wrote in key parts of the libretto at certain points. His flexible dramatic conception is also reflected by the constant changes of tempo (indicated by the double bar lines: a characteristic visual feature of the score) and the written-out stage directions. Above the first system of Ex. 5.19 (a) where he writes '[Arnau] raising his head and looking at Follet' ['alsant el cap i mirant a Follet']). Only when the music was complete would the complete vocal parts be added. In the first three systems of Ex. 5.19a the bare violin and vocal parts give little indication as to how the final orchestral version [Ex. 5.19b] was to be realised.

The alteration to the vocal line in the third system of Ex. 5.19 (a) shows how Granados revised Arnau's line between bars 403-7. In essence, the only change which Granados makes here is to delay Arnau's entry — 'You would have me believe that she is the daughter of the Count' ['Encare'm farás creure qu'es la filla del Compte'] — by one bar, shifting it from 403 to 404. As a consequence, the shape of his four-bar phrase is changed to fit in with the orchestral background, but as far as possible Granados retains the original rhythmic and melodic basis of Arnau's previous part. Inevitably, changing Arnau's phrase (which terminates in bar 408) has a knock-on effect which necessitates changing Follet's entry in bar 408 to bar 409, if his

[405] *meno mosso* [410]

187
188
189
190
191
192
193
194
195
196

Allegro vivace [415]

197
198
199
200
201
202
203
204
205
206

request to Arnau -- 'keep your voice down' ['parla baix'] -- is to have any significance: for Follet has no reason to utter these words until Arnau actually stumbles upon his secret (that he is in love with the daughter of the Count).

The changes which Granados makes to Arnau's part appear to have no significant effect on the dramatic substance of the whole scene. It seems more likely that the change had something to do with the appearance of the 'Recognition' motif in the cellos in bar 408. In the revised version Arnau's words 'filla del Comte' are imbued with added significance by the simultaneous appearance of the motif (the motifs in Follet are discussed at greater length in the next section). Numerous small changes of this sort, which can be found throughout the opera, suggest that as a composer Granados was, like Brahms, prone to be overly self-critical. Indeed, at times his fastidious attention to small details blurred his view of larger structural considerations. Significantly, the only major change to the orchestral score at this point occurred when Granados augmented the rhythmic structure (from 2/4 to 4/4) in the first sections shown in Ex. 5.19.

Page 17 of the autograph vocal score provides a fascinating example of how Granados vacillated before he committed himself [Ex. 5.20a]. To progress from bar 433 to 434 he makes three separate changes which encompass five bars, yet, paradoxically, his final version reverts to his initial conception. Crossing out the first 2/4 bar (bar [5]) without completing it, he then restarted the phrase in exactly the same way [Allegro molto] in bar [6], but this time carried on for three bars. Inexplicably, this section was then crossed out and Granados started the continuation of bar [4] (in bar [9]) in a completely new way in 3/4 time. This leads into three bars which are

[430] *pizzicato.* *Andante - am resulti uent spinnunt - mitta -*
apennat - emitta uen - *Allegro molto*

pizz. *Andante en*

[1] [2] [3] [4] [5] [6]

Allegro molto eno [435] *di; Na da ca...*

sta *sta* *sta* *sta*

[7] [8] [9]

Ex. 5.20 (a) Follet, Act 3 bars 430-36 [S-Bcdm]

an exact repetition of the earlier bars [6] to [8]. However, in an effort to tighten the recitative-like passage still further, Granados then crosses out bar [9] and moves Arnau's word 'ella' to bar 434. It is in this form that the music is found in the orchestral score [Ex. 5.20b, last two bars]. The detailed scoring indications in bar one of the vocal score are realised exactly as written in the orchestral score [Ex. 5.20b, bar 14] showing how certain Granados's original conception could be and that he was able to think in colouristic textures rather than simply in terms of abstract harmonies. Granados frequently made use of ciphers and symbols (as in the final bar of the vocal score) to avoid having to write out music which was to be repeated from another section.

Once the vocal score was complete, Granados used this as the basis of the orchestral score. Manuscripts in the New York Pierpont Morgan Library suggest that he made a neat copy of important sections of the preliminary vocal score. The correspondence between the surviving portions of Granados's vocal score and his completed orchestral score throws further light on how Granados completed Follet. Only 27 pages of the original vocal score survive and these correspond exactly with bars 53 to 499 in Act 3 of the orchestral score -- the precise section for which the completed voice parts in the score lack words. Such a clear correlation between both scores strongly suggests that Granados added the words to his orchestral score for Follet from the vocal score after writing out all the parts, but was prevented from finishing due to a lack of time.

Ex. 5.20 (b) Follet, Act 3 bars 417-35 [S-Bc dm]

Andante [420]

Musical score for bars 417-420. The score is for strings and includes parts for Violin I, Violin II, Viola, and Cello. The tempo is marked *Andante*. The key signature has one flat. The music features a melodic line in the Violin I part and a supporting accompaniment in the other parts.

Andante [425]

Andante [430]

Musical score for bars 421-430. The score is for strings and includes parts for Violin I, Violin II, Viola, and Cello. The tempo is marked *Andante*. The key signature has two flats. The music features a melodic line in the Violin I part and a supporting accompaniment in the other parts. There are handwritten annotations: "Poco più mosso" above the Violin I part, "coprire con molto" above the Viola part, and "ritardando ad libit" above the Cello part. The bar number [425] is written in the Cello part.

Andante [435]

Andante appassionato

Allegro molto brillante

Musical score for bars 431-435. The score is for strings and includes parts for Violin I, Violin II, Viola, and Cello. The tempo is marked *Allegro molto brillante*. The key signature has two flats. The music features a melodic line in the Violin I part and a supporting accompaniment in the other parts. There are handwritten annotations: "Andante" above the Violin I part, "Andante appassionato" above the Violin II part, and "Allegro molto brillante" above the Viola part. The bar number [435] is written in the Cello part.

Structural Aspects and the Use of Leitmotives

Follet is the work of a consummate miniaturist. Its organic structure is the result of Granados's immediate response to the on-going dramatic situation rather than to any rational pre-planned scheme; but it is as an assemblage of musico-dramatic images that it has its greatest effect. Formally, Follet can be considered to be a number opera in the traditional sense. Like Petrarca, it consists of a series of melodic sections which are linked by passages of recitative and arioso, as well as by orchestral passages. The underlying key scheme and its main musical numbers are shown in Fig. 5.21. Follet contains fourteen numbers, divided between Arnau, Nadala and Follet and the chorus. Seven of these, such as the three songs for Follet in the central part of Act 1, are in strophic form with at least two verses, and most are deliberately folkloric in style. Others, like the multi-sectional chorus which opens Act 1 (and includes Arnau's first song) or the lengthy duet section at the end of Act 2, are through-composed. Here, the main melodies are interspersed with recitative sections.

Each act revolves around a series of keys which are centred on the closed song numbers, several transitional keys usually being reached in the more developmental recitative and arioso sections. In these sections Granados's consistent use of the diminished chord makes it virtually impossible to identify particular keys and in Fig. 5.21 tonal ambiguity is shown by a wavy line. Act 2 is the most unified tonally. It has an elliptical tonal structure and begins and ends in E major, which is also the key of the main duet [No. 10]. E major is also the key of the Prelude to Act 3 in which presentiments of the opera's tragic conclusion are suggested by the brief transition to B

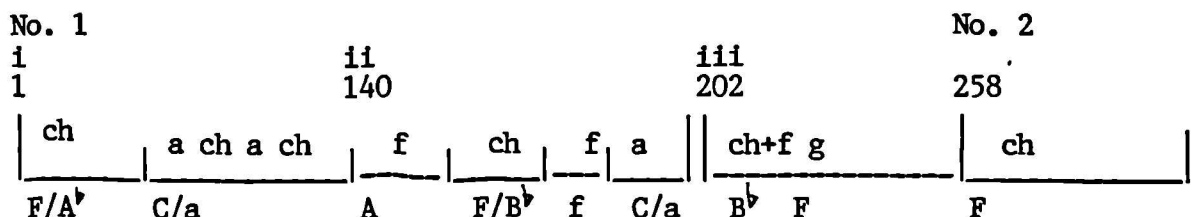
Ex. 5.21

Tonal Plan of Follet

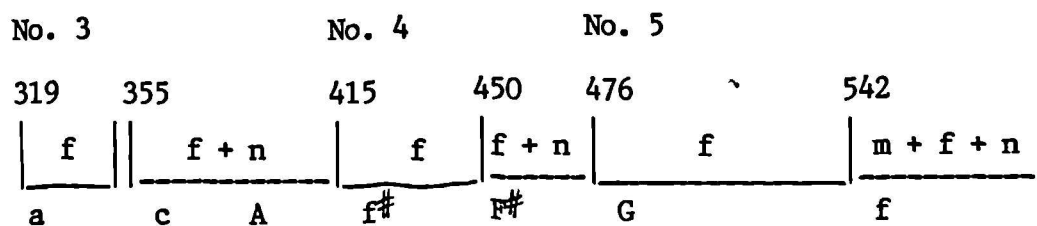
This plan is a guide to the overall tonal structure of Follet as determined by the 14 closed or semi-closed song sections. It is not intended to account for tonal movement as it occurs in the lengthy sections of recitative and arioso which make up most of the score. Within any given section the key indicated is merely that which begins a section or which predominates throughout it. Such short ambiguous or chromatic sections as exist are not accounted for. Recitative and arioso-like sections are indicated by a broken line: —. This is not a proportional analysis, but the bar numbers give some idea of the relative spacing of events. Clearly defined sub-sections are indicated by vertical line: |; a complete break in the music is indicated by a double line: ||. My identification of parts of the music as individual numbers is based on my own analysis of the opera - they are not identified as such in Granados's autograph score.

Key: ch = Chorus, a = Arnau, f = Follet, n = Nadala, m = Comte Martí, g = Comte Guillem. Upper-case letters indicate major keys and lower-case minor keys.

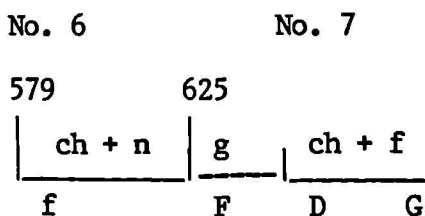
ACT 1 [Part 1: 1-318]



[Part 2: 319-578]



[Part 3: 579-720]



Ex. 5.21 (cont)

ACT 2 [Part 1: 1-354]

Prelude ('The Night')		No. 8		No. 9
ia	i		ii	
1	66	121	148	274
	f	f	f + n	f f + n
E	E	f [#] -e- d	e f	A

[Part 2: 356-601]

No. 10 (i)		No. 10 (ii)	
356	380	470	543
f + n	f + n	f + n	f + n
C	E	e b	E

PRELUDE TO ACT 3 ('The Storm')

1	56	196	222
e b B	G B	E	E

ACT 3

	No. 11	No. 12	No. 13
i			ii
1	31	82	128
	153	249	
	f	f	a
	f	f + a	f + a
	f	e ^b	E ^b
		E	E
			B

No. 14

277	309	372	494	499
	a	a + f	a + f	+ ch
F [#]	E	E		b

minor. Act 1 is strongly modal but based in F major with frequent transitions to keys a third apart. Overall it shows a transition from F major towards G major. The first and second numbers in Act 3 are centred on the comparatively obscure keys of E flat major and minor respectively, but E major is re-established in Arnau's second song 'La Rossa del Hostal' [No. 14] and remains predominant. The opera concludes in B minor, a key that was avoided deliberately until the end of Act 2.

Significant dramatic events in the opera are marked by a change in texture and (usually) a change of key, and, as shown earlier, all musical and dramatic sub-sections are marked by the use of double bar lines. Acts 1 and 3 are quite short, lasting around twenty minutes each, but they contain most of the action. At around thirty to thirty five minutes, Act 2 is the longest, but has virtually no significant on-stage drama. Acts 2 and 3 are preceded by programmatic preludes. The prelude to Act 2, which leads straight into scene 1, depicts 'The Night'. The longer prelude to Act 3 is entirely self-contained and depicts a rising storm and its aftermath. It is one of Granados's most exuberant pieces and is based on various motifs from the opera, ending with a vivacious quasi-fugal section which sets the scene for the dramatic events which follow. The full chorus is only used in Act 1, but the conclusion of Act 3 features an off-stage female choir.

Follet contains five motifs which recur throughout and are intimately linked with the on-stage drama [Ex. 5.22]. Only two of these originate in the orchestra. All five could be described as leitmotives in the Wagnerian sense, and they represent a refinement of the system of motifs used in Petrarca. Indeed, Granados's cunning and imaginative exploitation of the motifs (which recur in various

Ex.5.22 Motifs in Follet

Folk motif (Acts 1+3)

a) Musical notation for the Folk motif (Acts 1+3). It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
I, I, 106

Recognition/Follet motif (Acts 1+3)

b) Musical notation for the Recognition/Follet motif (Acts 1+3). It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
Sen - yo - ra jo vol - dri - a
I, 111, 320

Nadala's motif ('N') (Acts 2+3)

c) Musical notation for Nadala's motif ('N') (Acts 2+3). It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
II, I, 29

Love motif ('L') (Acts 2+3)

d) Musical notation for the Love motif ('L') (Acts 2+3). It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).
II, I, 34

Departure/Fate motif

e) Musical notation for the Departure/Fate motif. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There is a triplet of notes (B4, C5, B4) over the words 'sa par - tir'.
Nadala
you es for - sa par - tir la nit ca - ri - na
II, II, 471

transformations) lends coherence and intensity to Follet and makes it his most convincing operatic score. However, Granados's handling of the leitmotives is far from exemplary in a strictly Wagnerian sense, and suggests that he was less interested than many of his contemporaries in blind adherence to Wagnerian principles. Instead, he used those features which appealed to his musical and dramatic imagination. As well as using the motifs in a dramatic way, Granados also exploits them melodically as the basis of the folksong sections. I have identified the motifs by names which reflect their main dramatic associations, although these were not used by Granados. The 'Folk' motif [Ex. 5.22(a)] -- so-called because of its associations with the rustic celebrations which dominate Act 1 -- is less significant in a symbolic sense but functions merely as a reminiscence motive, recurring in different contexts as a unifying element in the score. The 'Folk' motif is not heard in Act 2 but it recurs in a quasi-fugal context in the conclusion of the Prelude to Act 3. The 'Recognition' motif [Ex. 5.22(b)] is the only one which occurs in all three acts. It is one of two which are mentioned by Granados on a sheet of paper (now in the possession of the Granados family) entitled 'Temas sobre los cuales esta basado este preludio' ('The themes on which this prelude [to Act 3] is based') [Plate 34]. According to Granados 'it denotes the profound sadness of Follet for not believing himself to be worthy of Nadala'.⁴⁹ He also maintained that the 'Departure/Fate' motif [Ex. 5.22(e)] 'indicates Nadala's weakness for abandoning her happiness or the sadness which she feels on abandoning

49. 'Que denota la honda tristeza de Follet por no creerse ser merecedor de Nadala'.

Handwritten musical notation on a page with a large central illustration of a quill pen. The page contains several staves of music and blocks of handwritten text in Spanish. The text includes phrases like "Este es el...", "Este es el...", and "Este es el...". The illustration is a detailed drawing of a quill pen, showing its feathers and the holder.

Plate 34 Granados's description of motifs in Follet [S-Bfg]

her lover'.⁵⁰ For reasons which only become clear at the end of the opera this motif can also be associated with Follet's physical fall. (Follet's spectacular death is also prefigured by a series of descending chromatic scales which occur at select points in the opera.) Granados claimed that 'both themes...are themes of protest on the part of Follet; they represent the protest of a determined character'.⁵¹ The 'Nadala' and 'Love' motifs [Ex. 5.22 c and d] originate in the Prelude to Act 2, and assume considerable importance here and in Act 3. As well as expressing Follet's feeling for Nadala, the 'Love' motif also represents their eventual physical union at the end of Act 2.

50. 'Este tema indica el desfallacimientto por tener que abandonar la dicha; tristeza que le causa a Nadala abandonar a su amado'.

51. 'Estos dos temas...son de protesta que parte de Follet. Protesto de enérgico caracter'.

Music and Drama

Follet is dominated by three main characters: Arnau, Follet and Nadala [Ex. 5.23]. They are all introduced in Act 1, where the troubador Follet learns to his dismay that Nadala is to be married to Count Martí. In Act 2, Follet and Nadala meet alone at the Devil's Cove and, in a series of duets, declare their mutual love. In Act 3, Arnau stumbles across the unsuspecting Follet and successfully tricks him into revealing the name of his secret love. As Follet struggles with Arnau in a vain attempt to prevent him revealing the secret to a group of approaching girls, both fall to their deaths at the foot of the Devil's Cove. In its naive and uncompromising simplicity, this passionate epic is typical Mestres but its sentimental, even melodramatic, style was calculated to appeal to the popular taste of his day. The critic of El Noticiero Universal [5 April 1903, n.p.] praised Mestres's 'enchancing poetry...delicately sensed and expressed with a language of irreproachable culture'.⁵² Acts 2 and 3 both feature Follet and one other character -- Nadala in Act 2 and Arnau in Act 3 -- and the inner tensions of the drama arise from Follet's conflicting responses to both of them. The minor characters, Count Guillem (Nadala's father) and Count Martí (her betrothed), whose music consists of recitative and arioso sections but no songs, only appear in Act 1, which is the most 'involved' dramatically. The plot does not refer to any specific event in Catalonia's history, unlike other

52. 'Encantadora poesía...delicadamente sentido, y expresado con lenguaje de irreproachable cultura'.

Ex. 5.23 Musical and Dramatic Structure of 'Follet'

ACT PRIMER (Outside the castle)

Scene 1: GENT DEL POBLE [CHORUS OF VILLAGERS], ARNAU

Scene 2: GENT DEL POBLE, FOLLET, ARNAU

Scene 3: GENT DEL POBLE, COMTE GUILLEM, FOLLET, NADALA, COMTE
MARTÍ

ACT SEGON (In the wood)

Prelude ('The Night')

Scene 1: FOLLET

Scene 2: NADALA, FOLLET

ACT TERCER (In the wood)

Prelude ('The Storm')

Scene 1: FOLLET, ARNAU, CHOR DE NOYAS [CHORUS OF GIRLS]

Catalan operas of the time, but Mestres's appropriation of a Breton tale (which few would have recognised as such) was 'authenticated' by Granados's adaptation of Catalan folk tunes.

Granados's interest in Catalan folksong was symptomatic of the strong interest in regional culture which had been at the heart of the 'Renaixença'⁵³ [see Chapter 2] and many Catalan composers of his generation (like Francisco Alió or Enric Morera)⁵⁴ were devoted folksong collectors. It is possible that the folksongs in Follet derive from a trip to the Pyrenees 'for the purpose of searching for folksongs and a story for a Catalan opera'⁵⁵, which Granados mentions in a letter to Pedrell [Epistolario Granados, n.d.].

53. Catalan elements also infuse several piano works Granados composed during this period, as in the Sardana (c. 1905) which is based on the characteristic rhythms and structure of the Catalan national dance. Similarly, the 'Pastoral' from his Seis estudios expresivos (c. 1899) contains a florid melodic refrain which imitates the sound of the tenora -- a traditional form of Catalan oboe, designed for outdoor use -- and is even labelled as such.

54. Alió and Morera both published several collections of Catalan folksongs in their own harmonisations. For a list of the most significant Catalan folksong collections see footnote 5 in Chapter 2.

55. 'Una hermosísima expedición que hemos hecho por los Pirineos con objeto de buscar canciones y argumento para una ópera Catalána'.

Act 1

Act 1 is sub-divided into three parts [Ex. 5.21]. Choral sections form the backbone of the act and dominate the opening and closing sections. Both parts contain two songs, balancing the three songs for Follet in the central section which is dominated by Follet and Nadala. The opera opens outside the Castle of Count Guillem during celebrations in honour of the forthcoming marriage of Nadala to the Count. Mestres's reference [1903, ii] 'to the sound of bagpipes, grallas and tambourines', may have been inspired by ancient forms of Catalan dance such as the 'contrapas' (which was traditionally accompanied by a small ensemble including bagpipes and the gralla (a kind of shawm) and the sardana.⁵⁶ Granados uses the folksong-like material in Follet to heighten the dramatic contrast between Follet and Arnau. This was noted by the critic of La Esquella de la Torratxa who believed [8 May 1903] that 'the folktunes were well suited to the main dramatic situations'.⁵⁷ Granados depicts Arnau as a rumbustious character whose spirited, vigorous and intensely rhythmic songs are markedly different in character from the gentler melodies associated with Follet. The first eight bars of his ballad 'Què'n voldrías d'una ballada?' ['Do you want me to sing a ballad?'], which consists of two verses interspersed with choral refrains, are accompanied by an ensemble of two bassoons and horn in brusque parallel chords -- a rustic combination which highlights the ballad's folkish inspiration and Arnau's earthy character [Ex. 5.24].

56. Mestres's use of the obsolete term cornamuse to describe the bagpipe is chronologically accurate, as this term was widely used during the fifteenth and sixteenth centuries.

57. 'Escauhen admirablement a las principals situacions'.

Ex.5.24 Follet 1 98-7

2 Flutes

2 Oboes

2 Clar.in Bb

2 Bassoons

Horn in F 1+2

Trumpet in F

2 Trombones

Tuba

Arnan

Violin 1

Violin 2

Viola

Cello

Double Bass

Que'n vol - dra's d'u na ba lla da? Vin - ga vi, vi, vi!

Detailed description: This system contains the first 14 staves of the score. The woodwind section (Flutes, Oboes, Clarinet in Bb, Bassoons) and brass section (Horn in F 1+2, Trumpet in F, Trombones, Tuba) are mostly silent, with some initial notes in the Bassoon and Horn parts. The vocal line for Arnan begins with the lyrics 'Que'n vol - dra's d'u na ba lla da? Vin - ga vi, vi, vi!'. The string section (Violin 1, Violin 2, Viola, Cello, Double Bass) provides a rhythmic accompaniment.

2 Bassoons

Horn 1+2

Arnan

Hi ha qui din que no t'a - gra - da, Di - gas, di - gas qui?

Detailed description: This system shows a closer view of the woodwind and brass parts. The Bassoons and Horn 1+2 parts have more active lines, including some slurs and accents. The vocal line for Arnan continues with the lyrics 'Hi ha qui din que no t'a - gra - da, Di - gas, di - gas qui?'. The string parts are not visible in this section.

The central part of Act 1 is dominated entirely by the conversation between Follet and Nadala. Its three folksong-like closed numbers are interspersed with short sections of recitative and arioso. Each of the songs tell us something about Follet: in the first he praises Nadala's beauty, revealing his profound admiration for her; in the second (which abounds with images of nature) Follet describes his home, deep in the forest; in the third, Follet admits that he has a secret love and promises to reveal her name if Nadala comes in person to the Devil's Cove. Follet's first song [Ex. 5.25] is intensely reflective, even passionate. A comparison of its original text with the music shows how Granados followed the structural implications inherent in the libretto. The text is divided into four three-line stanzas. Each of these consist of two seven-syllable and one ten-syllable line with the rhyming scheme a a b, [for a translation see Appendix A]:

Senyora, jo voldr^ía
donarte en semblant dí^a
tots el tresors qu'en terra ha posat Deu

Las flors y las estrellas.
las mes radiants y bellas,
me semblar^ían pobres a p^{ro}p teu.

Mes, ay, ¿què puch donarte
que puga afalagarte,
si res m'ha concedit la Cré^{ac}ió?

No tinch m^és en la terra
que l'ayre de la serra
y el raig que'm dóⁿa el sol...y una canso.

Whereas Granados sets verses 1, 2 and 3 to the same music, this strophic pattern is varied in the third 10-bar verse, which modulates

to G major in bar 38 and consists of a series of falling phrases. With its repetition of short motifs and limited range the first verse [Ex. 5.25] is clearly folk-like and is possibly an original folksong. Granados emphasises its innate rusticity with the simple woodwind-based accompaniment in which alternate harp arpeggios represent the sound of Follet's lute. The song's accompanying harmonic structure is also uncomplicated, almost naive. Verse 1 is based on a continuous tonic chord interrupted by a chord of ii^7 (over the tonic pedal) in bar 321. Indeed, in the context of the entire verse, its cadential close on chords $iv-Ic-V-I$ (in bars 325-7) appears relatively sophisticated.

This song is followed by a 60-bar section (from bar 355-414) which comprises several contrasting episodes of recitative and arioso, in which the animated style of Follet's recitative is juxtaposed with the more reflective tone of the interpolated songs. The lyrical subsection from bars 385-98 contains a superb illustration of word-painting when Follet exhorts Nadala (who is eager to discover his name) to 'ask the nightingale' — a Romantic cliché perhaps (and a virtual Mestres trademark), but Granados exploits the opportunity musically by evoking the bird's song in no less than three ways [Ex. 5.26]: with the descending sextuplet figures heard successively on the flute and clarinet at bar 391; with the shrill sound of the trilling piccolo, flute and oboe, enlivened by the intensely lyrical string figuration, in bars 392-4; and with a final flourish for flute from bars 394-8 (which is strongly reminiscent of the birdsong episode in La leyenda de la fada; see Chapter 4] from bars 394-8.

Ex. 5.25 Follet 1 319-27

Flute

Oboe

2 Clar. in Bb

2 Bassoons

Harp

Follet

Sen - yo - ra jo vol - dri - a do - nar - te en sen blant di - a tots

Violin 1

Violin 2

Viola

Cello

Double Bass

tempo rall.

Flute

Oboe

2 Clar. Bb

2 Bassoons

Harp

Follet
els tre-sors qu'en ter - ra ha po - sat Deu; las

Violin 1

Violin 2

Viola

Cello

Double Bass

The musical score consists of ten staves. The top four staves are for woodwinds: Flute, Oboe, 2 Clarinet in Bb, and 2 Bassoons. The fifth staff is for Harp. The sixth staff is for the vocal soloist Follet, with the lyrics 'els tre-sors qu'en ter - ra ha po - sat Deu; las' written below the notes. The bottom five staves are for strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is divided into three measures by vertical bar lines. The tempo markings 'tempo' and 'rall.' are positioned above the first and second measures, respectively. The Flute part features a melodic line with a slur over the second and third measures. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts provide harmonic support with chords and moving lines. The Harp part is mostly rests. The string parts provide a steady accompaniment with sustained notes and rhythmic patterns. The vocal line is a simple melody with lyrics.

Ex. 5.26 Follet 1 391-8

Flute 1

Flute 2

Oboe

2 Clar. in Bb

2 Bassoons

Horn in F

Follet
pre - gun - ta - li el seu non, no'n te sen - yo - ra,

Violin 1

Violin 2

Viola

Cello

The musical score is arranged in a standard orchestral format with ten staves. The top five staves are for woodwinds: Flute 1, Flute 2, Oboe, 2 Clarinet in Bb, and 2 Bassoons. The sixth staff is for Horn in F. The seventh staff is the vocal line for Follet, with lyrics in Spanish. The bottom five staves are for strings: Violin 1, Violin 2, Viola, and Cello. The score is in 4/4 time and features various musical notations including triplets, slurs, and dynamic markings.

Flute 1

Flute 2

Oboe

2 Clar.Ob

2 Bassoons

Horn in F

Follet

Violin 1

Violin 2

Viola

Cello

Jo con bon rus - sin - yor tam-poch no tinch

pizz.

pizz.

pizz.

pizz.

Act 2

The scene is set at the Devil's Cove, deep in the forest glades and the act opens with a lugubrious prelude which rises from a low E pedal. According to a note on a preliminary version of the vocal score housed in the Academia Marshall, the prelude depicts the night, although it is not labelled as such in the orchestral score. It is based on the 'Nadala' and 'Love' motifs, which originate here and have a vital function later in Act 2 and in Act 3. They demonstrate here how Granados could exploit essentially simple thematic material in a skilful developmental way. It is perhaps symbolic that both motifs, based respectively on a descending and ascending major sixth, are closely related. The 'Nadala' motif ('N') is first heard in the cor anglais at bar 32, set against an undulating quasi-contrapuntal viola line (which also has an important harmonic function). It is contradicted at bar 34 by an ascending spiralling phrase on the clarinet which is comprised of successive restatements of the 'Love' motif ('L') [Ex. 5.27] Granados combines 'N' and 'L' in an ever-changing counterpoint in which successive entries of the former at bar 36 (flute, first violin), bar 39 (clarinet 1), bar 41 (flute, first violin), and bar 42 (oboe) are juxtaposed with two statements of the 'L' on second clarinet (from bar 34-7 and 38-43). The increasing compression of motif 'L' generates its simultaneous statement at bar 42 in the oboe and in the bassoon (a fourth lower).

The first half of scene 1 focusses on Follet, who waits alone for Nadala. As she calls Follet for the second time, he imagines that her voice is caused by the sounds of nature, and the music breaks into a wonderfully lyrical arioso in which the orchestra evokes 'the rumours of the night, owl's flight [and] whispering trees', which Follet describes in a series of rising and falling four-bar phrases [Ex.

Ex. 5.27 Fullset 2 32-44 'H and F motifs'

This musical score is for a full orchestra and includes the following parts:

- Flute 1
- Oboe
- Cor Anglais
- 2 Clar. in Bb
- Bass Clar.
- 2 Bassoons
- Horn in F 1+2
- Violin 1
- Violin 2
- Viola
- Cello

The score is written in 4/4 time and consists of four measures. The woodwinds and strings play various motifs, while the flutes and oboes are mostly silent. A *pp* (pianissimo) dynamic marking is present in the Violin 1 part in the final measure.

Flute 1

Oboe

Cor Anglais

2 Clar. Bb

Bass Clar.

2 Bassoons

Horn in F

Violin 1

Violin 2

Viola

Cello

This musical score is arranged in a system of ten staves. The top five staves are for woodwinds: Flute 1, Oboe, Cor Anglais, 2 Clar. Bb, and Bass Clar. The next three staves are for brass: Horn in F, Violin 1, and Violin 2. The bottom two staves are for strings: Viola and Cello. The score is written in a single system with a common time signature and a key signature of one sharp (F#). The woodwind parts feature various melodic lines, some with slurs and accents. The string parts provide harmonic support, with the Cello and Viola playing a rhythmic pattern of eighth notes.

Flute 1

Oboe

Cor Anglais

2 Clar. Bb

Bass Clar.

2 Bassoons

Horn in F

Violin 1

Violin 2

Viola

Cello

pp

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Flute 1, Oboe, Cor Anglais, 2 Clar. Bb, Bass Clar., 2 Bassoons, Horn in F, Violin 1, Violin 2, Viola, and Cello. The Flute 1, Oboe, and Violin 1 staves contain melodic lines with slurs and accents. The 2 Clar. Bb staff has a complex, rhythmic pattern. The Bass Clar. staff has a dynamic marking of *pp* (pianissimo) and a slur. The 2 Bassoons staff has a melodic line. The Horn in F staff has a melodic line. The Violin 2, Viola, and Cello staves contain harmonic accompaniment. The Cello staff has a rhythmic pattern of eighth notes. The score is written in black ink on a white background.

5.28]. His angular vocal line has little intrinsic melodic significance, but merely represents a framework which is adorned by the lavish instrumental parts. Similarly, the simplicity of the harmonic base is designed to throw the intricate linear movement into greater relief, and the whole section consists of three four-bar units over root position chords of F sharp minor, E minor from bar 125 and D minor from bar 129. Exploiting the sombre quality of muted strings, Granados uses rapid trills and demisemiquavers purely as a textural device, simply repeating the parts at a different pitch in each new bar. The cello passage in bar 121 is repeated an octave higher in bar 122. At the same point, the viola part moves to that of the second violin, and the second violin part is switched to that of the first violin, an octave higher. Ex. 5.28 shows a compelling canvas of colouristic sound made all the more enticing through its tantalising brevity: a sort of forerunner of Bartók's Night Music. Yet, in its summary of Granados's miniaturistic art, such filigreed music reveals the consummate mastery of the orchestra through which he enlivens Mestres's nocturnal evocations.

The first significant number in Act 2 is the duet 'El bon Deu va dir al sol' [Ex. 5.29]. Here, Granados made substantial alterations to Mestres's original text which demonstrate his ability to transcend some of its dramatic limitations. All the texts which form the basis of strophic songs within Follet consist of a series of highly organised metric verses. The duet (No. 9) consists of three six-line verses for Follet. Each verse has two three-line strophes, rhyming a a b, containing two seven-syllable lines and one eight-syllable line respectively. Granados retains the original three-verse structure, but by re-ordering and deleting certain sections of text [see Appendix

Ex. 5.20 Follet 2 121-34

Allegretto

Flute

Oboe

2 Clar. in Bb

2 Bassoons

2 Horns in F

Follet

Violin 1

Violin 2

Viola

Cello/Bass

The musical score is arranged in a system of ten staves. The top five staves are for woodwinds: Flute, Oboe, 2 Clarinets in Bb, 2 Bassoons, and 2 Horns in F. The sixth staff is for the vocal soloist, Follet, with the lyrics "Els re - mors de la nit el". The bottom five staves are for strings: Violin 1, Violin 2, Viola, and Cello/Bass. The score is in 3/4 time and marked "Allegretto". The key signature has one sharp (F#). The woodwinds and strings play a rhythmic accompaniment, while the vocal line is a simple melody. The lyrics are "Els re - mors de la nit el".

Flute

Oboe

2 Clar. Bb

2 Bassoons

2 Horns in F

Follet
vol del o - li - va

Violin 1

Violin 2

Viola

Cello/Bass

Flute

Oboe

2 Clar. Bb

2 Bassoons

2 Horns in F

Follet
el xul - xiu-eig dels a - bres tot

Violin 1

Violin 2

Viola

Cello/Bass

Flute

Oboe

2 Clar. Bb

2 Bassoons

2 Horns in F

Follet
te la se - va veu; to par - la

Violin 1

Violin 2

Viola

Cello/Bass

A], he creates an additional fourth verse which enables Follet and Nadala to sing together for the first time. This is significant because, as well as forming a more weighty musical conclusion, it also gives symbolic expression to the verbal description of the union of the sun and the sunflower; that is, the union of Nadala and Follet. Their union is also expressed musically in the way the melody is exchanged between the tenor and soprano voices in the final verse [Ex. 5.29]. Granados sets the verses in modified strophic form with verses 3 and 4 connected by a 10-bar diversion, thus:

verse: 1 2 3 x 4 (duo)
 a a' a b a''

The duet itself is tinged with an almost cloying sweetness which is French in origin and, not surprisingly, it was one of the most popular items in the opera. According to Francisco Suarez-Bravo of the Diario de Barcelona, the applause which followed it brought a temporary halt to the performance. He claimed [6 April, 1903, 4268] that 'it manifests Granados's melodic talent with an elegance and at the same time a simplicity which is completely his own'. But he also noted that in raising the emotional tension, 'the influence of typical Catalan forms became less perceptible, ceding to a more universal style'.⁵⁸ Indeed, the melody, which is constructed from a series of accented passing-notes, lacks the spontaneity of the folk-based songs in the opera. Here, as elsewhere in the opera, the simple harmonic framework (based on the alternation of tonic and dominant chords) is adorned by the relative complexity of the surrounding orchestral fabric. The voices are adorned by the sinuous passagework on the first violins, which, at times, clashes strongly with the melody. At bar 336, the three-note figure g' - e sharp' - f sharp', is set against a sustained e' in the soprano and, on the final beat, an f

Ex. 5.29 Follet 2 336-41

Flute

Oboe

Clar. in Bb

2 Bassoons

Horn in F 1+2

Harp

Nadala
El bon Deu el bon Deu va dir al sol

Follet
May es-pe-ra - va dirt ho, com may t'he de - sit -

Violin 1

Violin 2

Viola

Cello

Double Bass

Detailed description: This is a page of a musical score for a vocal and orchestral work. The score is arranged in a standard format with staves for various instruments and two vocal parts. The vocal parts are labeled 'Nadala' and 'Follet'. The 'Nadala' part has the lyrics 'El bon Deu el bon Deu va dir al sol'. The 'Follet' part has the lyrics 'May es-pe-ra - va dirt ho, com may t'he de - sit -'. The orchestral parts include Flute, Oboe, Clarinet in Bb, 2 Bassoons, Horn in F 1+2, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is written in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines. The vocal parts are written in a soprano and alto clef, respectively. The orchestral parts are written in their respective clefs. The score is divided into three measures, with the vocal parts and the 'Follet' part continuing across the measures.

Flute

Oboe

Clar. in Bb

2 Bassoons

Horn in F 1+2

Harp

Nadala
pu - so al mon el gi - ra - ssol per - que ab ta lum

Follet
ja - na no es des it - ja u - na do na

Violin 1

Violin 2

Viola

Cello

Double Bass

sharp' in the tenor.

The second half of Act 2 is dominated by a lyrical arioso section which, unlike the previous 'closed' duo, is developed symphonically from motifs 'N' and 'L'. In places, the lovers' words are imbued with an intensity which prompted Suarez-Bravo to compare the scene with the Act 2 love duet from Tristan und Isolde. He concurred sympathetically [ibid] that 'one cannot speak of plagiarism, but of superior influence'.⁵⁹ Nadala's acknowledgement of the approaching dawn (which brings her inevitable departure ever nearer) introduces the 'Departure' motive, the only one that originates in the vocal part. Faced with being suddenly alone, Follet pleads with Nadala to stay. In a moment of bleak intensity, an ensemble of muted strings captures his impending isolation [Ex. 5.30]. Over a sustained E in the basses, the violas and 4 cellos descend chromatically in thirds, against the ascending second violin, providing a foretaste of Follet's ultimate destruction. An unmuted solo violin embellishes his bare vocal line and, showing a characteristic attention to detail, Granados specifies that the other strings are to be half-muted ['sordina la meitat'] and played a punta d'arco. The theme of physical descent recurs again

58. 'El talento melódico de Granados se manifiesta con una elegancia y al mismo tiempo una sencillez completamente suyas...al elevarse gradualmente el diapason de los sentimientos, esa limitación de las formas típicas de la canción catalana va haciéndose menos perceptible, cediendo el puesto a otra más universal'.

59. 'Pero no puede hablarse ahí de plagio, sino de influencia superior'.

Ex.5.30 Follet 2 484-88

Allegretto

Flutes

Oboe

2 Clar.in Bb

2 Bassoons

Horn in F 1+2

Follet
per pri - mer cop a vuy he de sen

Violin 1
a punta d'arc
sord.
solo

Violin 2
a punta d'arc
sord.

Viola
a punta d'arc
ppp

Cello
a punta d'arc
4 Cellos
pppp

Double Bass
a punta d'arc
ppp

Flutes

Oboe

2 Clar. in Bb

2 Bassoons

Horn in F 1+2

Follet

tir- ne sol en el buyt

Violin 1

Violin 2

Viola

Cello

Double Bass

The image shows a page of a musical score for a symphony orchestra and a soloist. The score is written for the following instruments: Flutes, Oboe, 2 Clarinets in Bb, 2 Bassoons, Horn in F 1+2, Follet (soloist), Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is in 2/4 time and features a key signature of one sharp (F#). The Follet part includes the lyrics "tir- ne sol en el buyt". The score is divided into two measures, with a double bar line in the middle. The Flutes, Oboe, and Violin 1 parts have a long note in the first measure that spans into the second measure. The Violin 2 part has a rhythmic pattern in the first measure. The Cello and Double Bass parts have a rhythmic pattern in the first measure. The Viola part is mostly silent. The Horn in F 1+2 part has a few notes in the first measure. The 2 Clarinets in Bb and 2 Bassoons parts are mostly silent.

when Follet claims that 'the abyss conceals everything.' Nadala's response -- 'You will follow the abyss to your tomb -- is grimly prophetic, and both utterances descend through an octave to f sharp¹ [Ex. 5.31] At bar 535, the chord of B minor in the woodwind anticipates the opera's tragic conclusion.

The love duet which closes Act 2 features an extraordinary symphonic section which again illustrates Granados's penchant for building up a complex linear fabric over a fundamentally simple harmonic structure [Ex. 5.32]. As the lovers embrace for the last time, Granados symbolises their spiritual union with the resolution onto the open fundamental e on the contrabasses. The inherent symbolism is heightened by the fact that Nadala and Follet sing the 'Love' theme in unison for the first time from this point. Granados achieves a wonderful kaleidoscopic effect by his superimposition of six separate lines over the resonant chords in the trombones and tuba. The voices are doubled by the cellos and the second violins, and the 'Love' theme is also divided between both pairs of horns. The second line -- a descending triplet figure which clashes with the main theme -- is played by violas, cor anglais and second bassoon. The third line is an ascending arpeggiated figure for the first violins and oboes which derives from the underlying harmonies. The clarinet and flute parts are based on alternate statements of the same figure to provide the fourth and fifth lines, and the sixth line is a descending triplet played by the second bassoon. Most of the detail is found in the second and third beats of each 3/4 bar, and Granados maximizes the effect by the use of strategically placed decrescendo markings at every trombone chord.

Ex. 5.31 Follet 2 532-39
(Allegretto)

Flutes

Oboes

2 Clar. in Bb

2 Bassoons

Follet

no nes l'a - bis - ne, y l'a - bis - ne may par - la

Lento molto

Horn in F 1+2

Horn in F 3+4

Madala

Violin 1

Violin 2

Viola

Cello

Double Bass

Di - gas a - bis - me tu fins a la ton - ba

Ex. 5.32 Follet 2 560-67

Grandioso

Flute

Oboe

Cor Anglais

Clar.in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb.3/Tuba

Timpani

Nadala

Follet

Violin 1

Violin 2

Viola

Cello

Double Bass

Dit-xa d'a - nor, tu ets la su-pre - na dit-xa!

Dit-xa d'a - nor, tu ets la su-pre - na dit-xa!

Detailed description: This is a page of a musical score for a symphony or opera. It features 17 staves. The top 14 staves are for woodwinds and brass: Flute, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet, 2 Bassoons, Horn in F 1+2, Horn in F 3+4, Trumpet, 2 Trombones, and Trombone 3/Tuba. The 15th staff is for Timpani. The 16th and 17th staves are for vocal parts: Nadala and Follet. The vocal parts have lyrics in French: "Dit-xa d'a - nor, tu ets la su-pre - na dit-xa!". The bottom 5 staves are for strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. The tempo is marked "Grandioso". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Flute

Oboe

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb. 3/Tuba

Timpani

Nadala
Fla-na d'a - nor tu ets la di-vi - na fla - na!

Follet
Fla-na d'a - nor tu ets la di-vi - na fla - na!

Violin 1

Violin 2

Viola

Cello

Double Bass

Prelude to Act 3

The Prelude to Act 3⁶⁰ contains some of the most exuberantly scored music in the opera. It makes full use of the opera's expanded instrumental resources which include two harps, and a sarrusophone⁶¹ in place of the contra-bassoon. In the autograph orchestral score Granados specifies the exact number of strings required for the Prelude to Act 3: 16 first violins, 16 second violin 2, twelve violas, six cellos and ten basses.

The first half of the prelude depicts a storm which presages the opera's tragic conclusion -- a technique described as 'natural allegory' by Dahlhaus [1989, 212]. But according to Granados, 'the

60. The third-act prelude from Follet was first performed as a concert item in April 1903. After Granados's death it was sometimes featured in the concerts of the Orquesta Pau Casals in Barcelona, along with the suite from Liliana.

61. The sarrusophone -- a kind of keyed brass instrument played with a double reed which was made in several sizes-- was designed in 1856 by the French bandmaster Sarrus, making its first appearance at the Exposition Universelle in Paris in 1867. It enjoyed a considerable vogue during the late nineteenth century and was used frequently by Saint-Saëns who was the first composer to use it (in the chorus Les Noces de Prométhée; 1867). Massenet was so pleased with the effect it made in the opera Esclarmonde (1889) that he expanded the part in future performances. The sarrusophone was later championed by Debussy, Ravel and Delius, but by the 1920s it had become virtually obsolete. The Prelude to Act 3 of Follet is the only music by Granados which uses this instrument, which was then virtually unknown in Spain. Although Granados does not specify which type of sarrusophone is required, the music suggests that the bass version is called for.

storm...is not one produced by the elements; it is a storm which describes a human temperament -- a storm of the heart. For this reason it is not succeeded by the calm, sweet gentleness of nature, but by the fluttering and gentle tranquillity produced in the soul of a poet'.⁶² Even so, a series of frenetic rising and falling phrases in strings and woodwind in the key of B minor effectively evokes a storm at its height [Ex. 5.33(a)]. The spread chords in the second violin and viola in bar 43, which occur on the third beat, illustrate Granados's tendency to utilise the whole gamut of string techniques for textural effect. The descending chromatic scale which symbolises Follet's fall is now heard more prominently in bars 43 and 45 in the bass clarinet, bassoons, bass trombone and cellos and contrabasses, supported by the timpani. Similar presentiments of the final tragedy are present in the rising two-note motif, heard in the woodwind and brass in bars 43-44, with which the off-stage choir call Follet's name at the end of the work. A striking dissonant effect is created here [Ex. 5.33b] when Granados superimposes the resolution of the motif (which forms the dyad c sharp - e sharp to d - f sharp in B minor) in three ways, divided between three textural groups. It is heard as two quavers in the flutes, oboes, cor anglais and trumpet (group 1); as a crotchet followed by a minim in the horns (group 2); and as a minim followed by a crotchet in the first and second trombones (group 3).

62. 'La tempestad...no es una tempestad producida por los elementos; es tempestad que describe un temperamento; tempestad de un corazón. Por eso, en vez de sucederla una calma dulce y apacible de la naturaleza, sucédela un abatamiento y tristeza tranquilos producidos en el alma de un poeta'. Of the countless operatic storm scenes, the most obvious precedent for Follet comes in the third of Verdi's Rigoletto (1850-1).

Ex. 5.330 Follie, Prelude Act 3 43-6

Piu lento e piu grandioso

Flute

Oboe

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb. 3/Tuba

Timpani

Violin 1

Violin 2

Viola

Cello

Double Bass

The musical score is arranged in a standard orchestral format with 15 staves. The top five staves are for woodwinds: Flute, Oboe, Cor Anglais, Clarinet in Bb, and Bass Clarinet. The next five staves are for brass: 2 Bassoons, Horn in F 1+2, Horn in F 3+4, Trumpet, and 2 Trombones. The Trombone 3/Tuba part is on the 11th staff. The 12th staff is for Timpani. The bottom five staves are for strings: Violin 1, Violin 2, Viola, Cello, and Double Bass. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo and dynamics are marked 'Piu lento e piu grandioso'. The music includes various rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as 'p' (piano) and 'f' (forte).

Flute

Oboe

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb. 3/Tuba

Timpani

Violin 1

Violin 2

Viola

Cello

Double Bass

Ex. 5.33(b) Harmonic plan

The musical score consists of three staves. The top staff is for Flute (Fl.), Oboe (Obs.), Clarinet (C. A.), and Trumpets (Tpts.). The middle staff is for Horns 1-4 (Hns 1-4). The bottom staff is for Trombones (Trbns). The music is in 2/4 time and features a series of chords and melodic lines across the measures.

In bar 45 the sequence is repeated a tone lower. The harmonic breakdown in Ex. 5.33b shows how the dissonant effect is divided unequally between the groups, creating an effect of syncopated 'rhythmic dissonance'. First occurring between group 1 against groups 2+3 on the second quaver beat, it shifts to group 1+2 against group 3 during quaver beats 3 and 4.

In a short episode for woodwind which depicts the calm that follows the storm, is based on successive statements of the 'Recognition' motif at varying pitches for woodwind, horn and string [Ex. 5.34]. It is first heard in the horn at bar 56, resolving onto an austere inversion of C sharp major in the bassoons and bass clarinet. This is succeeded in bar 60 by a restatement on the motif on the cor anglais, a semitone higher, and at bar 62 it is heard again on the horn. This horn restatement is maintained for six bars and leads to a string-based section at bar 68 in which a new theme is heard on the clarinet, supported by an augmented version of the motif (now in its original major form) in the cellos and basses. The penultimate statement of the motif is heard at bar 71, followed by its final statement on the oboe at bar 74. The whole sequence is followed by a lengthy conclusion in which themes from Acts 1 and 3 are combined in a symphonic montage of characteristic linear complexity.

The coda to the Prelude contains a twelve-bar passage which takes the form of a multiple canon based on the 'Folk' motif from Act 1. From bar 201 to 211 it is superimposed on itself in various stages of diminution, with the pitch of each statement linked proportionately to its length in note values [Ex. 5.35]. At the smallest level of diminution the motif is heard in the flutes and violins in semiquavers and quavers beginning on e'. At the next level it is heard on the first and second trombones and in the violas and cellos in quavers and

Ex. 3.14 Follies Prelude Act 3 56-75

Lento molto tranquillo

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Molto espressivo

Clar. in Bb

2 Bassoons

Horn in F 1+2

Violin 1

Violin 2

Viola

Cello

Double Bass

Oboe

Cor Anglais

Clar. in Bb

2 Bassoons

Violin 1

Violin 2

Viola

Cello

Double Bass

crotchets on e'. The next stage, in crotchets and minims (double augmentation), is heard in the bassoons and bass trombone (on e), and the most augmented version, in semibreves and minims (octuple augmentation) is heard in the tuba (on E). From bar 205, the four-bar passage is repeated on a dominant chord of B major, whereas bars 208-11 are a repeat of 201-4. The canon is succeeded at bar 212 by a series of sustained chords and harp arpeggios. The whole sequence provides a thrilling climax to the Prelude and is a fascinating example of Granados's individual adaptation of contrapuntal techniques for his own expressive ends.

Ex. 5.15 Fallet 'Fugue' 201-4

Flute

Oboes

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Sarrusophone

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb. 3/Tuba

Violin 1

Violin 2

Viola

Cello

Double Bass

The image shows a page of a musical score for a symphony orchestra. The score is titled 'Ex. 5.15 Fallet "Fugue" 201-4'. It consists of 15 staves, each representing a different instrument or section of the orchestra. The instruments listed on the left are: Flute, Oboes, Cor Anglais, Clar. in Bb, Bass Clar., 2 Bassoons, Sarrusophone, Horn in F 1+2, Horn in F 3+4, Trumpet, 2 Trombones, Tromb. 3/Tuba, Violin 1, Violin 2, Viola, Cello, and Double Bass. The music is written in a standard notation style with various notes, rests, and dynamic markings. The score is divided into two systems, with a double bar line separating them. The first system contains the first two measures of music, and the second system contains the next two measures. The music is in a 3/4 time signature and a key signature of one sharp (F#). The Flute and Violin 1 parts have a melodic line with many sixteenth notes. The other instruments provide harmonic support with various rhythmic patterns.

Flute

Oboes

Cor Anglais

Clar.in Bb

Bass Clar.

2 Bassoons

Sarusophone

Horn in F 1+2

Horn in F 3+4

Trumpet

2 Trombones

Tromb.3/Tuba

Violin 1

Violin 2

Viola

Cello

Double Bass

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with instrument names on the left and their corresponding staves. The instruments listed are: Flute, Oboes, Cor Anglais, Clarinet in Bb, Bass Clarinet, 2 Bassoons, Sarusophone (likely Sarusophone), Horn in F 1+2, Horn in F 3+4, Trumpet, 2 Trombones, Trombone 3/Tuba, Violin 1, Violin 2, Viola, Cello, and Double Bass. The score consists of two systems of music, each with a double bar line. The notation includes various note values, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 4/4. The Flute and Violin 1 parts feature a prominent melodic line with many sixteenth notes. The Cello part has a marking 'a2' above it in the second system.

Act 3

Act 3 centres on Arnau's attempt to discover Follet's secret, and the 'Nadala' motive recurs throughout the Act as a constant reminder of Follet's feelings for her. With Nadala's departure, Follet's inability to suppress his feelings leads to a closed song -- the first of two in the act -- in which he tells his secret to the ancient oak trees: 'Vosaltres roures velles'. His song in E flat minor is contradicted by the strains of a hearty ballad in E flat major which signals Arnau's approach. Arnau's song, complete with its meaningless and repetitious refrain [5.36], is a celebration of his outdoor existence. Because the first verse is sung unaccompanied (off-stage) his song could be said to represent the most authentic element in the opera from a strictly folkloric perspective. Closely resembling in its basic contours Follet's third song (No. 5), the tune has a unmistakable Andalusian rather than Catalan character which emanates from its terraced contours, its semitonal inflections and the accented triplet in bars 5 and 9 (of Ex. 5.36).

Arnau explains that the storm has driven him to seek shelter in the cave, the accompanying music is characterised by the almost neo-classical refinement of the sequential passage work for strings and woodwind, and the whole section creates a sense of freshness and contrapuntal vitality.

As Arnau innocently sits on the rock where Nadala had been, Follet begs him to move, claiming that 'henceforth it is an altar'. The recurrence of the 'Nadala' motif from Act 2 at this point (in the voice, supported by the clarinet and first violins) reminds us of his longing for her [Ex. 5.37]. By singing a gleeful song about the

Ex.5.36 Follet 3i verse 1 of Arnan's song

Allegretto

Arnan ¹²⁸ La tun-tum pa-tan-tum pa-tan-te-na la tun-tum pa-tan-tum pa-tan tan loque

tinch tot ho duch a l'es- que - nay en ce - re n'en so - bra per du ni altre tant

Ex.5.37 Follet 3 287-9

Clar. in Bb

2 Bassoons

Horn in F

Follet
es l'a - ra d'un al - tar

Violin 1

Violin 2

Viola

'Rossa de l'Hostal' (a lowly chambermaid of easy virtue), Arnau easily tricks the ever-more indignant Follet into revealing that Nadala is his secret love; his confession leads to a tense emotional climax in which a group of approaching girls can be heard calling his name off-stage. Despite Follet's protestations, Arnau (who is consumed with jealousy) threatens to reveal this secret to them and begins to call in their direction. At this point, Mestres's original drama contains sixteen lines of text for the approaching girls. To incorporate the full text would have detracted from the force of the climax as Granados imagined it. Instead, their repetition of Follet's name adds to the sense of impending disaster during the final moments of the scene [Ex. 5.38]. From bar 474 the 'Recognition' motif is heard in the low wind, brass and strings alternating with frantic rising phrases in the first violins and the two-note motif first heard in the Prelude to Act 3. Granados conceived the orchestration in three descending strata based on the repetitions of the name 'Follet' in the choir. The first pair of notes is heard in the flutes, oboes, violins and violas; then in the oboes, cor anglais and trumpets; with the third in clarinets and the bass clarinet and horns. The effect is repeated in each successive pair of bars.

As the protagonists struggle, the music breaks briefly into a reprise of the storm music from the Prelude before dying away. A loud clash in the cymbals marks the point at which Follet and Arnau tumble over the precipice [Ex. 5.39]. Granados graphically depicts the fall with a recurrence of the 'Departure/Fate' motif at bar 487, sounded fff in the tuba, cellos and basses. Now revealing its grim significance in an all too final sense as it becomes gradually broken-

Ex. 5.38 Follet 3 474-75

Flute

2 Flutes

2 Oboes

Cor Anglais

2 Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

2 Trumpets in F

Trumpet F 3

2 Trombones

Tromb. 3/Tuba

Timpani

Follet

sents? les noy - as que pu - jan

Sopranos 1

Fo - llet Fo - llet Fo - llet

Sopranos 2

Fo - llet Fo - llet Fo - llet

Violin 1

Violin 2

Viola

Cello

Double Bass

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The score is titled "Ex. 5.38 Follet 3 474-75". It features 15 instrumental staves and two vocal staves. The instruments listed are Flute, 2 Flutes, 2 Oboes, Cor Anglais, 2 Clar. in Bb, Bass Clar., 2 Bassoons, Horn in F 1+2, Horn in F 3+4, 2 Trumpets in F, Trumpet F 3, 2 Trombones, Tromb. 3/Tuba, Timpani, Violin 1, Violin 2, Viola, Cello, and Double Bass. The vocal soloists are labeled "Follet", "Sopranos 1", and "Sopranos 2". The lyrics for the vocal soloists are "sents?" and "les noy - as que pu - jan" for the Follet part, and "Fo - llet" for the Sopranos. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings.

Ex. 5.39 Follet 3 487-94

Flute

2 Flutes

Oboes

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet 1+2

Trumpet 3

2 Trombones

Tromb. 3/Tuba

Timpani

Bateria

Violin 1

Violin 2

Viola

Cello

Double Bass

mf

pp

Platillos solo con la marza del tombo

divisi

Flute *mp*

2 Flutes *mp*

Oboes

Cor Anglais

Clar. in Bb

Bass Clar.

2 Bassoons

Horn in F 1+2

Horn in F 3+4

Trumpet 1+2

Trumpet 3

2 Trombones

Tromb. 3/Tuba

Timpani *sempre ppp* *ppp*

Bateria

Violin 1 *ppp*

Violin 2 *divisi* *mp*

Viola *mp*

Cello *ppp*

Double Bass *ppp*

up between bars 488 and 490. From bar 491 the dominant seventh on C sharp is succeeded by the concluding key, B minor, which is gradually established through repetitions of the two-note motif spread across the orchestra (and is based on the harmonic effect which first occurred in the Prelude to Act 3 [see Ex. 5.33]). Here, the absence of other movement focusses attention on the disharmony, heightening the chilling effect of the closing chords. In bar 491 of Ex. 5.39, the resolution of the motif on divided first violins, flutes and oboes clashes with the second statement an octave lower in divided second violins, first and second horns, and clarinets. This is succeeded in turn by the motif in violas, third and fourth horns, bass clarinet and cor anglais, and the final statement comes in cellos and basses. A full root-position B minor chord does not appear until bar 497, and dies away during the final two bars. As with Petrarca, Granados wisely alters Mestres's original conclusion, which here included a final lamentation from the chorus of girls who prophesy that Follet's secret will be guarded eternally in the Cove.

Follet is arguably Granados's finest theatre work and, more than any other, reveals his talent for blending words and music in a series of evocative symphonic cameos. Despite the plot's obvious dearth of on-stage action, Granados succeeds in enlivening Mestres's finely-wrought characters which appear credible and realistic within the context of the drama. Indeed, although there is little evidence of fastidious pre-planning in Granados's manuscript sketches, the inner dramatic tensions in his opera are effective and well-paced. Moreover, Follet demonstrates Granados's mastery of the orchestra which he uses to create a succession of imaginative and consistently varied effects.

Even deprived of its visual effects, Follet (like Petrarca) would probably prove highly effective in a concert or semi-staged performance in the manner of a dramatic cantata.

CONCLUSION

In the Catalan Theatre Works Granados was able to transcend some of Mestres's dramatic limitations by his skilful adaptations of the original texts, and by his inspired use of music to intensify such interactive on-stage drama as there was. His selective alterations to the original texts (which occur in all the works) range from a few words or lines to the virtual deletion of an entire scene in Picarol. Here, Granados combined the penultimate and final scenes to amalgamate the despair of the heart-broken buffoon with the celebrations of the courtiers. In all his theatre works, Granados attempted to create well-defined characters by musical means, exploiting Mestres's preference for strongly contrasted dramatic stereotypes as the basis for his own musical characterisations. In Follet the music associated with the mercurial backwoodsman, Arnau, is consistently rhythmic and energetic in character, whereas Follet's passivity is evoked by a series of gentler melodies. Similarly, his exhilarating portrayal of Gaziél in her opening song suggests that the Poet is already under her spell. Granados's use of music as a means of intensifying the drama is just as apparent in the popular dramas as in the operas, though Picarol lacks the ingenuity of its successors. In Petrarca, Granados transforms Mestres's portrayal of the embittered cleric into an heroic figure. In the opening soliloquy, the constant striving of the melody towards a peak conveys Petrarch's own inner yearning as described in the words.

Granados's selective use of chromaticism, ambiguous tonality, or unusual harmonic effects (as in the final duet of Gaziél or the conclusion of the third act of Follet) is the more impressive when it occurs because his usual harmonic language is key-centred. On the

other hand, his daring use of sparse string textures in Petrarca creates the mysterious atmosphere surrounding Laura's first appearance superbly. Elsewhere in his operas he revelled in intricate orchestral textures, decorating a simple harmonic passage in a wealth of contrapuntal detail. Where possible, Granados exploited each opportunity for word-painting, as in the use of trilling instruments to imitate the wind in Gaziel, or his evocation of birdsong in Follet. The drinking song (in 'Couplets') and the waltz section which dominate the central tableau of Gaziel exemplify Granados's willingness to exploit stereotyped musical idioms in his popular works. Yet his musical treatment was rarely commonplace and was always compatible with the dramatic situation. His unique use of a piano in the orchestra, in an accompanimental and solo role in the trio of Gaziel, adds authenticity to its masked-ball scene.

The Catalan Theatre Works, along with the other compositions of his 'Romantic' phase, symbolise Granados's natural inclination towards the late-Romantic traditions of France and Germany rather than merely conforming to the popular Hispanic stereotypes of the time. Even though Follet is the only work which uses genuine folksongs, all the works can be considered to be representative 'national' works. It was a fundamental tenet of 'Modernisme' that Catalan artistic attainment should not be represented by the mere embodiment of the national folk heritage, but by the production of high-quality art works which drew on the latest artistic and cultural achievements across the whole of Europe. In this the Catalan Theatre Works undoubtedly succeed, and can therefore be considered to play a substantial role in the development of Catalan (and Spanish) operatic

traditions in the early twentieth century. Despite this, Granados did not enjoy the same sustained theatrical success as many of his Catalan contemporaries, such as Morera -- who had four operas staged at the Gran Teatre del Liceu between 1906-16. This greater success was inevitably due to the more dramatic nature of the plots Morera set and to the greater length of his operas as a whole.

A more viable comparison might be made between Granados and his best-known Catalan contemporary, Isaac Albéniz (1860-1909). Albeniz composed eight theatre works but, as with Granados, his posthumous reputation has largely been sustained by his piano compositions -- in particular the suite Iberia (1906-8). Like Granados, Albeniz began his theatrical career with zarzuelas in the late 1870s and early 1880s, of which the one-act works Catalanes de Gracia and Cuanto más viejo were performed in Spain with limited success. Unquestionably, the 1890s were Albéniz's most intensive years as a theatre composer and he completed five further works between 1893 and 1899 (which were both published in France and Spain). But unlike Granados, Albéniz showed little interest in the development of Catalan or Spanish opera. A far more cosmopolitan and outgoing figure than his younger contemporary, he looked beyond his native Catalonia and Spain to expand his career, and during the early 1890s he established strong links with London, which were to lead to his completion of four operas with English librettos. The first of these, the operetta The Magic Opal (1892; with a libretto by Arthur Law), was produced at the Lyric Theatre in London on 19 January 1893 with great success. Combining spoken dialogue with musical numbers, the music is a rather bland mixture of the popular melodic idioms of the day but it lacks the sophistication of Granados's Catalan operettas Picarol and

Gaziel. Indeed, it has more in common with the products of Gilbert and Sullivan. Yet when it was performed in Madrid (under the title La sortija), it provoked such a hostile reaction that Albéniz allegedly stormed from the theatre and left for Paris that night. The audience were expecting a more overtly Hispanic work, along the same lines as the numerous piano pieces by Albéniz in which he brilliantly transformed the rhythms and harmonies of Spanish traditional music, and for which he was famous throughout Spain.

As with Granados, the only theatre works which brought Albéniz sustained success were his most overtly Hispanic works: the one-act zarzuela San Antonio de la Florida (produced in Madrid on 24 October 1894) and the one-act opera Pepita Jiménez (premiered in Barcelona on 5 January 1896). Both of these established Albéniz's national and international reputation as a successful composer of theatre music.¹ Both works exploit Spanish melodic and rhythmic idioms, and form a counterpart to Granados's Hispanic works: Los Ovillejos, María del Carmen and Goyescas. Pepita Jiménez (after the famous novel by Juan Valera) was the second of three operas which Albéniz produced in liaison with the English banker and amateur librettist Frances Burdett Money-Coutts. Albéniz later referred to this financially

1. San Antonio de la Florida was performed in Brussels in 1904. Pepita Jiménez was staged in Prague in 1897 and Brussels (in a 2-act version) in 1905.

beneficial arrangement as 'the pact of Faust', and there can be no doubt that it diverted his energies away from genuine Spanish-language operas. The first of these, Henry Clifford (1894-5), is a far cry from Pedrell's idealistic conception of national opera and is based on the English War of the Roses. Even so, when it was premièred at the Gran Teatre del Liceu in Barcelona on 8 May 1895 it brought 'an enthusiastic reception from the public and critics alike' [cited in Montero, 1988, 110], as well as favourable criticisms from Enric Morera.² Their final collaboration was Merlin³, the first of a projected trilogy of works based on Arthurian legends, and an intensely Wagnerian work which exploits a complex system of leitmotives and a highly chromatic harmonic language. Indeed, little of Albéniz's personality is allowed to come through in the music, whereas Granados was able to integrate Wagnerian traits far more evenly and productively in his Catalan Theatre Works.

A detailed assessment of the musical and dramatic strengths and weaknesses of Albéniz's theatre works is beyond the scope of this thesis, although, as Tomas Marco has claimed [1984, 1, 203], 'he did not achieve the same heights as in his piano music.' Despite his attempts to establish a season of native opera in Barcelona in 1902, Albeniz appears to have been less committed to the development of native opera than either Granados or Morera. Works like San Antonio de la Florida or Pepita Jiménez show him as a composer of appealing

2. 'Exito caluroso de publico y de critica'. It was performed in Italian as Enrico Clifford.

3. Merlin was rejected by the Liceu in 1902 and it was not performed until 30 December 1950 at the Teatre Tívoli in Barcelona.

melodies, but with little real feeling for dramatic development. Granados's works are more intense and uncompromising, and of the two, he had greater commitment to the stage.

Despite their wide stylistic and qualitative musical differences, Granados's Catalan Theatre Works provide sufficient evidence as a group to justify a reassessment of his musical achievements. Until now, his posthumous reputation has largely been sustained by his Hispanic piano works, and in particular, his Goyescas. Whilst Granados's youthful zarzuela Los Ovillejos (1897) remains unperformed, his other operatic works, María del Carmen (1898-99) and Goyescas (1913-15), have been produced several times since his death in Spain and abroad. Indeed, largely because of its associations with the piano suite, the latter has come to be regarded as the pinnacle of Granados's achievement as a man of the theatre. Sadly, nothing remains of Granados's autograph score for María del Carmen, which was substantially revised after his death by Eduardo Granados (1894-1928) and the composer Francesc Montserrat y Ayarbe (1879-1950). Contemporary reviews of the opera suggest that it was marred by the weak recitative which linked the musical numbers. Even so, its libretto by Feliu y Codina is probably the most convincing dramatically of all those set by Granados: a sad irony. Indeed, an article in the Diccionario de Música Ilustrada (1932, 2,) which describes Granados's exploitation of an off-stage chorus as a means of heightening the on-stage drama, suggests that he developed techniques in María del Carmen that he was to exploit with even greater effect in his Catalan operas. The dramatic basis of Goyescas

is characteristically slight. Yet Granados was hampered musically by the self-imposed limitations of adapting his piano score as the basis of the opera (see Chapter 1). In my opinion, its main drawback is its succession of bel canto melodies, unrelieved by recitative or arioso, and, in its entirety, there is considerably less evidence of the creative flair which is the hallmark of the Catalan Theatre Works. Its most convincing sections are those for chorus in the second tableau (with on-stage guitarist and gypsy singer) which were newly composed for the opera, where Granados brilliantly evokes the sounds of traditional Spanish music-making.

Because of the accessibility of Granados's piano works, it is for these that he will always be best known. Even so, in my opinion, Granados's Catalan Theatre Works reveal a level of compositional ingenuity and inspiration which is at least equal to his greatest piano works, and they present us with a more rounded picture of the composer than has hitherto been accepted. Indeed, Granados maintained a lively interest in the theatre throughout his life and composed for it consistently with an imagination that continually renewed itself. Granados's orchestral writing remains virtually unknown. Apart from his symphonic poems (of which only one has been recorded), the Catalan Theatre Works give us the first real picture of his talents as a colourful orchestrator who took infinite care over detail. At the same time, they reveal his intuitive feel for bold harmonic and contrapuntal effects to a far greater extent than his piano works, and in their elaborate formal plans they show him to be more than a skilled improviser. But above all, Granados retained in them a striking degree of originality which should perpetuate his place amongst the varied traditions of nineteenth-century national



Plate 35 Granados c. 1900 [S-Bfg]

opera. However, the fact remains, without performances Granados's future reputation as a composer of theatre music must remain purely academic. It is my firm belief that, if resurrected, the Catalan Theatre Works would give as much pleasure today as they did to Catalan audiences over 80 years ago.

APPENDICES

A THE CATALAN THEATRE WORKS WITH ENGLISH TRANSLATION

Introduction

For each of the Catalan Theatre Works the information given is as follows: full details of the manuscript sources of the text and publication details; full details of the manuscript sources of the musi ; instrumental forces used; details of the first performance including a list of everyone involved in the production (except in the case of Petrarca where only a list of characters is given). After this preliminary information comes the full text in Catalan with an idiomatic English translation alongside.

Granados made numerous changes to the texts that Mestres wrote for him and the versions used in the music differ substantially from the published editions. Here the texts appear as in the orchestral and vocal scores. However, the spoken sections in Picarol, Gaziel and Liliana are not included in the autograph scores, and in these cases the text has been taken from the first published edition of each drama (listed in the introductory sections). Because Granados's alterations offer a revealing insight into the workings of his compositional and dramatic mind, I have presented the texts in a way which shows at a glance how he adapted them. His omissions range from a few words to the excision of a whole scene (as in Petrarca). For large omissions (of one line or more) the banished text is represented by square brackets enclosing three dots [...]. The missing text is shown in footnotes on the same page preceded by the symbol M [for Mestres]. Similarly, any new text not found in Mestres's original is enclosed in square brackets. When the additional text amounts to more than five lines, the entire text has

been enclosed in large brackets. It seems likely that this added text came from Granados himself, but it might have been suggested to him by Mestres as an alternative during composition. No attempt has been made to account for text which is simply a rearrangement of Mestres's original (as in the repetition of a refrain in choral items). To avoid confusion with the added text, individual stage directions are given in round brackets (but not the larger sections usually found at the beginnings of individual acts or tableaux).

I have considered the texts as librettos for a musical work and not as poems. For this reason I have not attempted to preserve the precise lineation, rhyme schemes or metric structure of Mestres's original, and have dispensed with the gaps which occur between poetic stanzas in the published editions of the dramas. (An example of a more poetic, even high-flown, realisation of Petrarca can be found in Edita Mas-Lopez (1980).) The texts are given in the original Catalan (left-hand column) along with an idiomatic English translation. In this edition I have translated the texts literally; the translation is not intended as a version for performance but aims to give a basic understanding of the on-stage drama.

Because the Catalan Theatre Works were written at a time of great flux for the Catalan language, the orthography of many words has since changed. However, I have not attempted to up-date the Catalan text, and many of the words which appear here have now been re-spelt (see Note on Spelling on p. iii). For an up-to-date version of Gaziel in modern Catalan see the edition by Xavier Fabregas (Barcelona, Editions 62, 1969).

Petrarca (1899)

Poema Dramàtic en Cinc Escenes (Dramatic Poem in Five Scenes [1 Act])¹

Manuscripts and Sources

Text: Adapted by Granados from Petrarca, Poema Dramàtic en ses escenas by Apeles Mestres, written during mid-May 1899. During April 1904 several journals and newspapers published extracts from Petrarca.²

MSS: S-Bit, MS 1283, 28pp. Bound in red vellum with two other Mestres dramas. Petrarca is written in black ink (now very faded) on an assortment of different paper types (including the backs of bills, postcards etc.). All are of different sizes, although none are larger than 21.5 × 14 cm. In Petrarca, as in every Mestres autograph, the handwriting is very untidy and difficult to read, with numerous crossings out and alterations (some in blue crayon). The MS corresponds with the published version, although this lacks the first two pages which contain some brief notes relating to the characters and the historical setting [see Plate 32]. The final page contains the beginning of a sketch in black crayon which is possibly a design for a stage set of Petrarca in embryonic form. The MS is dated in three places: on p.1: 7 Mayo 99, p.8: 16 May[o] 99, p.28 (with Mestres's signature): Mayo 99.

1. This is my sub-title. No other generic name is known. In La Música Ilustrada [12, 1899, 4], Petrarca is referred to as an 'òpera catalàna'.

2. Pe'l & Ploma no. 87 (April, 1902) p. 344 (Scene 3); La Vanguardia (21 April 1904) n.p. (Scenes 2, 3, 4).

Pubd: in Poemas d'amor, (Barcelona, Tiplitografía de Salvat y Cia., 1904), pp 83-119. The volume (119pp.), which includes three other dramatic poems, is headed by a quote from Dante 'Dinanzi a me non fur cose create, se non eterne, e dio eterno duro...'. The first and last pages of Petrarca contain ink illustrations by Mestres in the style of an ornate Classical relief.

Music: Composed by Granados from May-June 1899 to early 1900.

MSS: 1) F-Psal, OS 344pp (52.5 × 35.3 cm), 28-stave paper, ruled in blue/grey. Autograph in Granados's hand (undated and unsigned) in black ink with bar lines in blue crayon. Several parts are sketched in pencil. P.18 contains an ink sketch by Granados of a bearded medieval cleric, holding a cross [see Plate 20]. The MS ends abruptly and may lack only one or more pages [see p. 242ff]. The MS bears the Salabert stamp on p. 1.

2) F-Psal, OS (Scenes 1-3) 84pp (52.5 35.3 cm), 28-stave paper, ruled in purple. Copyist's autograph in in unknown hand (possibly that of J. Calduch) in black ink. The MS ends abruptly with b. 70 of Scene 3. No words have been put in the vocal parts. The MS bears the Salabert stamp on p. 1. The music corrèspounds with that of MS 1 above.

3) S-Bam, OS (Fragment of Prelude, bars 1-32) 7pp. Autograph in Granados's hand in black ink on 24-stave hand-ruled paper. From bb 29-32 the score contains only the piano reduction.

4) S-Bfg, VS (Scene 1, bars 101-84) 2pp. Autograph in Granados's hand in black ink. The MS paper is Boosey and Hawkes no. 17A.

5) S-Bfg, VS (Scene 4, bars 508-56) 1p. Autograph in Granados's hand in black ink. This folio includes an unidentified section of 8

bars for Boccaccio (with no words).

Unpubd

Instrumentation: pic, 2 fl, 2 ob, eng hn, 2 cl in c, bcl in b flat,
2 bn, cbn, 4 hn in f, 2 tpt in f, 2 cnt in b flat, 3 trbn, tuba,
timp, perc, 3 hp, str¹

Characters (in order of appearance):

PETRARCA¹ [PETRARCH], aged 70, a poet and writer

MARIETA, his gardener

NOYA PRIMERA [FIRST GIRL], girl friend of MARIETA

NOYA SEGONA [SECOND GIRL] girl friend of MARIETA

BOCACCI [BOCCACCIO], aged 61, a poet and writer,
and a friend of PETRARCH

LAURA, a girl who had died of the plague many years
earlier but who comes alive for PETRARCH in his dreams

Petrarca remains unperformed. Its 5 scenes are preceded by an orchestral prelude. The music is continuous in each scene, and there is no break between Scenes 4 and 5. Petrarca requires seven singers: five sopranos (Marieta, three girls and Laura) and two bass baritones (Boccaccio and Petrarch). The action takes place in Petrarch's villa at Arquá (near Padua) during the evening of 18 July 1374.

1. Granados specifies 16 vn 1, 14 or 16 vn 2, 8 vla, 8 vc, 10 db.

Petrarca, Poema Dramàtic en Cinc Escenas

ESCENA I

SCENE I

Sala d'estudi de Petrarca.
A dreta, en primer terme,
un nínxo ab decoració gòtica
contenint el busto de Laura,
rodejat de flors.
Al costat ampla finestra per ont
se veu el jardí il·luminat per
l'incendi del sol ponent.
Al foro, porta central donant al
jardí, y ocupats els dos panys de
paret per dugas grans llibrerías.
A esqerra, porta donant a
l'habitació.
Prop de la finestra la taula de
treball cuberta de llibres y
pergamins, tinter y plomas,
y un llaüt.
Silló al davant,
de manera qu'al seurehi
Petrarca fassi cara al busto
de Laura.

Petrarch's work room.
To the right, in the foreground,
an alcove with gothic decorations
containing a bust of Laura,
surrounded by flowers.
From a large window nearby the
garden can be seen, bathed in
the rays of the evening sun.
The central door leads to the outside
garden, and the walls on either side
are covered by two large bookcases.
On the left, a door leads to
the bedroom.
Near to the window, his study table
is littered with books,
parchments, pens, ink,
and a lute.
An armchair in front of the desk
is placed in such a way that,
when sitting in it, Petrarca faces
the bust of Laura.

PETRARCA, vestint roba talar
vermella, está assegut davant de
la taula, ab el front en la mà
esquerra com repassant lo qu'acaba
d'escriure. De sobte llensa la
ploma y exclama:

Wearing a red robe which reaches
to his ankles, PETRARCA is sitting
in front of the desk, his head in his
left hand, as though reviewing what he
has been writing. Suddenly he throws
down his pen and exclaims:

PETRARCA

¿ Per què't fatigas
un cop més encare?...
¡ Reposa, ploma meva!
¡ Noble y fidel corcell,
recull las alas
y enfrena ta carrera!

PETRARCH

But why weary yourself
yet more?...
Rest a while, pen!
Noble and faithful steed,
fold down your wings
and curb your flight!

Deixa als homes com són,
deixa que's corqui
la terra que'ls sustenta;
que' ni'ls has millorat,
ni millorarlos has de poder!...
Contempla, contempla entorn:
Italia no es Italia!
La matrona superba,
senyora de mitj món,
es ara innoble
y estojerrada hetera.

Leave men as they are,
and let the earth
which sustains them rot;
for you have not improved them,
and never shall!
Behold! Look around you:
Italy is Italy no more!
The superb matron,
mistress of half the world,
is now an ignoble
and frivolous courtesan.

Roma, altre temps
la soberana augusta,
la sacrossanata reyna,
orfana avuy,
orfana y viuda plora
y agonitzant panteja.

Aquí un Emperador qu'á la justícia
clou l'ensordida orella;
allá un Papa sens fe,
cínich apostol
que fa mercat el temple.

Aquí's diu llibertat á l'anarquia,
heretjía á la ciencia,
á la luxúria amor;
ab vidas y honras,
ab tot se mercadeja.
Y per tot clasps de sanch,
munts de ruihas,
rugits d'odi y de guerra!
per tot fetor d'incendi
y de cadavres!
per tot drinch de cadenas!...

¿Per xo has volat tan alt,
mísera ploma?
¿Per xo en ta fe suprema

has cridat a la patria
y á ton sigle:
'¡Alsa't, Llatzer, desperta!'
¡Y ningú t'ha respost!-
La patria es morta!...
(mirant á Laura)
Aquesta dona excelsa
qu'he estimat tant,
¡morta també!...
Tot somni,
tot foch follet, tot cendra!

Adéu, Patria y Amor!
Las esperansas
s'han dissipat per sempre.
Sens esperansa, en aquest món
¿què buscas?
¿què t queda, ánima meva?

(Se sent la campana tocar l'Angelus.¹
PETRARCA s' aixeca, inclina el cap
y encreu las mans demunt del pit.)

Even Rome,
once the august sovereign
and noble queen,
is today an orphan.
An orphan and a crying widow,
in agony, she breathes her dying
breath.]

Here, an Emperor who shuts
his deafened ear to justice;
there, a faithless Pope,
a cynical apostle
who makes the temple into a market
place.]

Here, anarchy is called freedom,
heresy is called science,
lust is called love;
life and honour are traded
in the market place.
Pools of blood,
mountains of ruin,
cries of hate and war,
the stench of fire and corpses,
and the clanging of chains
is everywhere!..

Miserable pen! Why have you flown
so high?
Is it for this that in your supreme
faith]

you have cried to the fatherland
and to your century:
'Arise, Lazarus, awaken!'
And no one has answered you!
The fatherland is dead!
(looking at Laura)
That noble woman,
whom once I so cherished,
is dead also!
Everything is but a dream,
fantasy and ashes!

Fare thee well, Fatherland and Love!
Hope has disappeared
for evermore.
Without hope, in all the world,
what else can I search for?
What remains to nourish my soul?

(The Angelus bell can be heard.¹
PETRARCH gets up from his chair,
crossing his hands on his chest
and bowing his head.)

1. The Angelus is rung at midday and at 6 p.m. Here the time is 6 p.m.

CHOR DE NOYAS (á dintre)¹
 L'Angel de Déu anunciá á María
 y en ella concebí l'Esperit Sant.

Ave María.
 Aquí la tens, Senyor, ta humil esclava;
 fassis en mí segons ta voluntat.
Ave María.
 Y el Verb diví va ferse carn pels homes
 y entre nosaltres homes habitá.
Ave María.

PETRARCA
 (Sens mudar de posició y clavant la
 mirada extática ab el busto de Laura,
 diu ab accent de pregaria y seguint
 el ritme del Angelus.)
 Y tú, qu'he estimat tant,
 dona ó arcàngel,
 en ton nom y en mon nom
 prega al bon Déu,
 -oh Laura, Laura!-
 que m'acordi la gracia d'acullime
 en aquell Paradís desde ont me veus,
 -oh Laura, Laura!-
 per poder dirte
 eternament 't'estimo'
 y gosar de ta vista eternament,
 -oh Laura, Laura!-
 (Després de ferli acatament s'en va,
 com en actitud de seguir pregant,
 per la porta de l'esquerra.)

GIRLS CHORUS (inside)
 The Angel of the Lord appeared unto Mary
 and she was conceived in the Holy
 Spirit.]

Hail Mary.
 Behold, the handmaiden of the Lord,
 be done unto me according to thy word.
 Hail Mary.
 And the word was made flesh
 and dwelt amongst us.
 Hail Mary.

PETRARCH
 (Without changing his position, and
 fixing his gaze on the bust of Laura,
 PETRARCH speaks in prayerful tones,
 following the rhythm of the Angelus.)
 And you whom I have cherished so,
 woman or archangel,
 in your name and in mine,
 pray to our benevolent God
 -oh Laura, Laura!-
 that he may grant me grace
 that I may behold you in Paradise
 -oh Laura, Laura!-
 so that I might be able to say to you
 eternally 'I love you'
 and eternally enjoy your sight
 -oh Laura, Laura!-
 (After paying his respects he leaves
 by the door on the left, remaining
 in the attitude of prayer.)

* * *

1. The translation of the words of the Angelus is taken from the old version of the Catholic Prayer Book.

ESCENA II

MARIETA portant una faldada de flors
y una llantia encesa, per la porta
del foro, y volent privar l'entrada
á las altrás NOYAS.

MARIETA

Vos dich que nó y ha d'ésser nó.
¡Espereume!
Entro á penjar la llantia,
mudo las flors, y desseguida surto
á cantar y á ballar fins nit
entrada.

UNA NOYA

[¡No més déixans guaytar!]¹

MARIETA

¡Sou perfidiosas!

ALTRA NOYA

No més guaytà y fugir!

MARIETA

Si vé'l Petrarca...

NOYA PRIMERA

Y bé ¡que vinga! ¿quín mal es
que'ns trovi?
Li dius que son companyas,
qu'hem cullit las flors juntas,
las hem dutas...
li dem la santa nit...
y ens dirá gracias.

MARIETA

Entreu, però silenci
y mans quietas!

(LAS NOYAS entran y comensan a
resorre l'habitació respectuosas.)

SCENE II

MARIETA comes through the central door.
Supporting a skirtful of flowers in
one hand, and a lighted lamp in the
other, she is trying to prevent the
other GIRLS from coming in.

MARIETA

I tell you no, and that's final!
Just wait for me!
As soon as I've hung up the lamp,
and changed the flowers,
we'll be free to dance and sing the
night away.

A GIRL

[Let's have a little look!]

MARIETA

You're so stubborn!

ANOTHER GIRL

Just a peep and then we'll go!

MARIETA

If Petrarch comes...

FIRST GIRL

So what! Let him come! Even if he finds
us, why should we worry?
Just tell him that we're friends,
and we've been picking flowers together
and have helped you carry them...
We'll say good night...
and he'll probably even say thank you.

MARIETA

Oh alright, come in, but keep quiet,
and behave!

(The GIRLS enter and begin to
look around, showing great respect.)

1. M: ¡Déixans guaytar no més!

Let's have a little look!

NOYA PRIMERA

¡Verge santa, quants llibres!
No m'extranya que sápiга'l que sab,
y s'aconsellin ab ell Emperadors
y Reys y Papas...

(Menstrestant MARIETA ha penjat la
llantia al devant del busto de
Laura, ha llensat per la finestra
las flors vellas y coloca en lloch
d'ellas las que porta.)

NOYA SEGONA

(acostantse á la taula)
Aquí es ont deu escriure
aquellas cosas...

NOYA PRIMERA

(adonantse del busto)
¿Y quin sant es aquè?

NOYA SEGONA

No es sant, qu'es santa.

MARIETA

Donchs no es santa tampoch.

NOYA PRIMERA

Será una reyna.

MARIETA

La reyna del seu cor.

LAS NOYAS

¿Es Laura?

MARIETA

Laura!

LAS NOYAS

Hemosa era per cert!

MARIETA

Els que van tindre la ditxa
de conèixela, proclaman qu'ho
era encare molt més.

NOYA PRIMERA

No es de sorprendre qu'inspirés
tal passió, l'afortunada!

NOYA SEGONA

¿Y es morta fa molt anys?

MARIETA

Trenta á la bora.

FIRST GIRL

Heavens! Look at all those books!
No wonder he knows so much,
and that Emperors and Kings and Popes
ask his advice.

(Meanwhile, MARIETA has hung up the lamp
behind the bust of Laura,
thrown the old flowers out of the
window and put the fresh blooms
in their place.)

SECOND GIRL

(going towards the table)
Here's where he writes
all those things...

FIRST GIRL

(looking at the bust)
And which saint is this?

SECOND GIRL

It's not a he, it's a she.

MARIETA

She's not a saint either.

FIRST GIRL

Surely she's a queen.

MARIETA

The queen of his heart.

THE GIRLS

Is it Laura?

MARIETA

It's Laura!

GIRLS

She's so beautiful!

MARIETA

People who had the pleasure
of knowing her said she was even
more beautiful.

FIRST GIRL

It's hardly surprising that she
inspired such passion. How lucky he was!

SECOND GIRL

How long has she been dead?

MARIETA

Thirty years or so.

NOYAS

¿Y el vell l'estima encare?

MARIETA

Igual qu'el primer dia.
La venera com venera
a la Verge Soberana.
Al toch de l'oració,
tots els sants días,
tantost el sol s'amaga,
li porta un pom de flors
per ordre seva
y encench aquesta llantia.

NOYAS

¿Y segueix fent-li versos?

MARIETA

Com en vida.
Desde fora el sentím moltes
vetlladas pulsant aquet llahut,
y aquí, al peu d'ella,
li canta unas cançons
qu'arrencan llàgrimas.

NOYA PRIMERA

¡Això es idolatría!

NOYA SEGONA

Es art malèfich!

NOYAS

(senyantse)

¡Això es estimar massa!

MARIETA

Això es estimar bé.
¡Verge Maria,
deuen ún de Petrarca!

NOYA PRIMERA

¿Y es cert que sols de lluny
la vege sempre?...

MARIETA

Y aixís y tot
era son goig mirarla.

NOYA PRIMERA

¿Y qu'ha viscut morint
d'amor per ella?

MARIETA

Sens havenni dit
may una paraula.

GIRLS

Does the old man still love her?

MARIETA

Just as though she were still alive.
He venerates her as if she were
the Holy Virgin.
On holy days he prays to her
from dawn untill dusk,
and as soon as the sun has set,
I have to bring him,
a posy of flowers
and light the lamp.

GIRLS

Does he continue composing verses about
her?]

MARIETA

Just as though she were still alive.
Some evenings we've heard him from
outside, playing his lute,
and here, at her feet,
he sings her such beautiful songs
you feel like crying.

FIRST GIRL

Ah! How he idolizes her!

SECOND GIRL

True sorcery!

GIRLS

(crossing themselves)

This is taking love too far!

MARIETA

Such is true love.
Holy Mary,
if only I could find a Petrarch!

FIRST GIRL

Is it true that he only ever saw her
from a distance?

MARIETA

Yes, and all his pleasure
was in looking at her.

FIRST GIRL

And he lived
dying of love for her?

MARIETA

And he never breathed a word to her
about it.

NOYAS¹
¡ Aixó es estimar bé!
[Aixó es estimar!]

[MARIETA]
[¡ Verge Maria!]

[NOYAS]
Deumen un Petrarca!

GIRLS
That's real love for you!
[That's love indeed!]

[MARIETA]
[Holy Mary!]

[GIRLS]
If only I could find a Petrarch!

* * *

1. Granados divides this strophe between the girls and Marieta.

M:

NOYAS
¡ Aixó es estimar bé!
Verge Maria,
deumen un Petrarca!

GIRLS
Such is true love!
Holy Mary!
If only I could find a Petrarch!

ESCENA III

Las mateixas y BOCACCI entrant
pel foro; vestir  roba talar negra.

BOCACCI

Salut   tots...totas,
vuy dir.

NOYAS

(espantadas de moment, ab alegr a
al veure qu'es ell.)

  Bocacci!

BOCACCI

El cel no'm abandona.
Me creya penetrar en el santuari
de l'adusta Minerva,
y veig que'm porta
al mercat de l'alegra bojer a.

NOYAS

 No 'l sentiu al vell boig?
 Ja 'ns ha dit bojas!

BOCACCI

Bojas s , y es cap mal?
 Ont es l'agravi?
S u bojas...perqu  ho s u;
y si no ho f ssiu no f rau donas,

ni gentils, ni bellas, ni joves,
ni rialleras, ni graciosas.
Bojas vos ha fet Deu,
bojas heu d'esser!
que lo qu'el m n malhumorat
afronta per bojer a, es la
suprema ciencia, l'amor,
la vida, el goig de ser,
la gloria.

No es de boig esperar
sense esperansa?
 no es de boig perseguir
un'ombra en l'ombra?
 no es de boig desitjar
un mal que mata?
 no es de boig confiar
en cor de dona?
Y no obstant, esperem sens may
cansarnos, desitjem, perseguim,
confiem tothora, y estimem,
estimem, estimem sempre,
y la vida, estimant,
ens sembla bona.
 Visca la bojer a,

SCENE III

The same characters and BOCCACCIO,
who enters from outside, dressed in a
long black robe.

BOCCACCIO

Greetings all!
Well, greetings to the girls anyway!

GIRLS

(startled by his sudden appearance,
are overjoyed when they realise who it
is.)

Boccaccio!

BOCCACCIO

Heaven has not abandoned me.
I thought I was entering the shrine
of the stern Minerva,
and now I see that it brings me
to the market of happy madness.

GIRLS

Do you hear the crazy old man?
He's just called us mad!

BOCCACCIO

Mad yes, and what is wrong with that?
Have I hurt your feelings?
You're mad... because you are mad;
and if you were not, you would not be
women,]

neither genteel, beautiful, young,
smiling nor gracious.
God has made you mad,
so mad you have to be!
That which the ill-humoured world
defines as madness,
is the supreme science — love,
life, the very pleasure of being,
and glory.

Is it not madness to hope
without hope?
Is it not madness to pursue
a shadow in a shadow?
Is it not madness to long for
an evil which slays?
Is it not madness to trust
a woman's heart?
And still, we hope without ever
growing weary of it, we long, we pursue,
we trust at all times, and we love,
we love, we love for ever,
and while we love,
life seems good to us.
Long live madness,

y visca
in saecula saeculorum, amen!

NOYAS

Visca el gran home!

MARIETA

Bocacci

BOCACCI

¿Que?

MARIETA

Una suplica.

BOCACCI

¿Una suplica?
Malum signum!

MARIETA

Per que?

BOCACCI

¡Malum malorum!
Quan la dona suplica
es que comanda;
y á dona que comanda...
Deu otorga.

MARIETA

¡Canteu una cansó!

NOYAS

(ab vivesa)
¡Sí, sí, canteula!

MARIETA

Una cansó d'aquellas tan famosas
que sabeu fer!...

BOCACCI

Que feya in illo tempore!...

MARIETA

Que feyau, si voleu!...

BOCACCI

Quan era jove!

NOYAS

(suplicants)
Sí, canteula, Bocacci!

BOCACCI

¡Vade retro!

and long may it live
in saecula saeculorum, amen!

GIRLS

Long live the grand old man!

MARIETA

Boccaccio.

BOCCACCIO

What?

MARIETA

A favour.

BOCCACCIO

A favour?
Malum signum!

MARIETA

But why do you say that?

BOCCACCIO

Malum malorum!
When woman asks,
she commands;
and to the woman that commands...
God grants.

MARIETA

Sing a song!

GIRLS

(enthusiastically)
Yes, yes! Sing one!

MARIETA

One of those famous ones
which you know so well!...

BOCCACCIO

Like the ones I used to write
in illo tempore!...]

MARIETA

Like those, if you don't mind!...

BOCCACCIO

When I was young!

GIRLS

(pleading)
Yes, sing that one, Boccaccio!

BOCCACCIO

¡Vade retro!

NOYA PRIMERA

Una d'aquellas que van
dar la volta á tota Italia...

NOYA SEGONA

A tot lo món!

BOCACCI

(pegantse al pit)

Mea culpa!

Per xo que van donarla
y tan rodona,
qu'han retomat á mí;
las he enterradas aquí dins,
al bell fons, y aquí reposan
per no alarse may mes.
Donchs: requiescant.

MARIETA

Sóu poch galán, Bocacci.

BOCACCI

Ehorabona!

NOYA PRIMERA

(anoixant-lo)

¡ Vos que tant n'heu sigut!...

BOCACCI

(ab compunció picaresca)

Tempus ridendi!

(rehi-fantse)

¡ Aparteu, tentadoras!
Tres días que só aquí,
y aquestas vespas no'm deixan
descansar á sol ni sombra!

MARIETA

(amenassadora)

Si no canteu...

vos direm vell...

NOYA PRIMERA

Y raro!...

MARIETA

Y lleig...

NOYA PRIMERA

Y mort...

TOTAS

Y os cantarem l'absoluta.

FIRST GIRL

One of those which went
around the whole of Italy...

SECOND GIRL

Round the world!

BOCCACCIO

(slapping his chest)

Mea culpa!

Round the world,
they went indeed,
round and back to me;
I've buried them deep inside,
and here they lie,
never more to rise.
Therefore, requiescant.

MARIETA

You're not very kind to the ladies,
Boccaccio.]

BOCCACCIO

Thank God for that!

FIRST GIRL

(flattering him)

You always were so!...

BOCCACCIO

(with mischevious pity)

Tempus ridendi!

(revitalised)

Move aside, temptresses!
I've been here three days,
and these wasps pester me
from morning 'till night!

MARIETA

(threateningly)

If you don't sing...

we'll call you old...

FIRST GIRL

And strange...

MARIETA

And ugly...

FIRST GIRL

And dead...

ALL

And we'll read you the last rites
instead.]

MARIETA

(Persuasiva, posant-li en las mans el llahut qu'haurá anat a buscar demunt de la taula. Totas las demás rodejant a BOCACCI y apoderantse-li dels brassos li colocan las mans en posició de polsar.)

Polseu aquets bordóns,
y dessegrida veureu com la cansó
brotará sola.

BOCACCI

(alsant la vista al cel
ab resignació comica)
¡ Senyor, Senyor, Senyor!
¡ de quina argilla mes trencadissa
has fabricat al home!

(Preludi)

En aquest món no hi há altra lley,
ni Tribunal, Concell, ni Rey,
ni Pare Sant, ni Emperador,
mes que l'Amor, l'Amor, l'Amor!

1

Els llibres tots, dels grans al xichs,
dels més moderns als mes antics;
tots els tractats, dels xichs als grans,
dels mes sublins als mes profans;

no són res més que pergamins,
molts noms al llóm, molt vent per dins,

tan vans, tan xórchs, tan buyts de tot,

qu'el que sab més no sab ni un mot
de lo que saben uns ulls blaus,
negres o versts, ardents o suaus.

CHOR

[La la la la]

En aquest món no hi há altra lley,
ni Tribunal, Concell, ni Rey,
ni Pare Sant, ni Emperador,
més que l'Amor, l'Amor, l'Amor!

MARIETA

(Persuasively, she puts the lute,
which she finds on the table, in his
hands. Everyone surrounds BOCCACCIO
and getting hold of his arms,
they force his hands
into the playing position.)

Play these strings,
and a song will surely follow.

BOCCACCIO

(looks skywards,
in comic resignation)
Lord, oh Lord!
Why did you make man out of
such weak stuff!

(Prelude)

In this world there is no other law,
nor tribunal, Council or King,
neither Pope, nor Emperor,
but only Love, Love, Love!

1

All the books, big and small, from
the most modern to the most ancient;
every treatise, small or big,
from the most sublime to the most
profane;]
they're nothing more than parchments,
many names on the spine, but within all
hot air,]
so vain, so useless, so empty of
everything.]

He that knows everything,
knows nothing of what is known
by eager eyes of every colour.

CHORUS

[La la la la]

In this world there is no other law,
nor tribunal, Council or King,
neither Pope, nor Emperor,
but Love, Love, Love!

BOGACCI

2

Tots els autors més saberuts
no són res més qu'uns pous aixuts;
dels filòsòfs, el més entès,
no sab un res de res de res
de lo qu'ensenya un llavi roig,
un llavi humit, ben fresch, ben boig,
sens més sofismes ni arguments
qu'un rastatller de blanques dents,
ni més exordi y conclusió
qu'una riàlla y un peto.

CHOR

[La la la la]

En aquest món no hi há altra lley,
ni Tribunal, Concell, ni Rey,
ni Pare Sant, ni Emperador,
més que l'Amor, l'Amor, l'Amor!

BOCCACCIO

2

All the wisest authors
are nothing more than dried-up jelly;
of the philosophers, the wisest
knows absolutely nothing of what
a red lip can teach,
so moist, fresh and crazy,
it needs no sophisms or arguments,
only a line of white teeth,
no more exordiums or conclusions,
only a peal of laughter and a kiss.

CHORUS

[La la la la]

In this world there is no other law,
nor tribunal, Council or King,
neither Pope, nor Emperor,
but only Love, Love, Love!

* * *

ESCENA IV

PETRARCA apareix á la porta de la esquerra. LAS NOYAS fugen xisclant pel foro y BOCACCI's queda vergonyosament plantat al mitj del escenari ab el llahut en las mans.

PETRARCA

(desde la porta)
Molt be, molt be, Bocacci!
¿Sabrias dirme á quina edat comensan á posá enteniment els fills d'Apolo?

BOCACCI

No ho sé de cert,
mes no deu ser la meva;
que de vells, com a vells,
són criaturas, si de joves
són boigs com a poetes.

PETRACA

(avançant fins á BOCACCI y parlant ab severitat. BOCACCI's deixa caure poch a poch agenollat als seus peus)
Deixem lo seu á cada edat, Bocacci,
com al Mars lasa violetas.
La vida es breu;
no malversem il.lusos
lo poch qu'ens resta d'ella.
Pelegrins de la vida,
nostre viatge va tocant
a son terme;
procurèm arribarhi plens de gloria
de virtut y noblesa.
La mort ens aconsiga; nostra porta
tothora li es oberta;
comensem a mirar-la
cara á cara
sens temor y sens befa.

(Durant la darrera estrofa, BOCACCI, ab compunció exagerada, ha anat puntejant en el llahut el motiu de "en aquest món no hi ha altra lley", qu'anirà creixent fins al acabar de parlar PETRARCA, en què, rompent en una gran riallada, s'aixeca tot apretantse el ventre.)

SCENE IV

PETRARCH appears in the doorway on the left. Seeing him THE GIRLS dash away, screaming, and the embarrassed BOCCACCIO is left standing in the middle of the floor, lute in hand.

PETRARCH

(from the door)
Very good, very good, Boccaccio!
Could you tell me at which age, the children of Apollo begin to grow wise?

BOCCACCIO

I do not know for sure,
but it cannot be at my age;
because if we are childish in
our old age, we are mad as poets
in our youth.

PETRARCH

(BOCCACCIO slowly falls to his knees as PETRARCH advances and addresses him in a very severe tone)

Let us give each age its due, Boccaccio,
just as March gives us its violets.
Life is short;
let us not waste the little that remains
with illusions.
Pilgrims of life,
our journey is approaching
its end;
let us try to arrive there full of
glory, virtue and nobility.
Death pursues us; our door is open to it
at all times;
let us begin to look at it
face to face
without fear and without jest.

(During the last strophe, BOCCACCIO has been plucking the theme of 'In this world there is no other law' with exaggerated regret, and continues, getting louder, until PETRARCH has finished speaking. Then, with a loud guffaw he gets up, holding his sides.)

BOCACCI

Perdona, amic Petrarca!
 Has parlat com un sant,
 com un profeta,
 però no hipuch fer més;
 só incorregible.
 En tenint davant
 meu caras rialleras,
 el riure em contamina
 y tinch de riure, y peço fatalment
 si qui riu peça.
 ¿No veus?
 Entrava á veüret,
 plena l'ánima de graves pensaments,
 y aquestas vespas m'han brunzit
 y fiñlat ab tal perfidia
 qu'encare em cou la sanch
 dintre las venas.
 M'han trasportat als venturosos
 días del gran any de la peste,
 en què la terra pudia a cementiri,
 y las pregarías s'en pujavan
 al cel ab la renera
 y els crits dels empestats
 que's retorçían
 per plassas y carrers.

PETRARCA

(esgarriat)
 ¡L'any de la peste!

BOCACCI

(entusiasmantse)
 El món era un carner.
 La Mort, la calva,
 la dels ulls buyts,
 la segadora eterna,
 segava sens repos,
 de nit y día!
 [segava sens repos,]
 [sens pietat,]
 [segava sens repos]
 [de nit y día!]
 segava sens pietat,
 queya qui queya!
 ¡Ah, y que jove era el món!
 qu'hemos el viure!

BOCCACCIO

Forgive me, friend Petrarch!
 You have spoken like a saint,
 Like a prophet,
 but I can't help it;
 truly, I am incorrigible.
 The minute I see these
 smiling faces in front of me,
 I find their laughter contagious
 and so I have to laugh, and so I sin,
 if he who laughs is called a sinner.
 Don't you see?
 I came here to see you,
 with my soul full of grave thoughts,
 but these wasps tempted and stung me
 with such wickedness that
 all the blood in my veins
 is still smarting from it.
 They carried me away
 to the happy days of the plague,
 when the earth had the stench of a
 cemetery, and the prayers rose to heaven
 with the last breaths of the dying
 and the cries of the plagued ones,
 as their contorted bodies writhed
 throughout the streets and squares.

PETRARCH

(shaken)
 The year of the plague!

BOCCACCIO

(enthusiastically)
 The world was a slaughterhouse.
 Death, the bald one,
 he of the empty eyes,
 the grim reaper,
 reaped without repose,
 by night and day!
 [reaped without repose,]
 [without pity,]
 [reaped without repose]
 [by night and day!]
 reaped without pity,
 to the left and the right!
 Ah, how young was the world!
 How beautiful to be alive!

¡ Com floría llavors la Primavera!
 ¡ Que n'hi teníam de cançons
 als llavis!
 ¡ que de bon grat se reya!
 [El món era un carner.]
 [La Mort, la calva,]
 [segava sens repòs]
 [de nit y día!]
 [segava sens pietat,]
 [sens pietat.]
 ¡ Allò era joventut!
 Sota els frondosos
 taronjerars de Nàpols,
 demunt l'herba,
 bebent á plens pulmons
 aquellas brisas saturadas
 d'essencias,
 de cants de rossinyols,
 de riálladas y arpegis de llahuts
 que curtas eran sens pensar
 en demà las curtas horas!...
 Y mentrestant Fianetta¹
 Fianetta la gentil, la tentadora,
 l'hermosa, la superba,
 "¡ canta, Boccacci, canta més
 y abraça'm!"
 entre petó y petó
 tothora em deya.
 Y Boccacci cantava;
 y á mas trobas se congregavan
 las amants parellas, afanyosas
 d'apendre de nosaltres com s'estima
 y es gosa, abraça y bésa.
 ¡ Allò era joventut!...
 Y en tant la calva,
 la dels ulls buyts,
 la segadora eterna,
 segava á nostre entorn,
 de nit y día!
 segava sens pietat,
 queya qui queya!
 ¡ Ah, y que jove era el món!
 qu'hèms el viure!
 que bréu el temps!
 quin desagavell la terra!
 ¡ Que depressa estimavam!
 ¡ que depressa's vivía,
 que depressa!...
 ¡ Que depressa estimavam y moríam
 tot benhint la peste!

How Spring flowered then!
 Then we had songs
 on our lips!
 How easily we laughed!
 [The world was a slaughter house.]
 [Death, the bald one,]
 [reaped without repose]
 [by day and night!]
 [reaped without pity,]
 [without pity.]
 There was youth!
 Under the luxuriant
 Neapolitan orange groves,
 lounging on the grass,
 drinking our fill of the
 delicious essences
 floating on the breezes,
 of the nightingales chatter,
 of laughter and the strumming of lutes.
 We never thought of tomorrow,
 and time flew so quickly away...
 And meanwhile Fianetta,¹
 gentle Fianetta, the temptress,
 the beautiful, the superb,
 pleaded between kisses
 "sing, Boccaccio, sing more
 and embrace me".

And Boccaccio sang,
 and the loving couples gathered
 to listen to my songs,
 eager to learn from us how to cherish,
 to love, kiss and embrace.
 There was youth!
 Meanwhile the bald one,
 he of the empty eyes,
 the grim reaper,
 reaped all around us,
 by day and night!
 reaped without pity,
 to the left and the right!
 Ah, how young the world was!
 How beautiful to alive alive!
 How quickly time passed!
 Such confusion reigned!
 How fast we loved!
 How fast we lived,
 how fast!...
 How fast we loved and died.
 blessing the plague!

1. Fianetta was the pseudonym of Marcia d'Aquino, the illegitimate daughter of King Robert of Naples, and wife of a Count d'Aquino. She inspired many of his works and is the Fianetta of his novel of that title.

PETRARCA

(ab amargor)

¿Per què evocar aquells dias,
cruel! ..
¿Per que retrèurem el despiadat
assot que va robar-me la més pura
il·lusió de ma existencia?...
¡ La Peste! Ella va ser,
d'un cop de d'alla qui va segar
d'arrel la flor més bella
que per ser mon torment
y ma delicia posá Déu en la terra!
El món era un jardí
mentre hi florí;
un cementiri's va tornar sens ella.
¿Com va atrevirse, oh Laura,
sa má estúpida a posâ en tú
la malehida pesta?
No, malehida no!
Va transplantarte al Paradís,
d'ont may sortir degueras;
y al retonarte a Déu, ben lluny
dels homes, llavors
me semblá que't feya meva.

BOCCACCI

¡ Oh, Petrarca, perdona
si he fet sagnar de nou
la llaga oberta!
Peró, per tú, Laura no ha mort:
es viva, viu allá dalt aquella
vida excelsa qu'ha de partir ab tú,
per compensarte l'amor no compensat
aquí en la terra.
[...] 1

(Pausa)

Allunya de ton cor tota recansa
cantant una cansó,
d'eixas tan tendras que morta
y tot desde allá dalt t'inspira
l' enamorada eterna.

PETRARCH

(with bitterness)

Why recall those terrible days,
cruel friend!...
Why remind us of the pitiless
plague which robbed me of the purest
illusion of my existence?...
The Plague! She was the one,
that with a blow of her scythe
cut the most beautiful flower
that God had put on the earth
to be my torment and my delight!
The world was a garden
while she bloomed;
but it became a graveyard without her.
How dare the accursed plague
lay its hands on you,
oh, Laura?
Yet accursed, no!
It returned you to Paradise, from whence
you should never have descended;
and by returning you to God,
far from men, it seems
as if it made you mine.

BOCCACCIO

Forgive me, friend Petrarch,
it seems as if I have made
your open wound bleed again!
But, for you Laura has not died:
she lives, up there in that sublime
life she will share with you,
to compensate for the love
she could not return her on earth.
[...]

(Pause)

Remove all grief from your heart
by singing a song,
just as those tender ones
which, though dead, inspire
your eternal love from afar.

l.M:

Si aixís no fos,
si no existís per força
un cel d'Amor ont s'unirán
per sempre els cors
qu'han estimat d'amor puríssim
y han suferit y sangnat
sens recompensa,
la justícia divina seria
la mentida més tremenda.

If it were not thus,
if this heaven,
where all hearts
which have truly enjoyed
love's most pure balsam,
and have suffered and bled
without recompense did not exist,
then divine justice would be
a mighty lie.

(Li allarga el llaüt. PETRARCA
el pren, s'assenta y acompanyanse
ab ell, canta:)

(He holds out the lute
to PETRARCH, who takes it
and begins to sing:)

PETRARCA¹

"Angels, arcàngels y ánimas ditxoses,

ciudadáns de la Gloria, el primer día
que Laura hi arribá, la rodejaren
maravellats y ab contorbada vista.
"¿Quina llum es aquesta, nova y bella?

deyan entre ells; cap joya tan divina,
del món errant á la mansió elevada
may ha pujat en el rodar dels sigles."

(parlat)

Ella, contenta de deixar la terra,
va juntarse á la cèlica teoria,
girant derrera d'ella sos ulls dolsos
mirant si la seguía per ma ditxa.

Per xo mon pensament al cel elevo,
que la sento que'm prega y á sí'm crida".

(L'escena ha anat enfosquitse.
PETRARCA permaneceix com transportat,
BOCCACCI el contempla ab fonda emoció.)

PETRARCH

Angels, archangels, and fortunate
souls,]

citizens of Glory, the first day
Laura arrived there, they surrounded her
and marvelled at such beauty.

"Who can be this new and beautiful
light?"]

Between themselves they asked
has ever such a jewel climbed
from the world to the heavenly paradise
in the course of the centuries?".]

(spoken)

She, content to leave the earth,
went to join the ethereal crowd;
turning her sad eyes towards earth
or the last time, to see if I
was fortunate enough to follow her.

That is why I raise my thoughts
where I can feel her calling me to join
her.]

(The stage has grown dark.
PETRARCH stays in a trance-like state.
BOCCACCIO looks on with deep emotion.)

1. Petrarch, Sonnet LXXIV: 'In morte di Laura'.

BOCACCI
[Adeu, Petrarca.]
[...]¹

BOCCACCIO
[Goodbye, Petrarch.]
[...]

PETRARCA
¿Parteixes ja?

PETRARCH
Going already?...

1. M:
(Després d'una llarga pausa,
aquiet tornant a la realitat,
s'acosta a PETRARCA y li diu
ab expressió banal:)
Y bé, per últim cop,
¿quina resposta
de retorn a Florencia,
donare a la senyora que m'envia?

(After a long pause,
during which reality gradually returns,
he goes over to PETRARCH and says,
in a banal manner:)
Well now, for the last time,
which answer shall I give to
the lady who sent me
when I return to Florence?

PETRARCA
(sonrient y alantse)
Ja! l'Universitat?

PETRARCH
(smiling and getting up)
You mean about the University?

BOCACCI
Ella mateixa.

BOCCACCIO
Exactly.

PETRARCA
Li dirás que Petrarca
agraheix de tot cor
la honrosa oferta
que li fa d'una cátedra;
¡mes ay! afegirás com cosa teva,
Petrarca es masa vell;
á l'hoca d'are per mostrar
al jovent res mes li queda.
Son saber d'altres dias s'enclou
tot "en amar";
y aquesta, es ciencia que no es
un vell qui ha d'ensenyarla als joves;
la joventut n'es mestra.

PETRARCH
You can tell her that Petrarch
thanks her most heartily
for the honour of making me
a professor;
but, ah! you may go your own way,
Petrarch is too old.
I fear I have little enthusiasm
for teaching the young of today.
They are known for their
devotion to love.
and it shouldn't be an old person
which teaches this science to the young;
youth is the master.

BOCACCI
¿Y es tot?

BOCCACCIO
And that's it then?

PETRARCA
Es tot.

PETRARCH
That's it.

BOCACCI
Fiat voluntas tua.
Però mira: vuy creure
que millor qu'els meus llavis,
sabrán dirho dos mots de lletra
teva. Y are salut.

BOCCACCIO
Fiat voluntas tua.
But mark you: a letter
from you would be far better
than any words my lips could speak.
And now, I bid you goodbye.

BOCACCI

No encare;
vaig a enllestir el poch
quefer qu'em resta
y entrare per donarte
una abrassada...
[...] 1

[PETRARCA] 2

[Tal volta la darrera.]

BOCACCIO

[Molt] avants que l'alosa
cantí el día m'esperá
la mula á la portella,
y el sol, al apuntar,
veurá á Bocacci trotant
ensomiat dret á Florencia.

(Surt acompanyat de PETRARCA.)

[...] 3

BOCCACCIO

Not yet;
I'm going to do one little job,
and then I'll call again
to embrace you..

[PETRARCH]

[Perhaps the last one.]

BOCCACCIO

[Long] before the lark
will sing to the new day
the mule will be waiting for me
at the door, and on rising,
the sun will see Boccaccio, half-asleep,
cantering towards Florence.

(BOCCACCIO and PETRARCH leave together.)

[...]

* * *

1. M:

y recullir la lletra;

and collect the letter;

2. Granados inserts this line in the middle of Boccaccio's stanza, which continues in the next stanza.

3. M:

(La escena queda un curt moment sola.

Mentrestant se senten las NOYAS
cantar al fons del jardí:)

Tots els autors mes saberuts
no són res mes qu'uns pous aixuts;
dels filòsofs, el més entès,
no sab un res de res...

(Las veus van allunyantse
fins a perdres)

(The stage stays empty a moment.

The GIRLS can be heard singing
in the garden:)

All the wisest authors
are nothing more than dried-up-jelly;
of the philosophers, the wisest
knows absolutely nothing...

(the voices gradually become fainter)

ESCENA V

PETRARCA torna a entrar ab la caputxa posada y's deixa caure en el silló; apoya el front en la mà y com si'l dominés la sòn li cau el cap demunt del llibre. La escena queda completamente fosca. El fondo va esfumantse lentament y's transforma en un jardí fantástich il.luminat per una claror misteriosa, ont van destacantse gradualment las figuras de LAURA y de PETRARCA.

PETRARCA¹
(maravellat)
¡ Aparició sublim!

LAURA
Acostat...Vina!

PETRARCA
¿Ets tú qui m'ha cridat?

LAURA
¿ Per qué tremolas?
Avansa sens temor.

PETRARCA
¡ Oh tú que'm parlas!
¿ ets ombra ò dona ò àngel?...

LAURA
¿ Y qu'importa qui só
ni com me dich?
Soch ombra y àngel
y més que tot...só dona.
Laura vas dime
en aquell món ont éram,
ont mor y passa y muda tota cosa;
aquí dalt ont res mor,
ni fuig, ni muda,
aquí...dígam Amor.

SCENE V

PETRARCH returns with his hood over his head and lets himself fall into the armchair; he rests his forehead on his hand, and, as if overcome by sleep, his head sinks down onto his book. The stage goes completely dark. As it goes dimmer, the background becomes transformed into a fantastic garden, illuminated by a mysterious light, in which the figures of PETRARCH and LAURA are gradually revealed.

PETRARCH
(marvelling)
Sublime apparition!

LAURA
Come near...Come!

PETRARCH
Is it you who have called me?

LAURA
But why are you trembling?
Advance without fear.

PETRARCH
Oh, You who speak to me!
Are you a shadow or an angel?

LAURA
What does it matter who I am
or what my name is?
I'm a shadow and an angel,
and more importantly...I'm a woman.
You called me Laura when we were
together in the world where
everything dies, passes and changes;
up here, where nothing dies,
flees or changes...
you can call me Love.

1. At this point Mestres includes the following footnote:

En tota aquesta escena no es may qüestió del Petrarca real que somia, sinó del Petrarca del somni.

The events in this scene involve not the real Petrarch, who is actually dreaming it, but Petrarch as he sees himself in his dream.

PETRARCA
(extàtic)
¡ Amor!

LAURA
Acòstat!

PETRARCA
¡ Oh, no't crech;
no't vuy creure!
Et veig y't sento
y á mos sentits
no pot parlá [la] morta;¹
no ets més qu'una ficció,
somni dolcíssim
qu'en mas nits llargas
m'ha enganyat cent voltas.
Al cant de gall,
quan las tenebras fugin,
te desfara l'aurora;
¡ res quedarà de tú!

LAURA
Miran, Petrarca;
míran be, fit a fit.
¿Per què no gosas?
¿Son un somni aquets ulls?
¿No es ben bé aquesta la
mirada mateixa qu'altras horas
t'era joya y torment,
ferida y bálsem,
y avuy bálsem no més,
avuy sols joya?

PETRARCA
¡ Oh, sí!
jo't crech, vuy creuret!
Las paraulas com regals
de rosada benfactora
penetran en mon cor,
y al revivarlo me sento
penetrat de vida nova.
¡ Oh Laura, oh dona! ets tú!...
Parla! vuy creuret;
tinch fam de creuret, dona!
¡ Parla, parlam y míram!
tos ulls ja no'm fan mal,
ta veu no'm torba!
Però dígam ont som.
¿Quin jardí màgich
es aquet qu'ens ampara?...

PETRARCH
(ecstatic)
Love!

LAURA
Draw near!

PETRARCH
Oh, I can't believe you!
I don't want to believe you!
I can see and hear you
and the dead
cannot speak;
you're no more than a fiction,
a sweet dream which has
deceived me a hundred times before
in my long nights.
At the first cock crow,
when darkness flees,
the burgeoning dawn will destroy you.
Nothing will be left of you!

LAURA
Look, Petrarch;
Look me in the eye.
Why daren't you?
Are these eyes simply a dream?
Isn't it good that the look
which previously brought you
joy and torment,
injury and balm,
today brings no more balm,
but only joy?

PETRARCH
Oh, yes!
I believe you, I really want to!
Your words penetrate my heart
like life-giving dew,
and revive it anew.
I am filled with new life.
Oh, Laura, oh, woman! Is it you?...
Speak! I want to believe you;
I hunger for you now, woman!
Speak, speak to me and look at me!
Your eyes no longer hurt me,
your voice doesn't disturb me!
But tell me where we are.
Which magic garden is this
that protects us?...

1. M:
y a mos sentits no pot parlá una morta

a dead person cannot speak

Elxa llum dolça,
aquets perfums tan suaus,
aquesta brisa que murmura
paraules misteriosas,
aquet remor de llavis
que s'uneixen,
jo no ho coneix,
es nou per mi.
Respon-me:
si no es mentida tot,
¿qu'es això, Laura?

LAURA

El Paradís dels bons amants,
la Glòria, la ineffable,
la eterna, la qu'anhelan
sens may poder-la ni
entreveure els homes.
Es la patria dels cors
qu'en son romiatge
del bressol a la fossa,
s'han desitjat
sens may lograr unir-se,
s'han adorat
sens confessar qu'adoran.
Es el Cel del Amor,
ont l'esperansa
se torna realitat,
la pena joia,
l'anyorament beatitut suprema,
las llàgrimes petons.
Aquí no's plora,
aquí's canta y es riu
y abraça y besa
i sempre, sempre, sens fi,
tot-temps, tothora!

That sweet light,
such suave perfumes,
this breeze which murmurs
mysterious words,
the silent smack of lips
which join together,
I don't know this place,
it is new for me.
Answer me:
if this is not all an illusion,
then what is it, Laura?

LAURA

The Paradise of faithful lovers,
the Glory, the ineffable,
the eternal, that which men
yearn for, without ever
being able to understand.
It is the fatherland of hearts
which, in their pilgrimage
from the cradle to the grave,
have longed for each other,
without ever coming together,
have adored each other,
without ever confessing what they adore.
It is the Heaven of Love,
where hope
becomes reality,
pain becomes joy,
regret becomes happiness,
and tears become kisses.
Here no one cries,
but they sing and laugh
and embrace and kiss
for ever more, eternally,
for all time!

Aixó es l'Eternitat,
la recompensa
que Déu dona al Amor,
sa millor obra.

This is the eternity,
the reward
which God gives to Love,
his best work.

[...] 1

[...]

(LAURA's deixa caure assentada
com en un excés de beatitut.
PETRARCA se li agenolla als peus
y la contempla fit a fit.)

(LAURA sinks down as though
in a state of extreme grace.
PETRARCH kneels at her feet,
and gazes intently at her.)

1. M:

PETRARCA

¡Oh dona,
no m'enganyis!...
¿Y aquell dia en que
de despertar sonarà l'hora,
què serà de nosaltres?

PETRARCH

Oh woman!
don't deceive me!...
And what of that day
when, on waking,
we are summoned?

LAURA

Nó, no temis;
fins avuy has dormit!
Desperta y gosa!
Digam avuy lo que
tants anys guardares
amagat en ton cor,
com en la roca guarda
amagat el seu tresor l'avaró;
¡díganho que m'adoras!

LAURA

No, don't be afraid:
Until today you have slept!
Awaken and live!
Speak today all those things
that for so many years you've kept
hidden in your heart,
just as the miser hides
treasure below the rocks;
Tell me that you love me!

PETRARCA

(a mitja veu)
¡T'adoro!

PETRARCH

(whispering)
I love you!

LAURA

¡Digaho alt!

LAURA

Say it louder!

PETRARCA

¡T'adoro!

PETRARCH

I love you!

LAURA

Encare díganho mes alt!
¿No sents?
aquesta nota qu'entorn ressona,
majestuosa y plena,
es la sagrada fórmula,
la confessió dels cors
morts inconfessos,
la professió d'Amor...
Y Déu la escolta.

LAURA

Say it louder still!
Can't you hear?
the echo returns
majestic and full,
it is the sacred formula,
the confession of the
unconfessed dead hearts,
the declaration of Love...
And God hears it.

PETRARCA

¡Que t'he estimat, oh dona!
 ¡y que t'estimo!
 (en el paroxisme de la passió
 y del goig)
 ¡Quín toment deliciós
 va ser tothora viure
 per tu y en tu-
 l'anima meva posada
 en la teva anima amorosa-
 sens podertho dir may!
 ¡sedejant sempre de llum
 de ta mirada benfactora
 sens gosar contemplarte
 cara à cara!...
 Y digam, amor meu,
 tú ho sabs, respon me:
 ¿què hi há en aquestos ulls?
 ¿quina guspira,
 quina llum prodigiosa
 brilla en son fons,
 que desde l'hora augusta
 en què't vaig veur
 per primer volta
 va encadenarme à tu,
 va ensenyoricse de mos sentits,
 ma voluntat, mas forscas,
 va ser mon sufriment
 y ma alegría,
 mon sol desitj
 y ma esperansa tota?
 [...] 1

PETRARCH

How I have loved you, oh woman!
 and how I love you now!
 (in a paroxysm of passion
 and of pleasure)
 What delicious torment it was
 to always be living for you
 and in you -
 my spirit submerged
 in your amorous soul -
 without ever being able to say so!
 Always thirsty for the light
 of your benevolent stare
 without ever daring to contemplate
 you face to face!...
 Tell me, my love,
 answer me if you know:
 what is there in those eyes?
 what flash,
 what prodigious light
 shines from them,
 that from the august hour
 when I saw you
 for the first time,
 bound me to you,
 taking possession of my senses,
 my will and my strength,
 and became my pain and my joy,
 my happiness,
 my sole desire
 and my every hope?

 1. M:

Hi he pensat molt,
 sens may lograr comprendreho.
 ¿Per què callas si ho sabs?
 ¡parla en borhora!

I have thought much about it,
 without ever beginning to understand it.
 But why remain silent if you know?
 Tell me now!

LAURA
 No ho sé
 ni ho sabrè'm may.
 ¿Per què saberho?
 És la clau del secret,
 ocult als homes;
 es el secret d'Amor,
 etern enigma;
 es el secret de Déu...
 es Déu, tal volta.
 No preguntis res més.
 Ja pots mirarme!
 miran donchs fit á fit,
 miran tothora.
 Pots estimarme eternament...
 ¡ estimam!
 pots gosar y adorar...
 ¡ adora y gosa!

[PETRARCA]
 [Ch ,Laura!]
 (Caen en brassos l'un del altre.
 La visió desapareix súbitament.)

[...] 1

FI

LAURA
 I don't know what you ask,
 and I never will.
 Why do you want to know?
 It is the key of the secret,
 forbidden to man;
 it is the secret of Love,
 the eternal enigma;
 it is God's secret...
 it is God, perhaps.
 Don't ask more of me.
 Now you can look at me!
 Look into my eyes,
 and gaze for evermore.
 You can cherish me eternally...
 worship me!
 I am yours' to cherish and admire...
 Cherish and adore me!

[PETRARCH]
 [Ch, Laura!]
 (They fall in each other's arms.
 The vision suddenly disappears.)

[...]

THE END

1. M:
 ESCENA VI

PETRARCA en la mateixa actitud.
 BOCCACCI entra per la esquerra
 ab un llum en la ma.
 La escena s'il·lumina.

BOCCACCI
 Petrarca, adéu.
 (avansa discretament)
 S'haurá adormit.
 (á mitja veu)
 ¡ Petrarca!
 L'ha rendit la fatiga,
 y'm dol torbarli el son,
 la mes amable
 de las merçes divinas.
 (el contempla. Pausa)
 Y es precis despertar-lo.

(Deixa el llum sobre la taula
 y posa la ma
 demunt de la espatlla de PETRARCA.
 Alçant la veu:)
 Adeu, Petrarca...

SCENE VI

PETRARCH remains in the same posture.
 BOCCACCIO enters from the left
 with a lamp in his hand.
 The stage is illuminated.

BOCCACCIO
 Goodbye, Petrarch.
 (advances discreetly)
 He will have fallen asleep.
 (whispering)
 Petrarch!
 He has surrendered to the fatigue,
 and I couldn't bring myself to
 disturb his sleep, that most pleasant
 of divine mercies.
 (he contemplates PETRARCA. Pause)
 Yet it is necessary to wake him.

(Leaving the lamp on the table
 he puts his hand on
 PETRARCH's sh oulder.
 Raising his voice:)
 Goodbye, Petrarch...

(inquiet)
¡Petrarca!...
¡Déu del cel!
¡sospita horrible!
¡Despertat! ¡obra els ulls!...
¡Só jo, Bocacci!
¡per Déu, contesta, miram!

(Aixecant-li el cap y acompanyant
ab l'acció lo que va dient)

Está fret...es un gel...
las mans son ertas...
el cor no bat...
s'han entelat las miras...
¡Es mort!
(Se decubreix y s'agenolla)
¡Déu de bondat,
acull son ánima!
¡Déu d'amor, ha amat molt;
fesli justicia!
(Queda en actitud de pregar)

LAS NOYAS

(cantant moly lluny)
...qu'en aquest món no hi há altra Lley,
ni Tribunal, Concell, ni Rey,
ni Pare Sant, ni Emperador,
mes que l'Amor, l'Amor, l'Amor!...

(uneasy)
Petrarch!...
God in Heaven!
Oh, terrible suspicion!
Wake up! Open your eyes!...
It's me, Boccaccio!
In God's name, answer me, look up!

(He lifts his [Petrarch's] head
and at the same time speaks)

It is cold...like ice...
his hands are stiff...
his heart isn't beating...
his pupils have misted over...
He's dead!
(breaks down and falls to his knees)
God of mercy,
receive his soul!
God of Love, who has loved much;
be merciful!
(remains in the position of prayer)

THE GIRLS

(singing from afar)
...in this world there is no other law,
nor Tribunal, Council, nor King,
neither Pope, nor Emperor,
but only Love, Love, Love!...

Picarol (1901)

Drama Lírich en Un Acte y Cinc Escenes (Lyric Drama in 1 Act and 5 scenes)

Manuscripts and Sources

Text: Adapted by Granados from Picarol, Comèdia lírica by Apeles Mestres, written during November 1900.

MSS: S-Bit, MS 1298. Bound in red cloth-board, 13pp. Written in black ink on blue lined paper (22 × 15 cm); p. 1 bears the inscription 'comedia lírica' in blue crayon. In scenes 1 and 2, the text which is sung has a line in red crayon along the left-hand side. The MS is dated on p. 13 '24 Nov[embre] 1900'.

Pubd: Picarol, Comèdia lírica (Barcelona, A Lopez, 1901), 24pp.(with another play entitled La Rosons) 2nd ed. retitled Picarol, Drama lírich (Barcelona, Bonavia y Duran, 1915).

Music: Composed by Granados from late November 1900 to February 1901.

MSS: 1) F-Psal, OS 87pp (52.5 × 37.5 cm), 25-stave paper, ruled in black. Nos 1 and 5 in Granados's hand (in black ink and pencil) are signed by the composer but undated. Nos 2-4 and 6 are the work of an unknown copyist. Although the instrumental parts are in black ink, the vocal parts are incomplete and have been hurriedly copied in pencil. The MS contains prompt markings in orange crayon, and was probably used in the first performance in 1901. It was the first of the two orchestral scores to be completed.

2) F-Psal, OS 85pp (50.5 × 35 cm), 20 and 24-stave paper, ruled in grey. All numbers in the hand of J. Calduch. Although the instrumentation at the beginning of each number is neatly set out in black ink, all the instrumental parts have been written in pencil. Only the vocal parts, which include all the words, are in ink; p. 1 bears the Salabert stamp. Apart from No. 5, which includes adaptations to the vocal parts, the music is exactly the same as for MS 1. This MS may have been prepared for the performance in July 1904, or the performances in the second season of the Espectacles i Audicions Graner (1906-7).

3) F-Psal, VS (labelled 'part d'Apunti' [Prompter's part]), 48pp (31.4 × 21 cm), 10-stave paper. Nos 2-6 only. This part contains extensive alterations and deletions as well as prompt markings. No. 5 is a shortened version of the OS.

4) F-Psal, part for percussion (triangle and cymbal) in hand of J. Calduch, and bearing his stamp, 1p.

Unpubd

Instrumentation: 2fl, 2ob, 2cl in A, 4 hns in F, 2 tpt in C, 2 cnt in B flat¹, 3 trbn, tuba, timp, perc, strings.

Picarol is divided into five scenes which consist of spoken dialogue interspersed with six musical numbers.

1. Used in Nos 1 and 5 only (in which trumpets are not used).

First Performance: Sunday 23 February 1901, Teatre Tívoli, Barcelona, conducted by Enric Morera.¹ The performance, by the Companyia d'Opereta Catalana (with the Orquestra Pérez Cabrero), formed part of the first (and only) season of the Teatre Líric Català. Picarol received six consecutive nightly performances during the season, the last on 28 February.²

Cast (in order of appearance; * denotes spoken role)²:

PICAROL, a jester, in the service of EL COMPTE	Sr Llorenc Pares (B)
REGINA, daughter of EL COMPTE, betrothed to EL DUCH	? (S)
*EL COMPTE [THE COUNT]	?
*EL DUCH [THE DUKE]	?
*DAMA [NOBLELADY]	?
*CAMBRERA [MAID]	?

Dames, Cambreres, Cavallers, Patges, Gent del poble [Noblewomen, Maids, Knights, Pages, Villagers]. The mixed chorus of 30 voices was provided by the 'Orfeo' Catalunya Nova.

Director: Ignasi Iglésias

Artistic Director: Miquel Utrillo

Chorus Master: Miquel Romanya

Stage decorations: Adrià Gual

Prompters: Joan Cardus, Francisco Martinez

1. The programme also featured a performance of L'alegria que passa, a lyric drama by Enric Morera, as well as poetry reading.

2. A programme for the first season of the Teatre Líric (in the Biblioteca de Catalunya) includes a list of all the performers but not the roles they played [see Plate 22]. Apart from Picarol, the names of the actors who played the other characters is not known.

Picarol, Drama Líric en Un Acte

ACTE ÚNIC

Sala de castell feudal en el
sigle XV. A dreta, gran llar amb
faldar monumental y escó esculturat.
A esquerra, porta donant a les
habitacions de Regina. Al fons,
portalada amb cortinatges corredijos.
A primer terme gran sitial amb
escambell devant. Les parets
revestides amb tapiceríes.

ESCENA I

REGINA asseguda en el sitial;
entorn d'ella DAMES y CAMBRERES
acabant de posarli el vel y la
corona nupcial de flors blanques.

No. 1

(Cantat)

CHOR

Com un cel n'es de bonica
la núvia que's va a casar,
com un cel a primavera
~~primavera~~
com un cel al clarejà;
primavera feste enlà!

ACT ONE

The hall of a feudal castle in the
fifteenth century. On the right is a
huge fireplace, with an imposing mantel-
piece, and a carved chair. On the left a
door leads to Regina's rooms. Curtains on
a rail conceal an entrance at the rear.
In the foreground there is a large throne
with a wooden stool in front. The walls
are decorated with tapestries.

SCENE I

REGINA seated on the throne;
NOBLEWOMEN and MAIDS have just garlanded
her with a crown of white flowers and put
on her veil, are grouped around her.

No. 1

(Sung)

CHORUS

The bride-to-be is as beautiful
as the very sky,
as the sky in springtime
~~-in Spring-~~
as the brightening sky.
Spring, step aside!

[...]¹
[Ah! Ah! sigas ben ditxosa]
[tan com ets hermoesa.]
[Ah! Ah! com un sol]
[ets de bonica y hermoesa Regina.]
Com un cel al clarejà;
[Regina ets hermoesa]
[com fresca rosa]
[com un cel n'es de bonica;]
primavera feste enllà!

+ + +

[...]
[Ah! Ah! May you be as happy]
[as you are beautiful.]
[Ah! Ah! Regina, you are as beautiful]
[and pretty as the sun.]
As beautiful as the brightening sky;
[Regina, you are as beautiful]
[as a fresh rose,]
[and as the sky.]
Spring, step aside!

1. M:

¡ Que ditxós el galan nuvi,
que tal joya s'endura,
que s'endú la flor més bella,

~~primavera~~
que més bella no's veura;
primavera feste enllà!
¡ Que sigúes la humil garlanda
que sont front coronara,
qu'el morir sobre sos polsos
~~primavera~~
més qu'el viure es d'erveja;
primavera feste enllà!

How happy is the galant groom,
who will take such a jewel away,
who will take away the most beautiful
flower of all,

~~Spring~~
a more beautiful one he won't see.
Spring, step aside!
Oh to be the humble garland
which will crown your forehead,
whose death on her temples
~~Spring~~
is more desirable than life itself;
Spring, step aside!

ESCENA II

Les mateixes y PICAROL, vestit de coloraynes y guarnit de cascabells. Entra per la porta del foro y's planta en dos brinocs al mig de l'escena. Porta a la mà un ceptre encascabellat.

(Parlat)

PICAROL
(crident)
¿Pot entrâ en Picarol?

DAMA
(amb despit)
¿Are qu'ets dintre pots demanar permís!

PICAROL
(amb desvergonyiment)
¿Per xò el demano!
que demanarlo del portal enfora es exposarse a un nó.
Lo qu'un desit ja que s'ho prenga un mateix; després, per modos, se demana permís.

DAMA
¿Roca vergonya!

CAMBRERA
¿Roca? ¿poca ni gens!
Ni may l'ha vista
ni sab vergonya qu'es.

PICAROL
Y m'en alabo.
La vergonya y la por...
per tot fan nosa;
per xò no'n tinch ni'n vuy tenir.
Regina, jo't saludo a tu sola.
(reverencia grotesca)

DAMA
¿Y nosaltres?

PICAROL
(desdenyós)
¿Heu vist en el món cap papellona
qu'al devant d'una rosa
s'entretenga en saludar ortigues?

SCENE II

The same people and PICAROL, whose colourful garments are covered in little bells. He comes in from outside and in two bounds leaps to the centre of the stage. In his hand he carries a wand, covered in tiny bells.

(Spoken)

PICAROL
(shouting)
Is Picarol permitted to enter?

NOBLEWOMAN
(spitefully)
If you want to come in
you can ask permission!

PICAROL
(impudently)
That's why I'm asking for it!
But if I'd asked from out there
you'd have probably said no.
If you want something, then
you've got to take it for yourself;
afterwards, as a matter of courtesy,
you ask permission.

NOBLEWOMAN
You shameless thing!

MAID
Shameless? Absolutely!
He wouldn't know shame
if he saw it.

PICAROL
And I praise myself for it.
Shame and fear...
are always a hindrance; that's why
I haven't any, and I never will.
Regina, to you alone I give my greetings.
(He bows grotesquely)

NOBLEWOMAN
What about us?

PICAROL
(with disdain)
Have you ever seen a butterfly
greeting nettles when there's
a rose about?

DAMA

¡Mala llengua!

REGINA

(reconvenint-lo amb dolçor)
¡Picarol, Picarol!

PICAROL

¿Qué vols, Regina?
¿que calli?

REGINA

(sonrihent)
Que't moderis.

DAMA

¿Eli? ¡Un ximple!

CAMBRERA

¡Un boig!
¡un cap de vent!

PICAROL

¿Boig?
y amb molt honra.

No. 1

(Cantant)

1

Jo soch un boig sense pena ni goig;
só boig de naixensa,
de cor y de pensa.
Jo soch un boig ben content de ser boig;
la humana sabiesa,
valor y grandesa,
virtut y noblesa...
¡futesa! ¡futesa! ¡futesa! ¡futesa!
¡Quín goig
ésser boig!

[COR DE NOYES]

[No's pot senti
[indigne, maligne, vesten d'aquí,]
[coquí, verí, mesquí, rui.]]

NOBLEWOMAN

You nasty thing!

REGINA

(gently chiding him)
Picarol, Picarol!

PICAROL

What do you wish, Regina?
That I shut up?

REGINA

(smiling)
That you restrain yourself.

NOBLEWOMAN

Him? That moron!

MAID

He's crazy!
A scatterbrain!

PICAROL

Crazy?
and proud of it!

No. 1

(Sung)

1

I'm crazy and know neither pleasure nor
pain;
I've always been crazy
in mind and body.
I'm crazy and content to be so;
human wisdom,
valour and magnificence,
virtue and nobility...
They're futile!, futile! futile!
It's such fun
to be crazy!

[CHORUS OF GIRLS]

[This is intolerable.]
[You worthless, nasty thing!]
[You layabout and good-for-nothing!]

PICAROL

2

Jo'm rich de tot,
 de la vida y la mort;
 de cel y terra,
 la pau y la guerra.
 Jo'm rich del debíl
 y en burlo del fort,
 amor y bellesa,
 costancia y femesa,
 desitg y tendresa...
 ¡futesa! ¡futesa! ¡futesa! ¡futesa!
 ¡Quín goig
 ésser boig!

[COR DE NOYES]

[No's pot senti.]

[indigne, maligne, vesten d'aquí,]

[coquí, verí, mesquí, rufí.]

+ + +

(Parlat)

DAMA

¡Mals aganyats aqots!

CAMBRERA

No puch sentirlo
 que no'm bullin les sangs.

DAMA

Jo'l penjaria a la forca més alta
 de la torre per ser menjar dels corbs,
 si es que'l volguessin; que ni'ls
 corbs el voldrien, tal vegada.

PICAROL

(rihent)

¿Y tu, Regina?

REGINA

¡Jo...no tant!
 Voldria sols qu'enfrenessis
 un xich més la llengua;
 perquè sé be que ni ets dolent,
 ni penses un mot lo que dius.

DAMA

Sou massa bona.

CAMBRERA

Y be, ¿per que has vingut?

PICAROL

2

I don't give a damn about anything;
 life or death,
 heaven or earth,
 peace or war.
 I don't give a damn for the weak
 or the strong,
 Love and beauty,
 constancy and steadfastness,
 desire and tenderness...
 They're futile! futile! futile!
 It's such fun
 to be crazy!

[CHORUS OF GIRLS]

[This is intolerable.]

[You worthless, nasty thing!]

[You layabout and good-for-nothing!]

(Spoken)

NOBLEWOMAN

He should be whipped!

MAID

I can't hear him without
 my blood boiling.

NOBLEWOMAN

I'd hang him from the highest gibbet
 in the tower for the crows to eat;
 that's if they fancied him, though I
 doubt that even crows would be able to
 stomach him.

PICAROL

(laughing)

What would you do, Regina?

REGINA

Well... not that!
 I just wish you could restrain
 your language a bit more;
 because I know that you're not really bad
 and you don't mean anything that you say.

NOBLEWOMAN

You're too good-natured.

MAID

What brings you here, anyway?

PICAROL

No pas per veure't...
sinó per tu, Regina.
El teu pare m'ha dit...

DAMA

Digues el Comte.

PICAROL

(sense fer-li cas)

El teu pare m'envia perquè
sapigues que tot està ja a punt.
A la capella ja estan encesos
els blandins, y espera fet un pa d'or,
el capellà, que'ls nuvis encaixin
devant d'ell per benehirlos.

A baix a pati d'amers
tothom està anatent:
guardes y patges,
cavallers y escuders,
amb la llitera qu'ha de durte, Regina,
desde el peu del altar,
per plans y serres,
fins al castell del Duch,
ja'l teu des d'ara.
Allà dalt, a la torre,
amb la metxa a la ma
ja espera el guayta
per donar la senyal.
Aixís que sentis retronar
la bombardà, ¡bum!-el nuvi...

DAMA

Digues el Duch.

PICAROL

...vindrà a buscarte,
e In nòmine Patri et Filio et...
¡curut! y adéu, Regina,
t'hem perduda per sempre.

PICAROL

Well it certainly wasn't to see you...
But only for you, Regina.
Your father has told me...

NOBLEWOMAN

You mean the Count.

PICAROL

(paying no attention)

Your father has sent me to tell you
that everything is ready.
In the chapel they are already lighting
the torches, and the priest, all
glittering in gold, is waiting for the
bridal couple to hold hands in front of
him for the blessing.
Below in the courtyard
everyone is ready:
guards and pages,
knights and squires,
with the litter which has to carry you,
Regina, from the foot of the altar,
across plains and mountains,
as far as the Duke's castle, which will
be yours from this moment onwards.
There, high up in the tower,
with the fuse in his hand,
the lookout is waiting
to give the signal.
Thus, when you hear
the cannon groan, boom! The groom...

NOBLEWOMAN

You mean the Duke.

PICAROL

...will come to look for you,
and In the name of the Father, Son and...
Hey presto! and goodbye, Regina,
we have lost you for ever.

REGINA
(alçantse)

No. 3

(Cantant)

1

Acompanyeume al oratori, amigues,
que vuy resar una darrera salve
a aquella imatge qui he pregat tothora
desde ma infancia.

2

Ella ha llegit mos pensaments més fondos,
ella ha acullit mes infantils pregaries,
ella ha sigut per mes dolors primeres
puríssim balsam.

3

Ella, que sempre m'ha escoltat piadosa
posant en mí son dólç esguart de mare,
vulga acceptar amb mon adéu més tendre
ma humil pregaria.

[...]1

(Surten amb reculliment per la porta
de l'esquerra. PICAROL, qu'ha seguit
amb la vista a REGINA, tan bon punt
la pert cambia bruscament d'expressió.)

REGINA
(getting up)

No. 3

(Sung)

1

Dear friends, accompany me to the chapel,
where I'll offer-up a final prayer
to that image to which I have prayed
since my infancy.

2

She has read my innermost thoughts,
she has welcomed my childish prayers,
she has always been a balsam to my
youthful pains.

3

She, who always listened mercifully to
me, looking down upon me with her sweet
mother's gaze, may she accept with my
most tender goodbye my humble prayer.

[...]

(They solemnly begin to leave by the
door on the left. PICAROL watches REGINA
and as soon as they have left his
expression quickly changes.)

1. M:

CHOR

Ella, que sempre t'ha escoltat piadosa
posant en tu son dólç esguart de mare,
voldrà acceptar amb ton adéu mes tendre
ta humil pregaria.

CHORUS

She, who always listened mercifully to
you, looking down upon you with her sweet
mother's gaze, may she accept with your
most tender goodbye your humble prayer.

ESCENA III

PICAROL

(amb emoció fonda)

Y are bé, Picarol, y are
é que esperes?
é que't queda ja en el món?...
¡ Plega les ales, cor meu,
plega les ales!
¡ feste a tropos!
y avants que ningú sapiga que mors
d'amor pobre cor meu! mor digne,
com un vil histrió, fent la rialla.

(Pausa)

¡ Pobre boig, pobre boig!...
Sí, bogeria, bogeria va ser
imperdonable posar tos ulls en
aquell sol esplèndit y atrevirte
a mirarlo cara a cara
y complaure't en ell.
Avuy, al pondre's aquell sol
qu'ells teus ulls enlluernava
y et donava la vida, avuy per sempre
quedes cego dels ulls,
cego de l'ànima.
¡ Pobre boig, pobre boig!...
Cego y sens guía, per les tenebres
del no res, des d'are,
camíncas perdut.
¡ Adeu per sempre fantasies daurades,
alegria de ser, orgull de viure,
goig d'adorar, de creure,
d'olvidarse!...
¡ Oh, vida del cor buyt,
que n'ets de buyda!
¡ Oh, amargar del may més,
que n'ets d'amarga!

(Queda com anocreat. Entra REGINA
amb expressió de gran melancolia;
atravessa l'escena passant davant
d'ell sense veure'l
y va a seure's en el sitial.)

SCENE III

PICAROL

(with deep emotion)

So there it is, Picarol, there it is,
what are you waiting for?
What remains for you now in the world?
Fold your wings, my heart,
fold your wings!
Tear yourself to pieces rather than
let anyone know that you are dying
of love! Oh, my poor heart!
Die with dignity, like a vile buffoon who
makes people laugh.

(Pause)

Poor fool, poor fool!...
Yes, it was madness, unpardonable
madness to cast your eyes on that
splendid sun and to dare
to look at it face to face
and indulge in its rays.
Today, that sun which dazzled
your eyes and gave you life
is setting, from today, for ever more
your eyes shall be blind;
blind to life itself.
Poor fool, poor fool!...
Blind and without a guide, henceforth,
you will wander, lost, through
shadows of nothingness.
Farewell for ever gilded fantasies,
the joy of living, the pride of life,
the pleasures of love, of believing,
of forgetting one's self!...
Oh, life of the empty heart,
complete is your emptiness!
Oh, bitterness of the nevermore!

(He remains sunk in depression.

REGINA enters looking very melancholy;
she crosses the stage in front of him
without seeing him
and sits down on the throne.)

* * *

ESCENA IV

PICAROL després d'una estona de contemplar a REGINA, que penmaneix pensativa, se li acostava discretament y li pregunta amb dolçor infinita.

PICAROL
¿Estàs trista, Regina?

REGINA
(mirant-lo amb complacència)
Sí, estich trista.

PICAROL
(simulant alegria)
¿Per què ho estàs?...
Les noyes, quan se casen,
totes estan alegres, totes riuen,
totes salten y ballen.

REGINA
Doncs jo no puch.
En sento aquí, aquí dintre,
y aquí al coll, com un nus que
m'endogala; tinch ganas de plorar;
sí, el plor m'ofega...
y mira si es estrany, no'm vénen
llagrimes. Mira'm els ulls,
¿no veus?

PICAROL
(acostant-se-li més)
Els veig hermosos,
tan hermosos com sempre...
¡més encare!

REGINA
Però aixuts, tan aixuts
qu'apar que'm cremen.

PICAROL
A mí també.

REGINA
¿Com dius?

PICAROL
No re...somnava...

REGINA
Aquet matí, mirant les flors
obrirse, regalant de rosada-
bé ho sabs si són hermosos en
tal hora- donchs m'han semblat
ulls tristos que ploraven.

SCENE IV

After contemplating REGINA (who remains pensive) for some time, PICAROL discreetly moves nearer, and begins to speak gently to her.

PICAROL
Are you sad, Regina?

REGINA
(looking at him tenderly)
Yes, I'm sad.

PICAROL
(feigning happiness)
But why are you sad?...
Surely when girls get married
they're happy, and laugh
and jump for joy and dance.

REGINA
Well I can't.
Here, here deep inside, and here in my
throat, I feel a lump which chokes me;
I feel like crying; yes,
it's as though the tears choke me...
yet strangely, no tears fall.
Look at my eyes.
Can you see any?

PICAROL
(moving even nearer to her)
They seem so beautiful,
as beautiful as always...
even more so!

REGINA
But they're dry, so dry
they seem to burn me.

PICAROL
Me too.

REGINA
What did you say?

PICAROL
Nothing...I was dreaming...

REGINA
This morning, as I looked at the
waking flowers, clad with dew-
you know how beautiful they are
at that time- I thought they seemed
like sad eyes which cried.

PICAROL
(s'asseu en l'escaibell al seus peus)
¿Que no't cases a gust?

REGINA
No sé què't diga.

PICAROL
¿Que no t'agrada el Duch?

REGINA
No'm desagrada.

PICAROL
(esforçantse)
Donchs alegra't, bogeta;
riu, qu'es hora,
¡riu fort, amb tota l'ànima!
Veyan, riu; riu un xich,
com tu sabs riure...
¡ets tan mona quan rius!...
(veyent-la que sonriu)
¡ Així's m'agrades!

REGINA
(amb intimitat infantil)
A tu ja t'ho puch dir.
¿No sabs què sento?
Doncs, crech que l'anyorança per
endevant ja'm trenca'l cor...
Quan penso-
y el pensariu m'esglaya-
que tinch d'abandonar per sempre,
sempre, aquestos llocs ont
he passat la infància;
el jardinet ont de petita reya
corrent com una dayna;
la cambreta ont dormia una son
dolça, dolça, ¡tan dolça!
somiant arcàngels que jugaven
amb mí;
les orenetes que cada any feyen
riu sota el meu ràfèch y que'm
semblaven les mateixes sempre,
tomant d'Abril a Abril
per saludame...
¡oh, riuten, Picarol!
però, a mí'm sembla
que al perdre tot això,
se m'arrebassen troços de mí mateixa,
que s'enduen el meu cos mort
y deixo aquí mon ànima.
(Pausa)
No m'enténs, Picarol,
¿oy que nó? Riuten.

PICAROL
(sits down on the stool at her feet)
But aren't you marrying to your taste?

REGINA
I don't know what to say.

PICAROL
Isn't the Duke your type of man?

REGINA
I don't dislike him.

PICAROL
(forcefully)
Come now, cheer up, you silly thing;
laugh, this is the time to laugh,
laugh out loud! With all your soul!
Come now, laugh; laugh a little,
like only you know how...
You look so pretty when you laugh!
(she starts to smile)
That's my girl!

REGINA
(with childish intimacy)
I can tell you.
Don't you know what I feel?
I believe that my homesickness is
already breaking my heart in advance...
When I think-
and the thought of it frightens me-
that I have to abandon for ever
the places where I spent
my childhood;
the little garden where, as a child,
I laughed and ran like a doe;
the tiny room where I slept and
dreamed sweet dreams, so sweet!
I dreamed of archangels who used to
play with me;
the swallows which made their nests
every year under the rafters; to me
it seemed as though the same ones
returned, every Spring,
to greet me...
Oh, you may laugh at me, Picarol,
but, it seems to me
that to lose all these would be
is like being robbed of my self,
as though my lifeless body is being
taken away whilst my soul remains here.
(Pause)
Don't you understand me, Picarol?
Don't you? Laugh at me if you want
to.

PICAROL

(amb vivesa)

Regina, perquè ho sàpigues:
l'ànima d'aquets llocs, l'ànima
tota d'aquets jardins y cambres
y muralles; l'ànima, sí, d'aquet
gegant de pedra qu'afronta el cel
y aixafa la montanya, ets tu.
Per tu respira, per tu palpita y viu.
Per ta mirada sembla radiant de llum;
per ta veu dolça sembla xerrotejar;
per tes rialles sembla alegrarse
y riure;
pel trepitg del teu peu sembla
agitarse. Al anarten, Regina,
es ell, no tu, 'l cos mort,
el cos sense ànima.

REGINA

(més íntima)

Escoltam, Picarol.

PICAROL

¿Què?

REGINA

Poca cosa...

Re, una criaturada,
casi no gosa dirtho...

PICAROL

(suplicant)

Digues, digues;
no has d'amagarme res.

REGINA

(mig avergonyida)

¡Oh, es un encàrrech!
¿No sabs la clavellina que tinch
a la finestra de la cambra que
treu florida estiu, hivern y sempre,
y amb tan d'amor cuidava?
Donchs, no puch dir quina dolença
sento d'haver d'abandonarla...
¿La vols tu, Picarol?
jo te la dono-
tu també la estimaves-
¡no la deixis morir!
¡que no pateixi!
¡recorda't de regarla!

PICAROL

¿Res més?

REGINA

Res més qu'això.

PICAROL

(with intensity)

Regina, you should know this:
the soul of these places,
all those gardens and rooms
and walls; yes, you are the soul of
that stone giant which confronts the sky
and dominates the mountains.
It breathes because of you, it palpitates
and lives because of you. Your gaze fills
it with radiant light; your sweet voice
seems to make it chatter; your laughter
seems to make it cheer up and laugh;
the tread of your foot seems to make
it quake. When you have left, Regina,
it will be the castle, not you that is
the dead thing, the body without a soul.

REGINA

(more intimately)

Listen to me. Picarol.

PICAROL

What?

REGINA

It's nothing...

Merely a childish thought;
I hardly dare tell you...

PICAROL

(pleading)

Tell me, tell me;
you musn't conceal anything from me.

REGINA

(with embarrassment)

Oh, it's a request!
Do you know the pink carnation that
I have in the window of my room which
flowers in Summer, Winter and always,
and that I so lovingly cared for?
Well, I can't say how sad I feel
at having to abandon it...
Would you like it, Picarol?
I will give it to you-
you loved it too-
don't let it die!
Don't let it suffer!
Remember to water it!

PICAROL

Anything else?

REGINA

Nothing more than this.

PICAROL

Gracies, Regina!
Jo't juro devant Déu,
qu'aqueixa planta serà
per mi reliquia sacratíssima.
Cada matí a trench d'alba aniré
a prosternarme devant d'ella
y a pregar perque Déu te
faci santa.

REGINA

(amb alegria infantil)
¿No la olvidaràs may?

PICAROL

May, mentres visca.

REGINA

¿Rensaràs en regarla?

PICAROL

Avans he de deixar de menjar y beure.

REGINA

Gracies

PICAROL

¿De què?
só jo qui't dono gracies.

REGINA

(després d'una pausa)
Ja l'hora 's va acostant...
¡Que tart deu ésser!

PICAROL

¡No hi pensis amb el temps!
es d'hora encare.

REGINA

Voldria estar alegre...
despedirme de tu rihent...
y la tristesa'm mata.
Tu, pobre amich, que quan m'has
vista trista, tantes,
tantes vegades, amb tes cançons
m'has sapigut distreure
y estroncarme les llàgrimes,
¡canta'm una cançó!...
¡oh, però alguna d'alegre,
ben alegre, esbojarrada,
que faci riure molt!...

PICAROL

¿Vols dir?

PICAROL

Thank you, Regina!
I swear before God,
that that plant will be like
a sacred relic to me.
Every morning, at the crack of dawn,
I will prostrate myself in front of it
and pray that God makes you holy.

REGINA

(with childish joy)
You won't forget will you?

PICAROL

Never, as long as I live.

REGINA

You will remember to water it won't you?

PICAROL

I'd rather stop eating and drinking than
forget.

REGINA

Thank you.

PICAROL

Why?
It's I who should thank you.

REGINA

(after a pause)
Already the hour draws near...
It must be very late!

PICAROL

Forget the time!
It's early yet.

REGINA

I would like to be happy...
to say goodbye to you laughing...
yet the sadness kills me
You, poor friend, who, has seen me
sad, oh, so many times, and
always known how to divert me
with your songs, and dry
up my tears,
sing me a song!...
But a funny one,
that's happy and gay. One that
will really make me laugh!...

PICAROL

Really?

REGINA

Te d'esser la darrera
que'm cantis.

PICAROL

¿Què't cantaré?...
¿que't cantaré?...
No'n trobo. No sé.

REGINA

(suplicant)
¿Tu qu'en sabs tantes!

PICAROL

Donchs te'n vaig a cantar una de vella,
tan vella com el món...
y sembla d'are.

REGINA

Es estrany.

PICAROL

Es aixís.

REGINA

¿Y es divertida?

PICAROL

¡Ch, molt!
¡fa riure molt!...
Fins devegades a mi mateix
m'ha fet plorar...de riure.
Es la cançó del cuchi de terra.

REGINA

¡Canta!

REGINA

It going to be the last one
which you'll ever sing me.

PICAROL

What shall I sing to you?...
What shall I sing to you?...
I can't find one. I don't know.

REGINA

(pleading)
But you know so many!

PICAROL

Then I will sing you an ancient one,
as old as the earth itself...
and yet it seems very modern.

REGINA

That's odd.

PICAROL

But that's how it is.

REGINA

And is it amusing?

PICAROL

Very!
It will really make you laugh a lot!...
Sometimes, it's even made me cry...
with laughter.
It's the song of the earthworm.

REGINA

Then sing it!

No. 4

(cantant)

1

Un cuch de terra, un pobre cuch,
va enamorar-se d'una estrella;
ell era ull-cluch, poruch, feixuch;
ella era hermosa a maravella.
El miserable per etzar
aixecà els ulls una vesprada;
a baix la terra era un fangar,
a dalt la volta era estrellada.
Y entre tant d'astre pampelluch,
entre el lluhir de tanta estrella,
vege una estrella el pobre cuch
que va semblar-li la més bella.
[...]¹

REGINA y PICAROL

[Y, ay, lariró!]

Riuten si vols a la cançó,
qu'a mi no'm fa riure;
riuten si vols de la cançó,
qu'a mi no'm riure, nó.

PICAROL

2

Desde aquell' hora cada nit
fixa en el cel té la mirada,
y son ull fit, ferit, ardit,
no hi veu res més que sa estimada.
Vivint per ella el malestruch
se va morint sense esperança;
qu'el pobre cuch no es mes qu'un cuch
y ella es tan bella en llunytançà!
Y en tant radiosa y esplendent
fa son camí l'hermosa estrella,
ignorant sempre, eternament,
que hi hagi un cuch que's mor per ella.

+ + +

[...]¹

[...]²

1. M:

¡Y, ay, lariró!

2. M:

REGINA y PICAROL

Riuten si vols a la cançó,
qu'a mi no'm fa riure;
riuten si vols de la cançó,
qu'a mi no'm riure, nó.

No. 4

(sung)

1

An earthworm, a poor worm,
fell in love with a star;
he was blind, timid and boring;
she was beautiful to see.
The wretch happened one evening
to lift his eyes;
the earth was covered by a bog,
but high above the stars shone.
And amongst the twinkling stars,
amongst so many twinkling stars,
the poor worm noticed one star
which seemed the most beautiful.

REGINA and PICAROL

[Ah, with a heigh-ho!]

Laugh at my song if you want to,
but it doesn't make me laugh;
laugh at my song if you want to,
but it doesn't make me laugh, no.

PICAROL

2

From that time every night
he fixes his gaze skyward,
and all that his transfixed, wounded
and daring eye can see is his beloved.
This wretch is living for her,
and dying for her without hope;
for the poor worm is but a worm
and, far away, she is so beautiful!
Meanwhile, in such radiance and splendour
the beautiful star goes her way,
always eternally ignorant, of the worm
who is dying for her.

[...]

[...]

Ah, with a heigh-ho!

REGINA and PICAROL

Laugh at my song if you want to,
but it doesn't make me laugh;
laugh at my song if you want to,
but I can't laugh, no.

(parlat)	(spoken)
REGINA Tu plores, Picarol.	REGINA Picarol, you're crying.
PICAROL ¿Jo?...no.	PICAROL Me?...no.
REGINA Tb plores.	REGINA You're crying.
PICAROL Jo't dich que no.	PICAROL I'm telling you I'm not.
REGINA Jo't veig rodar les llàgrimes.	REGINA I can see your tears falling.
PICAROL ¿Vols dir?	PICAROL Really?
REGINA (aturant rhi una amb el cap del dit) Si't cauen cara avall.	REGINA (stopping a tear with her finger tip) They're running down your face.
PICAROL Déu ésser... no sé, potser...m'haurà enternit l'història del pobre cuch de terra...	PICAROL I don't know why... I don't know why, perhaps the story of the poor earth worm has moved me...
REGINA Tu m'amagues la teva pena, Picarol -no ho neguis- y això està molt mal fet. Jo t'he contades les meves com avants; jo, de xiqueta, no t'he amagat may res... Vina aquí, parla; còntamho tot a mí. (Fent-lo tornar a seure a l'escambell)	REGINA You're hiding your pain from me, Picarol -don't deny it- and that's very bad. I have just told you mine, as I've always done before. As a child I never concealed anything from you... Come here, speak; tell me everything. (She turns and makes him sit down on the stool)
PICAROL ¿Què vols que't conti?	PICAROL What do you want me to tell you?
REGINA Perquè plores.	REGINA The reason why you've been crying.
PICAROL ¡Oh, no...te'n burlaríes... o bé t'enfadaries.	PICAROL No!...you'll laugh at me... or be angry.
REGINA ¿Jo enfadarme? ¿M'he enfadat may amb tu?	REGINA I, be angry? Have I ever been angry with you?

PICAROL

Es cert...

¿M'ho jures que lo qu'are't confi
no ho diràs a ningú?

REGINA

May de la vida.

PICAROL

(ràpit fins al final de l'escena)

¿Y que'm perdonaràs?

REGINA

T'ho juro; parla.

PICAROL

(en el paroxisme de l'emoció)
Donchs bé, Regina, la esplendent
estrella, aquella estrella tan
hermosa y alta de la cançó...
ets tu.

REGINA

¿Y el cuch de la terra?

PICAROL

(pantejant)

Aquell cuch miserable que viu
morint d'amor per eixa estrella,
¿vols que't digui qui és?

REGINA

(ansiosa)

¿Qui és?

PICAROL

Acosta't...

El cuch de terra...és...

(Sona la canonada)

REGINA

(alcantse)

¡ Ah!

PICAROL

(alcantse)

¡ La bombardá!

PICAROL

That's true...

Will you swear that what I tell you
you will never repeat to anyone?

REGINA

Never in all my life.

PICAROL

(very quickly until the end of the scene)

And that you'll pardon me?

REGINA

I swear it; speak.

PICAROL

(in a paroxysm of emotion)

Well then, Regina, the splendid
star, that beautiful and lofty star
of the song...
it's you.

REGINA

And the earthworm?

PICAROL

(breathless)

That miserable worm which lives
dying of love for the star,
do you want me to tell you who it is?

REGINA

(anxious)

Who is it?

PICAROL

Come nearer...

The earthworm...is...

(The cannon booms.)

REGINA

(getting up)

Ah!

PICAROL

(getting up)

The cannon!

ESCENA V

Romp el CHOR a dintre. Precedits per NOYES DEL FOBLE qu'aniran escampant flors, y seguits de DAMES, CAVALLERS y PATGES, apareixen el COMPTE, vestit de negre, y el DUCH, ricament vestit de blanch.

No. 5

(cantant)

[...]2

SCENE V

The CHORUS enter. Preceded by GIRLS OF THE VILLAGE, who advance scattering flowers, and followed by NOBLEWOMEN, KNIGHTS and PAGES, the COUNT, dressed in black, and the DUKE, dressed in white, appear.

No. 5

(sung)

Version 1 (1)

1. As in MS 1.

2. Mestres' original lines for the chorus are given here for comparison with Granados' adaptation. There is a second version in the copyist's MS (MS 2) which is slightly different, but is not included here. Version 1 was used at the first performance.

CHOR

Al nuvi y la núvia
sembrem el camí
de clavells y roses,
murtra y gessamí,
-flor de tarongina-
murtra y gessamí
-flor de tarongí.
Així Deu els sembri
la vida de goig,
de pau y armonía,
ventura y amor
-flor de ginebreda-
ventura y amor
-flor de ginebró.

CHORUS

We are scattering
carnations and roses
and myrtle and jasmine,
all over the happy couple's path.
-Orange blossom,
myrtle and jasmine.
Blossom from the orange grove.-
May God likewise scatter pleasure
peace and harmony
and luck and love
along their path of life.
O juniper flower.
Scatter luck and love
Juniper flower.

[DONAS]

Al nuvi y la núvia
sembrem el camí
de clavells y roses,
murtra y gessamí.
[Així] Deu els sembri
la vida [d'amor,]1
flor de [ginebrera,]2
flor de ginebró.3

[WOMEN]

We are scattering
carnations and roses
and myrtle and jasmine
all over the happy couple's path.
May God likewise scatter [love]
along their path of life.
O flower of the juniper,
flower of the juniper tree.

1. M:
de goig

pleasure

2. M:
ginebreda

juniper plantation.

3. Ginebró can also mean juniper berry.

[HOMES]

Al núvi al núvia
sembrem el camí.
[Als núvis]
sembrem el camí.
de pau y armonía,
ventura y amor,
-flor de ginebró.

[DONES]

[Flor de ginebrera,]
ventura y amor
-flor de ginebró.

CHOR

Al núvi y la núvia
sembrem el camí,
de clavells y rosas.
[Saludem als núvis,]
[celebrem la festa d'amor!]

+ + +

(parlat)

PICAROL

(quadrantse al mig de l'escena)
¡Canteu, canteu!
¡Regositgeus, imbècils!
¡alegreuvs, cors buyts!
caps sense solta, qu'a fe de Deu
hi hà ben de què! que us preneu
la joya de més preu que posseheiu.

EL COMPTE

(avançant amb solemnitat)
Regina, filla meva;
ha sonat l'hora la més solemne
y santa de ta vida,
la que transforma en papelló
la larva y la verge en esposa.
Papello nat d'avuy,
obre les ales y estén el vol
y llença't a la vida!
fés ton camí, de companyía amb
l'hone qu'el cel t'ha destinat.
Segueixlo sempre, sempre fidel
y amant, sempre sumisa.

PICAROL

Amen, y gracias pel sermó.
Si es bestia, al menos ha
estat curt.

[MEN]

We are scattering
carnations and roses,
all over the happy couple's path.
We are scattering peace and
harmony and luck and love
all over the happy couple's path.
O juniper flower.

[WOMEN]

[O Juniper flower,]
luck and love.
O juniper flower.

CHORUS

We are scattering
carnations and roses
all over the happy couple's path.
[We greet the betrothed,]
[let's celebrate the feast of love!]

(spoken)

PICAROL

(remains steadfast in centre stage)
Sing! Sing!
Celebrate, imbeciles!
Enjoy yourselves, heartless ones!
You empty heads, by God, you've got
good reason to sing, they are taking the
most precious jewel you possessed from
you.

THE COUNT

(solemnly advances)
Regina, my daughter;
the most solemn and holy
hour of your life has arrived,
in which you will be transformed from a
larva to a butterfly, and from a virgin
to a wife. Butterfly born today,
open your wings and take flight
and begin your life!
Make your way in the company of he
whom the heavens have destined for you.
Always follow him, be always faithful
and loving, and always humble.

PICAROL

Amen, and thanks for the sermon.
It was truly sickening, but
at least it was short.

EL DUCH

(posa un genoll en terra
y besa la mà a Regina)
Y are, Regina, deixeu que besi
per primera volta aquesta mà
adorada, y posi en ella tot
quant tinch y quant valch,
nom y fortuna, cos y espirit.
Qu'el cel meconcedeixi la
merce de donarvos tanta ditxa
com mereixeu.
(S'alça)
Y anem a prosternarnos al peu
de l'ara, ont devant Déu vos
juri fidelitat eterna.

PICAROL

(dirigintse al Duch amb arrogancia)
Aucellot de rapinya,
are tu escolta'm.

EL DUCH

(amb altaneria)
¿Es a mí au'així'm parles?

PICAROL

Donchs a qui?
¿Per ventura es altra cosa
qu'un aucell de rapinya un
duch que s'en emporta una coloma?

(Tothom riu)

EL DUCH

(fent semblant de riure)
Tens rahó, Picarol.

PICAROL

Ja ho sé;
no'm torbis, y escolto això
que't dich...y no ho olvidis.

(Molt marcat)

Fesla ditxosa, ¿sents?
fesla ditxosa, però molt,
molt ditxosa! perquè el día
-Déu no vulga qu'arrivi-
que'm diguessin qu'aquets ulls
¿els veus bé? per culpa teva
han plorat una llàgrima,
(amb força)
baldament t' maguessis a les
entranyes de la terra...
¡et mato!
(Riallada general)

THE DUKE

(kneels down and kisses Regina's hand)

And now, Regina, will you permit me
to kiss you on that adored hand
for the first time, and to put in it
everything I have and all that I'm worth,
my name and fortune, body and spirit.
Let the heavens grant me the pleasure
of giving you all the happiness
that you deserve.
(gets up)

And now let us go to prostrate
ourselves at the foot of the altar,
and before God I will swear eternal
loyalty to you.

PICAROL

(arrogantly confronting the Duke)
You bird of prey!
Now you listen to me.

THE DUKE

(haughtily)
Are you addressing me?

PICAROL

Who else?
Perhaps a duke who carries
off a dove is something
other than a bird of prey?

(Everyone laughs)

THE DUKE

(pretending to laugh)
You've some cheek, Picarol.

PICAROL

Yes, I know;
Now don't interrupt, and listen to
what I've got to tell you... and don't
forget it.
(More deliberately)
Make her happy, do you understand?
Make her happy, really happy,
very happy! Because if the day should
ever come -God grant that it never
arrives-when they tell me that those eyes
-can you see them?- have shed a tear
because of you;
(forcefully)
were you to hide in the very
bowels of the earth...
I would kill you!
(Everyone laughs)

CHOR1

¡Ha, ha, ha, ha!
 ¡Quín acudit!
 ¡Quín boig n'hi ha!
 ¡Qu'es divertit!
 Quan ell desplega el llavi
 ¿quín mort no esclafirà?
 si algu s'ho pren a agravi
 pitjor per ell fara.
 ¡Quín acudit!
 ¡Quín boig n'hi ha!
 ¡Qu'es divertit!
 ¡Ha, ha, ha, ha!

No. 6

(cantant)

PICAROL y REGINA

¡Y, ay, lariro!
 Riuten si vols a la cançó,
 qu'a mi no'm fa riure;
 riuten si vols de la cançó,
 qu'a mi no'm riure, no.

(El COMTE agafa la mà dreta a REGINA,
 el DUCH la esquerra y's dirigeixen
 dret a la porta del fons.
 Els Cavallers y dames del sequit
 els segueixen rihent y girantse
 a mirar a PICAROL, que queda com
 petrificat al mitg de l'escena.)

CHOR

(surtint)
 Al nuvi y la núvia
 sembren el camí
 de clavells y roses,
 murtra y gessamí.
 [...]2
 3

CHORUS

Ha, ha, ha, ha!
 What a joke!
 What a jester indeed!
 He's so funny!
 When he opens his lips surely even the
 dead would burst out laughing?
 If someone takes offence,
 well, that's his problem.
 What a joke!
 What a jester indeed!
 He's so funny!
 Ha, ha, ha, ha!

No. 6

(sung)

PICAROL and REGINA

Ah, with a heigh-ho!
 Laugh at my song if you want to,
 but it doesn't make me laugh;
 laugh at my song if you want to,
 but it doesn't make me laugh, no.

(THE COUNT takes REGINA by the right hand,
 THE DUKE takes her left and they proceed,
 laughing, towards the rear door.
 The knights and nobelwomen follow behind,
 turning to glance at PICAROL who remains
 frozen in the middle of the stage.)

CHORUS

(departing)
 We are scattering
 carnations and roses
 and myrtle and jasmine.
 all over the happy couple's path.
 [...]

1. This stanza, intended to convey the amusement of the assembled crowd, was probably declaimed at random by individual members of the chorus during the opening bars of No. 6. The laughter and the word 'Confusio' which appear above the opening bars of the VS support this.

2. M:

-flor de tarongina-
 murtra y gessamí,
 -flor de tarongi.

-orange blossom-
 myrtle and jasmine
 -blossom from the orange grove.

3. From this point onwards is designated Scene VI in Mestres's original text. As what follows is part of No. 6, I have dispensed with this sub-division.

(PICAROL sol; després d'una gran pausa durant la qual ha permanescut amb la vista clavada en la porta per ont ha desaparegut REGINA, romp en un arranch de desesperació.)

PICAROL

Y en tant radiosa y esplendent fa son camí l'hermosa estrella, ignorant sempre, eternament, que hi hagi un cuch que's mor per ella. (se deixa caure, sanglotant, en l'ecabell, y apoyant els colzes en el coixí ont ha segut REGINA, sepulta el cap entre les mans amb desesperació)

CHOR

Al nuvi y la núvia sembram el camí de clavells y roses, murtra y gessamí. [...]

FI DE PICAROL.

(PICAROL alone. He remains transfixed, staring at the door through which REGINA has just gone. After a few moments he breaks down in desperation.)

PICAROL

And meanwhile, in her radiance and splendour, the beautiful star goes on her way, always eternally ignorant of the worm who is dying for her. (sobbing to himself, he falls to his knees by the stool, and leans on to the cushion where REGINA has been sitting, burying his head between his hands in desperation)

CHORUS [from outside]

We are scattering carnations and roses and myrtle and jasmine all over the happy couple's path. [...]

END OF PICAROL

1. M:

Abxí Deu els sembrí la vida de goig, de pau y armonia, gaubança y amor, -flor de ginebrera,- gaubança y amor, -flor de ginebró.

May God likewise scatter peace and harmony and luck and love along their path of life. O juniper flower, happiness and love. O juniper flower.

Follet (1901-2)

Drama Lírich en Tres Actos (Lyric Drama in 3 Acts)

Manuscripts and Sources

Text: Adapted by Granados from Follet, drama lírich, by Apeles Mestres, written during July 1901.

MSS: location unknown. According to Mestres he wrote Follet 'during Summer' 1901 [Mestres, 1903, ii]. An extract from Act 2 which appeared in La Públícad in August 1901 was dated July 1901.¹

Pubd: Follet, Drama Lírich. Posat en música per Enrich Granados, (Barcelona, Tiplitografía de Salvat y Cía., 1903), 55pp. The front cover design includes a sketch in red ink by Apeles Mestres which depicts the moment in Act 2 when Follet goes down on his knees in front of Nadala [see Plate 33]. Page ii includes a description by Mestres of how the drama Follet came to be written.

Music: Composed by Granados from July-August 1901 to October or early November 1902.

MSS: 1) S-Bcdm (Coll. Carreras), OS 76pp. (28x39 cm), 28-stave paper. Notation in black ink. Acts 2 and 3 (bars 1-248) in Granados' hand. Prelude to Act 3 signed and dated by Granados 'Sabado 11 Octubre 1902'. Acts 1 and 3 (bars 249-499) in an unidentified hand, possibly that of J. Calduch. Each page of Act 1 bears the stamp of the Academia Granados at Fontanella 14, Barcelona (founded by Granados in 1901). There are no words from b.74 of Act 3 onwards.²

1. Lo Públícad, 2000 (28 August 1901), n.p.

2. The words can be found in the corresponding section in the VS.

2) S-Bam, Incomplete VS in Granados's hand in black ink on 16-stave paper. Undated but may relate to No. 3 (below).

a) Act 1 (bars 1-660)

b) Act 2 (bars 1-561)

3) US-NYpm (Cary 73.07), OS (fragments) 3pp. All in Granados's hand in black ink on 16-stave paper.

a) Act 1 (bars 547-88)

b) End of Act 1 (bars 687-710), signed and dated by Granados 'Barcelona, 10 de Octubre 1901.'

c) fragment of last page of Act 3, signed and dated by Granados '6 de Nobre' [6 Novembre 1901]

4) S-Bcdm, VS 27pp, fragments of revised version of Act 3. In Granados's hand in purple ink. (19×28cm), 20-stave manuscript paper (except a, from b. 418 onwards (20.5×29cm), 10-stave paper).

a) Act 3 (bars 53 to 499), signed and dated by Granados 'Cau Saborit (Argentona) Septiembre 5 1902.'

b) First page of Act 3 (bars 1-32). Includes following note at head of manuscript 'empezado el 4 de Agosto [1902], Argentona, Cau Saborit'

5) S-Bfg:

a) 1p. in Granados's hand containing a brief description of the themes used in Follet and their significance, with 23 bars of music [see Plate 35]

b) 1p. in Granados's hand containing fragments of themes for piano in black ink and pencil. Marked 'Para Follet último acto' [Act 3], n.d.

Unpubd

Instrumentation: pic, 2 fl, 2 ob, eng hn, 2 cl in b flat, b cl in B flat, 2 bn, sarrusophone, 4 hn in f, 3 tpt in f, 3 trbn, tuba, timp, perc, 2 hp, str¹

Follet is divided into three acts: Acts 2 and 3 are preceded by an orchestral prelude. The prelude to Act 3 is entirely self-contained.²

1. In the prelude to Act 3, Granados specifies 16 vn 1, 16 vn 2, 12 va, 6 vc, 10 db.

2. The prelude to Act 3 of Follet was later performed in a concert of Catalan music by the Pau Casals Orchestra held at the Palau de la Musica, Barcelona on 6 May 1921. Two items from Liliana (in an arrangement without voices) were also performed. Later performances of the prelude from Follet are not recorded.

First Performance: Saturday 4 April 1903, Gran Teatre del Liceu, Barcelona. Concert performance, conducted by Granados. Production sponsored and organised by Circul del Liceu.

Cast (in order of appearance):¹

FOLLET, a wandering bard	Sr Arcada (T)
NADALA, daughter of EL COMTE GUILLEM	Sra Galiani (S)
EL COMTE GUILLEM [COUNT GUILLEM], the local potentate	Sr Segura (Bar)
EL COMTE MARTÍ [COUNT MARTÍ], betrothed to NADALA	Sr Arcada (T)
ARNAU, a rustic backwoodsman	Sr Segura (Bar)

Damas, Caballers, Patjes, Homes y Donas del poble [Noblewomen, Knights, Pages, Villagers]. Mixed four-part chorus provided by the Orfeó Canigó

1. These details can be found in El Noticiero Universal (5 April 1903), n.p. and La Veu de Catalunya (6 April 1903) 2. La Vanguardia (7 April 1903) n.p. mistakenly attributes the role of Nadala to a Sra Carrasco and also reports erroneously that Sr Segura sang the part of Comte Martí as well as Comte Guillem and Arnau.

Follet, Drama Líric en Tres Actos

ACT PRIMER

La esplanada del Castel del Comte Guillem. A dreta, pany de muralla ab gran portalada. Paysatge al fons, fins á perdres de vista.

ESCENA I

Arreu, homes y dones del poble escapats per la escena en grups pinteroscos. Els uns asseguts per terra, menjan y beuen, servits per patges del castell; altres cantan y ballan al so de comanuses, grallas¹ y tamborinos.

CORO

Menjem, beguem, cantem, ballem!
ja qu'el senyor qu'ho paga ho mana;
Menjem, beguem, cantem, ballem!
ja qu'el senyor vol que gosem.
Donchs que passem la vida com un
remat de bens, ab les orelles
baixas y el formigó á la pell;
aleluya!

Donchs que paguem ab llágrimas,
suhadas y diners la fam may
estroncada, las iras del castell;
aleluya!
Just es que quan s'alegra
nos alegrem ab el.

Menjem, beguem, cantem, ballem!
ja qu'el senyor qu'ho paga ho mana;
Menjem, beguem, cantem, ballem!
ja qu'el senyor vol que gosem.
(Ball general)

ACT ONE

The ramparts of the castle of Count Guillem. To the right is a long wall with a large gate. The countryside spreads all around as far as the eye can see.

SCENE I

Arreu and men and women of the village are scattered across the scene in colourful groups. Some are sitting on the ground eating and drinking and are served by pages from the castle; others sing and dance to the sound of bagpipes, grallas¹ and tambourines.

CHORUS [of village people]

Let's eat, drink, sing and dance!
as our Lord orders us to;
Let's eat, drink, sing and dance!
he wants us to enjoy ourselves.
Thus we spend our lives like sheep
doing what we're told, and thankful
for small mercies;
hallelujah!

So we pay with tears, sighs and money,
for the hunger which never abates,
the anger of the castle;
hallelujah!
It is just that when he's happy
we are happy with him.

Let's eat, drink, sing and dance!
as our Lord orders us to;
Let's eat, drink, sing and dance!
he wants us to enjoy ourselves.
(Everyone dances)

1. The gralla is a kind of rustic instrument, similar to a shawn.

ARNAU

¿ Que'n voldrás d'una ballada?
Vinga, vi! vi! vi!
Hi há qui diu que no't agrada.
Digas qui! qui! qui!
¿ Vols la tassa curullada?
Cert que sí! sí! sí!

[CHOR]

[Ah! La ra ra ra ra...]

ARNAU

Sens regó ¿ que treu florida?

No pas re! re! re!
Sens vi ¿ que val la vida?
Digas que? que? que?
Ompla el vas, noya garrida,
y alsal ple! ple! ple!

[CORO]1

[Ah! La ra ra ra...]

ESCENA II

Els mateixos y FOLLET ab un tosch
llahut en bandolera, y en son
feltre vermell una fulla de
falguera á guisa de ploma.

FOLLET

Salut vos dó Deu,
oh fills de la gleba;
salut, els fadrins,
salut, las donzellas.
Que us amenti el cel
la boja alegría
que bull en els pits
de la companyia.

CHOR

(aclamantlo)

Oh Follet, ben vingut sigas!
Vina aquí!
Deu t' envía!
Pren ta part en el festí,
seu y tria!
Tasta un mos y abuga el vi,
qu' are es día!

ARNAU

Do you want me to sing a ballad?
Gather round. Come on then!
Some won't please you,
so tell me exactly what you want.
What about the overflowing cup?
Go on. That's the one! Yes indeed!

CHORUS

[Ah! La ra ra ra ra...]

ARNAU

Without booze life's not half so much
fun]

No, not even half as much!
If we don't live it up, why live at all?
You answer me that, hey!
Fill me up then pretty miss,
and let's drink up!

[CHORUS]

[Ah! La ra ra ra ...]

SCENE II

FOLLET arrives amongst the assembled
throng, a lute slung across his
shoulder. His red cap sports a sprig of
fern instead of the usual feather.

FOLLET

Greetings in God's name,
o children of the earth;
greetings young lads,
greetings fair damsels.
Heaven will increase
the mad happiness
which surges in the breasts
of such a joyous throng.

CHORUS

(greeting him)

And a warm welcome to you, Follet.
Draw nearer to us!
God has sent you!
Come and join the celebrations,
just sit down and help yourself!
There's plenty to eat and drink,
so be sure to make the most of it!

FOLLET

Accepto de cor
las vostres ofertes,
però ¿no'm direu
per qué's fa la festa?

ARNAU

¿Còm pot ser, Follet,
qu'ignoris encare
lo que sab tothom
per plans y montanyas;
quan joves y vells
d'aquesta encontrada
festejan d'acort
el grat prometat je
del nostre joyell,
de nostre senyora,
l'hemosada Nadala!
(Li entrega una copa plena)

CHOR

A la salut dels nuvis
i heu, Follet!

FOLLET

(ab tristor)
Regueu enhorabona...
i no tinch set!
(llensa la copa sense beure)

(Sona la trompetada, y precedits
de guardias surten del castell
el Comte Guillem, portant á dreta
á sa filla Nadala, vestida
de blanch, y á esquerra al Comte Martí.
Els segueixen cavallers y
damas. Tota la gent del poble's
descubreix menos Follet.)

FOLLET

With all my heart
I gladly accept your invitation,
but there is one thing I must know,
why are you celebrating?

ARNAU

How can it be, Follet,
that you do not know
what is known throughout
every vale and mountain;
young and old alike
join together
in joyous celebration
to celebrate the engagement
of our jewel,
of our lady,
the beautiful Nadala!
(Hands him a full goblet)

CHORUS

Let us drink to the health
of the happy couple, Follet!

FOLLET

(sadly)
You may drink to their success...
but I am not thirsty!
(he empties the cup without drinking)

(A trumpet fanfare heralds the arrival
of guard from the castle, in front of
Count Guillem, with Nadala at his side
dressed all in white.
Count Martí walks next to his betrothed.
They are followed by knights and their
ladies. The villagers all bow
except Follet.)

ESCENA III

Gent del poble, FOLLET, ARNAU,
NADALA, GUILLEM, MARTÍ, cavallers,
damas, guardias y patges.

GUILLEM

Nadala, y vos, senyor, veniu á rebre
l'homatge dels vassalls que son mos fills;
goseu avuy veient
gosa al poble ab la sort
que us sonriu. (Avansantse)

Vassalls, servos fidels que á totas horas
vidas é hisendas heu donat per mi,
saludeu al promés que per ma filla
venturós he elegit.
Celebreu en borhora el prometatje,
preludi d'aquell dia més felís
en que siga ma filla digna esposa
de tan digne marit.

(Fadrins y noyas van acostantse per grupos
á NADALA, y agenollantse li als peus
van oferentli present.)

CHOR

Accepteu, senyora,
los humils presents
de vostras esclavas
y fidels servents:
las flors aromosas,
els pintats aucells,
las gemadas fruytas,
els manyachs anyells.

SCENE III

Village people, FOLLET, ARNAU,
NADALA, GUILLEM, MARTÍ, knights,
noblewomen, guards and pages.

GUILLEM

Nadala and you shall recieve
homage from my subjects, my children;
today brings pleasure
to the people on whom
destiny smiles. (Moving forward)

Faithful subjects and freinds who
have yielded such devoted service,
let us drink heartily to the health
of my daughter who has my blessing.
Let us now celebrate this engagement,
a prelude to that happy day when
she will become the worthy wife
of a worthy husband.

(Young men and girls surround
NADALA and, kneeling at her feet,
offer her their gifts.)

CHORUS

Please accept,
these humble gifts
from your slaves
and faithful servants:
the beautiful flowers
and painted birds,
the lush fruits
and gentle lambs.

(NADALA pren d'entre las ofrenas un pom de violetas, que guarda á la mà.)

(NADALA takes a posy of violets which someone offers her and holds it in her hand.)

FOLLET

(avansant ab emoció y descubrintse)
Senyora, jo voldria donarte en semblant dia tots els tresors qu'en terra ha posat Deu. Las flors y las estrellas, las més radiants y bellas, me semblarian pobres a prop teu.

FOLLET

(advances, reverently removing his cap). I should like to give you, my lady, on such a day as this all the treasures which God has created. Such beautiful flowers and radiant stars would seem less fine beside you.

Mes, ay, ¿què puch donarte que puga afalagarte, si res m'ha concedit la Creació? No tinc més en la terra que l'ayre de la serra y el raig que'm dona el sol...y una cansó. (Treyentse la fulla del barret)

But what other worthy thing could I give you that would flatter you if Creation has bestowed nothing upon me? All I have to offer are the mountain breezes and the rays of sunlight...and a song. (Takes the sprig of fern from his cap).

Accepta aquesta fulla de falguera, cullida á matinada en la bruguera. Guardala en recort meu fins a la mort; la fulla de falguera porta sort.

Accept this sprig of fern, picked in the morning on the heath. Keep it forever in memory of me; and it will surely bring you luck.

(NADALA, qu'haurá estat escoltant a FOLLET ab viu interes, pren somrihent la fulla.)

(NADALA, who has been listening intently to FOLLET, takes the fern, and smiles.)

NADALA

Accepto de bon grat la teva ofrena.
[¿Qui ets tu?]
¿Com te dius?

NADALA

I gladly accept your humble gift.
Who are you?
What are you called?

FOLLET

Pregunta al rossinyol, qu'en la vernada canta de dia y nit, preguntali el seu nom; no'n té, senyora. Jo, com bon rossinyol, tampoch ne tinc.

FOLLET

Ask the nightingale who sings day and night amongst the alders, ask him his name; he does not have one. Like the nightingale, neither have I.

NADALA

¿Com t'anomenan, donchs?

NADALA

What can I call you then?

FOLLET

Espuma folla errant d'ací d'allí com erra el foch follet en la maresma, m'anomenan Follet.

FOLLET

Tearful, wandering soul roving hither and thither like Will-o'-the-wisp on the mud flats, they call me Follet.

NADALA

¿Ont tens el niu?

NADALA

Where do you live?

1. M: ¿Més qui ets?

Who are you?

FOLLET

Mon niu es un palau que Deu va ferme
y com un rey hi visch;
es un castell que per marlets té rocas
y per fossos l'abim.
Mon niu es una cova misteriosa,
terror de grans y xichs;
allí'm bressa l'avench ab son silenci
y l'áliga ab son crit.
Mon niu...es la caverna¹ del Diàble.
(El poble's persigna)

(sonrient)
però jo may li he vist.

NADALA

¿Quin ofici es el teu?

FOLLET

No'n tinch, senyora.
Estimo...canto...y visch.

NADALA

¿Què cantas?

FOLLET

L'alegría ab els que riuen,
el dolor ab el trist,
l'esperansa ab els joves,
l'anyoransa ab el vell fredolich...
Y canto mos amors, mos goigs y penas
als que'm volen sentir.

NADALA

¡Canta Follet, [canta] Follet!
Deixa sentimos el teu cant favorit.

(Follet empenya el llaüt.
Las noyas l'escoltan fascinadas.)

FOLLET

(canta fiscos els ulls
en els ulls de Nadala)

I

Pregunteume si es hermos
la que'm té robat el cor,
jo us dire que sa hermosura
fa esblaymar la llum del sol.
Pregunteume si es hermosa,
mes no'm pregunteu son nom.

FOLLET

My lair is a palace which God built
and like a king I live there;
it is a castle defended by rocks
and, like a grave, a deep abyss.
My lair is a mysterious cove,
frightening to old and young;
there I am rocked in the silent cavern
and by the shrill cries of the eagle.
My lair...is the Devil's Cavern.
(The people cross themselves)

(smiling)
but I have never seen him.

NADALA

What do you do?

FOLLET

I don't have a job, my lady.
I love...I sing...and I live.

NADALA

What do you sing?

FOLLET

Of happiness with those that laugh,
sadness with the melancholy,
hope with the young,
longing with the old...
I sing of my loves, pleasures and pains;
all the things I feel.

NADALA

Sing Follet! [Sing] Follet!
Let us hear your favourite song.

(Follet picks up his lute.
The girls listen, fascinated.)

FOLLET

(he sings, gazing into
Nadala's eyes)

I

Ask me how beautiful is
she who has stolen my heart,
I will say only that her beauty
outshines even the light of the sun.
Ask me if she is beautiful,
but do not ask me her name.

1. Later on Follet describes his home as being near the Devil's Cave [Cova del Diàble], an obvious mistake by Mestres.

II

Jo us diré que sa hemusura
fa esblaymar la llum del sol,
mes son nom, per anys que visca,
no'l diré a ningú son nom.
Es el gran secret que guardo
ben tancat al fons del cor.

II

I will only say that her beauty
outshines even the light of the sun,
but I will never reveal her name
to anyone as long as I live.
This secret I guard securely
close to my heart.

III

El seu nom, per anys que visca,
no'l diré a ningú el seu nom;
no'l dire més qu'a la hemusura,
la que'm té robat el cor;
no'l diré a ningú més qu'ella
si ma pena la commou.

III

As long as I live, I never
will reveal her name to anyone;
I will only speak of the beauty
which has entranced my heart;
she alone will I tell
how much she moves me.

IV

Quan la nit la lluna plena
banya els boscos de claror,
a la cova del Diàble
jo t'espero, boig d'amor;
vina, hermosa, a preguntarmel
y et descobriré el teu nom.

IV

When the evening moon
bathes the woods with light
I will wait for her
at the Devil's Cavern, a lovesick fool;
come, beautiful one and ask me,
and I will tell you your name.

(NADALA, qu'ha escoltat la cansó ab emoció
inconscient, queda pensativa.)

(NADALA, who has been listening carefully
to the song, remains pensive.)

[...]1

[...]

1. M:

CHOR DE NOYAS (apart)
¿Quí deu ser l'afortunada
que li té robat el cor?
¿quí deu ser, Verge María?
¡ Si fos jo!
Quan de nit la lluna plena
banya els boscos de claror,
i si a la Cova del Diàble
sens temor,
m'arrisqués per preguntarli
qui li dicta ses cansóns!...
¡ Ch, quín goig, Verge María,
si fos jo!

CHORUS OF GIRLS (aside)
Who could be the fortunate one
that has robbed him of his heart?
Who could it be, Virgin Mary?
If only it were I!
When the evening moon
bathes the wood with light,
yes, to the Devil's Cave,
fearlessly I will venture,,
and I will dare to ask him
to whom he dedicates his songs!...
Oh, what joy, Virgin Mary,
if it were I!

COMTE MARTÍ

Y bé, Nadala, aném. ¿Còm es possible
que us interessi un punt
l'insípit xerroteig d'un vil cantayre,
que'm sembla bo tot just
per divertir bovers y [fangadors]1,
y rabadans incults?

NADALA

No sé què hi há en son cant,
que m'interessa.

COMTE MARTÍ

No us aplaudeixo el gust,
mes si us ha divertit...forsa es pagarlo.
¡Té, miserable, cull!
(Li tira als peus una bossa)

FOLLET

No he cantat per diners, que no't demano,
per pláuret a tu;
sino per ella, que's digná escoltame.
(retxassa la bossa ab el peu)

COMTE MARTÍ

(ab despit que dissimula)
¡Es orgullós el cuch!

NADALA

(dona-li el pom de violetas)
Deu t'ho pagui, Follet.

FOLLET

(prenent-lo ab efusió)
Gracias, senyora;
¿quín' altra paga vuy?

COUNT MARTÍ

That is enough. We are going. Surely
the insipid chatter of this vile
singer, more suitable for entertaining
drivers, mudlarks and uncultured
shepherd boys, can hardly interest
someone of your status?

NADALA

But there is something about his
song which intrigues me greatly.

COUNT MARTÍ

I do not applaud your taste, but if he
has entertained you...we should pay him.
There, miserable oaf!
(throws a pouch at his feet)

FOLLET

I have not sung for money (which I don't
ask for) or to please you;
but only for her, who bothered to listen
(throws the bag back)

COUNT MARTÍ

(trying to hide his fury)
The little fool is proud!

NADALA

(throws him the posy of violets)
This pays you, Follet.

FOLLET

(gratefully receiving it)
Thank you, my lady;
what do I owe you?

1. M: fangadoras

mudlarks.

CHOR DE HOMES

(apart)

¡ Qu'arrogant parla el cantayre!
als senyors d'igual a igual!
¡ Qu'hemós es en sa altivesa!
qu'arrogant!

CHOR DE DONAS

(apart)

¡ Quí deu ser l'afortunada
que li té robat el cor!
¡ Quí deu ser, Verge Maria!
¡ Si fos jo!

NADALA

(apart)

Jo no sé, bon Deu, què hi há en sa
veu dolça]
què hi há en sa cansó;
jo no sé, bon Deu, que hi há en sa mirada
que m'arriba al cor.
Jo no sé, bon Deu, perquè m'interessa
saber aqueix nom,
jo no sé perquè m'ha torbat la calma,
son secret d'amor.

GUILLEM

Aném, Nadala, aném; deixa al cantayre
y segueixi el festí.
Gosem avuy, veyent gosar al poble,
ab la sort que't sonriu.
(Reprenen sa passejada passant
per davant del poble)

CHOR

¡ Visca el senyor de nostras vidas!
¡ Visca el senyor de nostres bens!
¡ Visca l'hermosa castellana
y el més gentil dels caballers!

CHORUS OF MEN

(aside)

What arrogance the singer has!
He is no respecter of rank!
He seems so worthy despite his arrogance
and self-esteem!

CHORUS OF WOMEN

(aside)

Who is the fortunate one that
has robbed him of his heart?
Who could it be, Virgin Mary!
If only it were I!

NADALA

(aside)

I do not know why
but his sweet voice]
and noble song strangely move me;
I do not know why, but his longing
gaze]
has stirred my heart.
I do not know why, but soon
I must discover his name:
your strange magic and powerful love
disturbs my calm.

GUILLEM

Let us go, Nadala; we must leave
the singer and continue the party.
We will enjoy today, bringing pleasure
to the people, let destiny smile on you.
(They make their exit, passing
in front of the people)

CHORUS

Long live our beloved Lord!
Long live our blessed ruler!
Long live our beautiful lady,
and the gentlest knight!

FOLLET

(al fons desde una altura)
Quan la nit la lluna plena
banya els boscos de claror,
a la cova del Diable
jo t'espero, boig d'amor.
Vina, hermosa, a preguntarmel
y et descobriré el teu nom.

[...]1

CHOR

¡Visca el senyor de nostras vidas!
¡Visca el senyor de nostres bens!
¡Visca l'hermosa castellana
y el més gentil dels cavallers!
[La ra ra ra...]

FÍ DEL ACTE PRIMER

FOLLET

(at the back, from a height)
When the evening moon bathes
the woods with light
I will wait for her
at the Devil's Cavern, a lovesick fool.
Come, beautiful one and ask me
and I will tell you your name.

[...]

CHORUS

Long live our beloved Lord!
Long live our blessed ruler!
Long live our beautiful Lady,
and the gentlest knight!
[La ra ra ra...]

END OF ACT ONE

1. M:

NADALA

Jo no sé, bon Deu, perquè m'interessa
saber aqueix nom,
jo no sé perquè m'ha torbat la calma,
son secret d'amor.

CHOR DE NOYAS (apart)

Quan de nit la lluna plena
banya els boscos de claror,
i si a la Cova del Diable
sens temor,
m'arrisques a preguntarli
qui li té robat el cor!...
¡Ah, quin goig, Verge Maria,
si sés jo!

NADALA

I do not know why, but I soon
I must discover his name,
your strange magic and powerful love
disturbs my calm.

CHORUS OF GIRLS (aside)

When the evening moon
bathes the wood with light,
yes, to the Devil's Cave,
I will fearlessly venture,
and I will dare to ask him
who has robbed him of his heart!...
Oh, what joy, Virgin Mary,
if only it were I!

ACTE SEGÓN

La Cova del Diable. Tancan la escena
a dreta alguns roures centenaris.

A esquerra un fantástich espadat de rocas
ont s'obra la boca de la cova.
Al peu d'ella el precipíci.
Al horitzont la lluna plena.

ESCENA I

Al aixecarse el teló, FOLLET está recolzat,
perduda la mirada en l'espai

FOLLET

(fantasiant)
Jo't tinch de veure de lluny
com se veuen las estrelles,
mes lluny! com se veu el sol!...
més lluny! com se veu la Verge!
Jo no ho tinch de saber may,
jo tinch d'ignorarho sempre,
que tens llavis per besar,
que tens brassos per estrenyer!

(La veu de NADALA molt lluny)
Follet!... Follet!...

FOLLET

(fantasiant sempre)
Be la sento aquesta veu,
bé la sento la veu d'ella,
mes no es l'ayre qui la du
sinó el desitj qu'en tormenta.
Jo no dech sentir-la may
murmurarme á cau d'orella,
murmurarme un mot d'amor,
murmurarme una promesa.

(La veu de NADALA més aprop)
¡Follet!... ¡Follet!...

SECOND ACT

The Devil's Cave. To the right of
the stage is a cluster of ancient oak
trees.]

To the left, a fantastic, rocky
outcrop, from which opens the cave.
Below it drops a sheer precipice.
On the horizon, a full moon can be seen.

SCENE I

As the curtain rises, FOLLET is
on a rock, staring forlornly about him

FOLLET

(fantasizing)
I hope to see you from afar
as one sees the stars,
yet further! as one sees the sun!...
further still! as one sees Our Lady.
I will never find out,
I will always be ignorant
of your tender lips,
of your passionate embrace!

(The voice of NADALA from afar)
Follet!...Follet!...

FOLLET

(still fantasizing)
Such a voice she has,
as a saint she speaks to me,
but it is only a trick of the wind,
yet this longing torments me still.
I must always hear her
silent murmurings in my ear,
softly speaking of love,
in silently devoted whispers.

(The voice of NADALA, nearer)
Follet!...Follet!...

FOLLET

(alantse)

Els rumors de la nit, el vol de l'òliva,
el xiuxueig dels arbres,
[tot te la seva veu,]
[...]¹
[tot parla] y ab veu² d'ella parla.
Mes ay! tot engany, tot fantasia,
qu'ella no vé á parlar-me!
(Remaneix absorbt)

FOLLET

(sitting up)

Rumours of the night, the owl's flight,
whispering trees,
[her voice is in all these,]
[...]
they all speak with her voice.
But alas! such deceit, such fantasy,
and she will not come to speak to me.
(Remains totally absorbed)

ESCENA II

FOLLET y NADALA, qu'avansa ab misteri
per sota els arbres. Va cuberta ab
un mantó negre que la tapa de cap á peus

SCENE II

FOLLET and NADALA, who silently
approaches through the mysterious trees.
She is covered with an ankle-length
black cloak

NADALA

(tímidament)

Follet!...¿ Ont ets, Follet?

NADALA

(timidly)

Follet!...Where are you, Follet?

FOLLET

(sense veure-la)

!Veu dolça...dolça!...

FOLLET

(without seeing her)

Sweet and gentle voice!

NADALA

(deturantse)

Follet!

NADALA

(stopping)

Follet!

FOLLET

(mirant-la y com no veient-la)

¡Hermos fantasma!

FOLLET

(staring at her incredulously)

Beautiful phantom!

NADALA

En sents y no'm respos?

NADALA

You hear me, yet do not answer.

FOLLET

(extatich)

Perquè t'escolto;
y temo qu'al parlarte,
el resso de ma veu te desvaneixis,
oh espectre!

FOLLET

(ecstatic)

I can hear you;
yet I fear that the echo of my
voice might cause you to disappear,
oh, spectre!

1. M: el silenci mateix, tot parla d'ella even the silence, all speaks of her

2. M: y ab la veu and with her voice it speaks
Granados's omission of the definite article la makes no semantic difference here.

NADALA

No só espectre...Só Nadala.
(Deixa caure el manto y apareix
vestida tota de blanch)

FOLLET

(no creyentia)
¿Nadala?

NADALA

No 'm coneixes?

FOLLET

No es possible!
¿A qué haurías vingut?

NADALA

A demanarte
qu'em descobreixis el secret enigma
qu'en el fons del cor guardas.
Vinch á saber un nom...un nom de dona.

FOLLET

(aterrat)
¡ Oh, no vulgas robarmel!

NADALA

(canta)
Quande mit la lluna plena
banya els boscos de claror,
a la cova del Diáble
jo t'espero, boig d'amor,
Vina, hermosa, a preguntarmel
y et descobriré el teu nom.

FOLLET

(pantejant)
No, no m'el fassis dir! Per Deu,
no vulgas qu'el meu llavi el profani!
llegeixlo en els meus ulls...
en el respecte qu'em prosterna
a tas plantas.
(Cau agenollat)

NADALA

(acostantseli)
¿Y si'l dich jo, Follet?

FOLLET

(tapantse la cara)
¿Com pots saberlo?

NADALA

(a flor de llavi)
Es ...Nadala?

NADALA

I am not a spectre...I am Nadala.
(She lets her cloak fall, and is
revealed all in white)

FOLLET

(not believing her)
Nadala?

NADALA

Don't you know me?

FOLLET

This is not possible!
Why have you come?

NADALA

To beg you
to reveal to me the secret enigma
that you keep deep in your heart.
I want to know a name...of a woman.

FOLLET

(shocked)
Oh, please don't rob me!

NADALA

(sings)
When the evening moon
bathes the woods with light,
I will wait for her
at the Devil's Cavern, a lovesick fool.
Come, beautiful one and ask me,
and I will tell you your name.

FOLLET

(breathless)
No, in God's name don't make my lips
reveal my deepest secret!
Look at my eyes, I plead with you,
and I prostrate myself
at your feet.
(Drops to his knees)

NADALA

(drawing near him)
Well, what if I tell you, Follet?

FOLLET

(covering his face)
But how can you know it?

NADALA

(whispered)
Is it...Nadala?

FOLLET

(mirant-la fit á fit arrobament)
¡Nadala!

NADALA

(ab dolor infinita, aixecant-li el cap)
¿Perque no gosas dir-me que
m'estimas?

FOLLET

(ab arranch)
¡Perque t'estimo massa!

(NADALA's deixa caure asseguda
demunt d'una roca. FOLLET ab veneració
y com si pregues.)

El bon Deu va dir Sol:
poso al món el girassol
perque ab ta llum l'enamoris.
Després digué al girassol:
viurás adorant al Sol
perque adorant-lo m'adoris.

El bon Deu va dirte á tu:
en el món jo hi poso algu
per qui't faig graciosa y bella.
Y ay, després va dir-me a mí:
viurás adorant sens fi,
viurás d'ella y sols per ella.

FOLLET

(looking her up and down, astonished)
Nadala!

NADALA

(with great tenderness, lowers her head)
Why didn't you tell me
that you loved me?

FOLLET

(haltingly)
Because I love you too much!

(NADALA sits down on a rock. FOLLET
speaks to her with veneration,
as if praying.)

God said to the Sun:
I have put the sunflower on earth
so with your rays you can love it.
Then he said to the sunflower:
you will worship the Sun all your life,
and thus you will worship me.

God said to you:
on the world I have put something
for which I made you gracious and fair.
And yes, after this he said to me:
you will worship for evermore,
worship her and her alone.

FOLLET
 ¿Culparás al girassol
 de que enamorat del Sol
 en el raig del Sol s'abrusi?
 Si m'abruso jo en ta llum
 y m'upriago [en ta llum]1,
 ¿seras tu qui m'acusi?2
 [¿seras tu?]

NADALA
 [...]3
 Digainho baix, Follet; revelam el misteri
 qu'enclouen tas paraulas.
 El bon Deu va dir Sol:
 poso al mon el girassol
 porque ab ta llum l'enamoris.
 Després digué al girassol:
 viuras adorant al Sol
 porque adorant lo m'adoris.

FOLLET
 May esperava dirtho,
 com may t'he desitjada.
 ¡Se desitja una dona!
 ¡no's desitjan els angels!
 S'adoran desde lluny y's beneheixen.
 Jo't benehia, donchs, y t'adorava.

FOLLET
 Do you blame the sunflower
 for being in love with the Sun
 as her golden rays caressed him?
 Though I burn [in your light]
 and am engulfed in your light,
 is it you who accuses me?
 [Is it you?]

NADALA
 [...]3
 Whisper to me, Follet; reveal the
 mystery which your words contain.
 God said to the Sun:
 I have put the sunflower on earth
 so with your rays you can love it.
 Then he said to the sunflower:
 your life long will you worship the sun
 and thus will you worship me.

FOLLET
 I never expected to say to you
 that I have always wanted you.
 One should desire a woman!
 not an angel!
 They adore her from afar and bless her.
 I therefore bless and adore you.

1. M: ab ton perfum with your perfume
 Wether Granados deliberately chose to stress the word light, or simply misread
 Mestres' text is unclear.

2. M: serás tu qui m'en acusi? is it you who accuses me of it?

3. M:
 ¿Ets tu qui parla aixis, Can it really be you who speaks thus?
 o las escolto en somnis Or do I hear these magic words
 eixas paraulas magicas?... in a dream?...

[...]¹

(Pausa. FOLLET s'arrauleix als peus d'ella y li agafa y li agafa las mans ab passió.)

[...]

(Pause. FOLLET kneels at her feet and passionately takes her hand.)

l. M:

Avants tot m'era odiós.
Sol en la terra,
tot lo qu'en ella's cria,

Before, everything seemed odious to me
Alone on the earth,
everything which in her [the earth] cried,]

homes y larvas,*
tot me semblava enemich meu.
El día ple d'esplendors,
la nit entenebrada,
els estels que relluhen,
las flors que riuen
y els aucells que cantan,
tot pareixí a fême escarni y befa,
tot m'amargava l'ánima.

men and larvae,
all seemed to be my enemy.
The day full of splendours,
the dark night,
the shining stars,
the laughing flowers
and the singing birds,
all seemed to taunt and jeer me
all were bitter to my soul.

Vaig veüret, Raig de Sol,
y al primer día
l'amor va penetrarme ab tas miradas,
va irvadime ab ta veu.
La llum més pura
va aclarir las tenebras de mon ánima;
y al estimarte á tu y al benehirte
vaig estimarho tot!...
y homes y larvas
y aucells y flors, y tempestats
y estrelles,
tot va tornar-se bell,
tot adocable.
Desde aquell día en sembla
que hi há un Deu que m'ampara
y es immensament bo; que sas
criaturas,
tota la Créació, transfigurada,
es bella y es per mi;
que tot m'estima

Then I saw you, a Ray of Sun,
and on that first day
love penetrated me in your gaze,
invaded me in your voice.
The purest light
shifted the shadows in my soul;
and in worshipping you and blessing you
I cherished everything!...
men and larvae,
and birds and flowers, and storms
and stars,
everything became beautiful
and adocable.
From that day it seemed to me
that there is a God who helps me
and is immensely good; that his
creatures,
all Creation transfigured,
is beautiful, and is for me;
that all worships me

perque t'estima y et venera
y canta.
(Ab entusiasme delirante)
¡ Ditxa d'amar, tu ets la suprema ditxa!
¡ Flama d'amor, tu ets la divina flama!

because it cherishes and worships you
and it sings.
(with delicious enthusiasm)
Of love's glory, you are the supreme
joy!]
Of love's flame, you are the divine
flame.]

(Pausa extática. En tant sembla exhalarse de la nit una armonia maravellosa.)

(Ecstatic pause. The night seems to be breathing a marvellous harmony.)

* larvas can also mean ghosts.

NADALA

¿Perquè m'estimes tant?

FOLLET

No ho sé, Nadala.

[Jo crech qu'hi nascut
tan sols adorate...]¹

Y tu, ¿per què has vingut?
respon, Nadala!

NADALA

Per què m'ha dit al cor
que m'esperavas...

Per què he sentit qu'els teus ulls
dintre els meus ulls foguejaven,
qu'el cor teu era el meu cor,
que ton anima es mon anima;
que may m'ha estimat ningú;
ningú! com m'has estimada;
que ningú m'ha d'estimar,
ningú! com tens d'estimame.

FOLLET

(ab transport besantli las mans)

Voldria que la nit sigués eterna,
que may mes lluhís l'alba,
que son curs deturessin las estrellas...
y jo sempre a tas plantas!
Sempre sentinte y admirantle sempre,
vivint de tas miradas,
ton perfum y ta veu!...
Sempre, sempre!
eternament com are.

(S'uneixen els seus llavis en un bes
castament apassionat.)

Menstrasant sona al
lluny la campana de l'ermita senyalant
la missa de l'alba.)

NADALA

But why do you cherish me so?

FOLLET

I don't know, Nadala.

I think I must have been born
only to adore you...

Yet, tell me, why have you come?
Answer me, Nadala!

NADALA

Because my heart told me
that you were waiting for me.
Because I felt your gaze
burning my eyes,
that your heart was my heart,
your soul was one with mine;
no one has ever worshipped me like you;
no one has loved me as you do,
no one has ever cherished me,
no one has loved me so.

FOLLET

(ecstatic, kisses her hands)

If only this night would never end,
that the light of dawn never appear,
the stars stop their heavenly course...
and I remain always at your feet!
To admire and worship you for ever,
living in your gaze,
your perfume and your sweet voice!...
For ever and ever!
Eternally together.

(Their lips join in a passionate kiss

Meanwhile the distant sound of the
bell from the hermitage can be heard,
signalling matins.)

1. M;

Perquè he nascut tan sols
per adorate...

Perhaps I have been born only
to adore you...

[NADALA]
[Eternament com are.]1

[NADALA]
[Eternally together.]

[FOLLET]
[Eternament com are.]1

[FOLLET]
[Eternally together.]

NADALA
Eternament com are sempre, sempre,
eternament com are.
[...]²
¡ Ay!, es forsa partir. La nit ja fina;
el somri més herós es un buf
d'ayre que's desvaneix
en el cel blau.

NADALA
Eternally, we will be together always;
eternally together
[...]
Ah!, night begins to draw to a close.
The most beautiful dream is but a puff
of air which vanishes
into the blue sky.

FOLLET
(suplicant y estroñentli las man)
No'm deixis!
¡ oh, no'm deixis, Nadala!
Per primer cop, avuy, he sentime
sol en el buyt...y tindrè por.

FOLLET
(imploing, wringing his hands)
Don't leave me!
Oh, don't leave me Nadala!
For the first time I feel myself
alone in the emptiness...and am afraid.

NADALA
Desd'are viurás ab mon recort.
Sigas ont sigas, ab tu serà mon ánima.
Y are, al moment de separarnos, juram
una sola vegada,
qu'el gran secret d'aquesta nit divina
may el dirá el teu llavi.

NADALA
To cherish my memory is all you have.
Wherever you go my soul will go too.
And from now, the moment we separate,
swear to me once only,
that the secret of our divine night
you will never reveal to anyone.

FOLLET
T'ho juro per Deu!
t'ho juro, Nadala!
t'ho juro per tu,
la cosa més santa,
més santa y hermosa y excelsa
y sublim que Deu ha creada!

FOLLET
In God's name I swear to you!
I swear to you Nadala!
I'll swear it for you,
the most beautiful creation,
the most holy, beautiful, exalted
and sublime thing that God has created!

NADALA
¿ No'ns ha sentit ningú?

NADALA
Has anyone heard us?

1. These lines have been added by Granados.

2. M:

¿ No sents? Es la campana de l'ermita
qu'ens fa avinent que ja s'ascosta l'alba,

Can you here it? The hermitage bell's
reminding us that day is breaking,

FOLLET

No més l'abisme...
y l'abisme may parla.
[...]¹

NADALA

Sigas abisme, [tu], fins á la tomba.²

FOLLET

¿ Quán tornarás, Nadala?

NADALA

(sublimantse)

Tomar!... Per què tomar?
Sabs que t'estimo, sé que m'estimas,
que m'estimas y el secret em guardas.
[...]³

(Ibts dos a un temps,
abrassantse ab deliri.)

FOLLET [y NADALA]

Ditxa d'[amor]⁴, tu ets la suprema ditxa!

NADALA [y FOLLET]

Flama d'amor, tu ets la divina flama!

FÍ DEL ACTE SEGÓN

FOLLET

The abyss conceals everything...
and the abyss never speaks.
[...]

NADALA

You will follow the abyss to your tomb.

FOLLET

When will you come back Nadala?

NADALA

(praising)

Return!...Why should I return?
You know that I love you, and I know
you love me, and will guard our secret.
[...]

(They both embrace,
holding each other tightly.)

FOLLET [and NADALA]

Of Love's glory, you are the supreme
joy!]

NADALA [and FOLLET]

Of Love's flame, you are the divine
flame]

END OF ACT TWO

1. M:

El secret que's hi enterra
per sempre es enterrat;
may més s'en alsa

The secret which is buried there
is well and truly buried;
and won't ever be known.

2. M:

Sigas abisme, donchs, fins á la tomba

You will follow the abyss, therefore,
to the tomb]

3. M:

Desde avuy lluny de tu,
seré ab tu sempre;
d'avuy fins a maynes
som l'un del altre

Though today I'll be far from you,
I'll be with you always;
from today and forever more
we'll be joined as one.

4. M: Ditxa d'amor

Of love's glory

ACTE TERCER

La mateixa decoració del acte anterior.
Avants d' aixecarse el teló se sent algun
tro sort y ratxadas de vent com d'una
tempestat que s'allunya.

Preludi Orquestral

ESCENA I

FOLLET en adoració devant de la roca
ont ha segut NADALA.

FOLLET

Poder veurela y sentir-la,
y parlarli y respirar
l'ayre mateix que respira,
y estrenyer las sevas mans...
¿que't queda més per donarme!
¿que més tens, felicitat?

Felicitat, y com pesas
per qui sol t'ha de portar!...
¿com dins del meu cor pots cabre
y el meu cor no esclatará,
si ni el mon prou fort me sembla
ni prou ample tot l'espai!
[...]

ACT THREE

The same decoration as the previous act.
Before the curtain rises faint sounds of
thunder and gusts of wind can be heard
from a distant storm.

Orchestral Prelude

SCENE I

FOLLET stares transfixedly on the rock
where NADALA has been seated.

FOLLET

To be able to see you, to hear and
speak with you, and to breathe
the same air which you breathe,
and to clasp your hands in mine...
What more could you give me?
What greater joy could you bring?

Happiness. What a weight
for he who has to carry you alone!...
You fill my heart. How come it
doesn't burst when even the world
doesn't seem big enough
to accomodate you!
[...]

1. M:

¿Com gosar sol tanta ditxa?

¿Com guardar secret tan gran?
¿Com no dirho en veu ben alta
per delicia dels mortals?...
¡Secret d'amor, y com pesas!
¡que feixuch ets de portar!

How can one man alone contain such
happiness?]

How can one guard such a secret?
How can one resist speaking it aloud
for the enjoyment of mortals?
Secret love, how much you weigh!
What a burden you are!

(Ab expansió delirant)

1

Vosaltres, roures vells
de branques arrugadas,
el meu secret d'amor
sols diré á vosaltres.
Gardeu-me'l ben secret!
que ningú el sapiga!
(baixant la veu)
Estimo de tot cor,
estimo á una donzella,
y ella m'estima [mí] 1
com jo l'estimo a n'ella.
Nadala del cor meu,
[oh flor y estrella.] 2

2

Vosaltres rossinyols,
rossinyolets cantayres,
el meu secret d'amor
sols el diré a vosaltres.
Gardeu-me'l ben secret!
que ningú el sapiga!
(Tornant á baixar la veu)
Jo estimo de tot cor,
estimo á una donzella,
y ella m'estima mí
com jo l'estimo á n'ella.
Nadala del cor meu,
oh flor y estrella.

(Entre la remor d'algun tro llunyá
se sent la veu d'ARNAU que s'acosta
cantant alegrement.)

(With delirious fervour)

1

You ancient oaks,
with wrinkled branches,
to you alone will I reveal
my secret love.
Guard it well!
so that none shall find it!
(whispering)
With all my heart,
I love a damsel fair,
and she esteems me as much
as I worship her.
Oh, Nadala of my heart!
[Oh flower and star.]

2

You nightingales,
little singers of the night,
to you alone will I reveal
my secret love.
Guard it well,
that none shall find it!
(Reverting to a whisper)
With all my heart,
I love a damsel fair,
and she esteems me as much
as I worship her.
Oh, Nadala of my heart!
Oh, flower and star.

(Between the noises of thunder
the voice of ARNAU can be heard
singing happily.)

1. M: tant. In the context of the sentence the meaning is the same.

2. M:
flor la més bella

the most beautiful flower

ARNAU

(a dintre)

La tuntum patantum patantena,
la tuntum patantum patantani¹,
lo que tinch [tot ho duch]² a l'esquena
y encare m'en sobra
per durhi altre tant.

Jo tinch una casa
que de tot hi há,
fora llit y taula
y escambells y banchs;
fora aixó y teulada,
parets y portals,
jo tinch una casa
que de tot hi ha.

La tuntum patantum patantena,
la tuntum patantum patantani,
lo que tinch [tot ho duch] a l'esquena
y encare m'en sobra
per durhi altre tant.
(Entra en escena tot cantant
els darrers versos)

ARNAU

(offstage)

La tuntum patantum patantena,
la tuntum patantum patantan,
everything I've got I carry on my back
and thus I have plenty
to carry around.

I have a house
with everything in it,
except bed and table,
stools and seats;
except a tiled roof,
walls and porches,
I have a house
with everything in it.

La tuntum patantum patantena,
la tuntum patantum patantan,
everything I've got I carry on my back
and thus I have plenty
to carry around.
(He enters singing the stage singing
the last words of this song)

1. Untranslatable nonsense rhyme.

2. M:

ho duch tot

I carry it all

The change in order of the words makes no semantic difference.

ESCENA II

ARNAU

¡ Molt santa nit, Follet!

FOLLET

Molt santa y bona.
¿Que't du á tal hora
y a tal lloch, Arnau?

ARNAU

La tempestat, que fa un moment semblava
qu'havía d'engolir serras y vals;
y he pensat á la Cova del Diàble
venime a soplujar.
Sé que tu m'has de rebre á mans besadas
(rihent) y el Diàble no'm vol mal.
La proba aquí la tens: ja só á la cova
y adeu la tempestat.

FOLLET

Sigas el bervingut.

ARNAU

Sauré una estona,
qu'arribo estufegant.

(ARNAU va á seure en la roca ont ha
segut NADALA; FOLLET corre á deturar-lo.)

Seu en bonhora... mes no aquí, detúrat!
¡ aquí nó! ¿sents, Arnau?

¡ No pot seurehi ningú en aquesta pedra!

ARNAU

¿Y aixó? de quan ensá?
¿ Esta embruixada?

FOLLET

Nó, no está embruixada,
però es sagrada: es l'ara d'un altar.

ARNAU

(rihent)

Ja sabs que tan faig jo de bruixas
com de diables y sants.

FOLLET

(protegint la pedra)

Seu si vols, mes no aquí.
Jo't dich que l'home que goses
profanar aquesta pedra santa...
el mataria!

SCENE II

ARNAU

A good night to you, Follet!

FOLLET

And a very good night to you too.
What brings you here
at this time, Arnau?

ARNAU

The storm, which a moment ago
seemed as though it would swallow
the mountains and valleys; I thought the
Devil's Cave would provide shelter.
I know that you will welcome me with
kisses (laughing) and the Devil will not
wish me harm. The proof is here to see:
I'm safe from the storm now.

FOLLET

You are welcome anyway.

ARNAU

I will sit down a moment
while I get my breath back.

(ARNAU goes to sit on the rock where
NADALA was sitting; FOLLET stops him.)

Please sit down...but not there, no!
Do not sit there! Do you understand
Arnau?]

No one can sit on that stone!

ARNAU

Oh really? Since when?
Is it haunted?

FOLLET

No, it is not haunted,
but it is sacred: it is an altar.

ARNAU

(laughing)

You know that I can play the role
of a witch, devil or saint.

FOLLET

(shielding the stone)

Sit if you want, but not here.
I tell you that the man
that dares to profane that holy spot...
I will kill!

ARNAU
¡ Prou divertit estas!

FOLLET
(ab emocio contingida)
No 'm pots comprendre, nó;
mes si ho sabías!...

ARNAU
Si no'm dius lo que hi há,
¿cóm puch saberho?

FOLLET
Es un secret.

ARNAU
Donchs dígal.

FOLLET
No pot ser, ¡ho he jurat!

ARNAU
(rihent)
Donchs senyal qu'es mentida...

FOLLET
(exaltantse)
¡ No es mentida!

ARNAU
Y m'assech.

FOLLET
(retxassantlo)
¡ No hi seurás!
¡ Si ho sabías!...
Demunt d'aquesta pedra
s'ha assegut pantejant;
aquí 'm parla d'amor,
aquí á sas plantas
li he besadas las mans.
Aquí, sobre sa espatlla,
he decantat el cap;
aquí he sentit sos brassos
mon coll encadenar;
aquí m'han dit sos llavis
lo qu'el cel y el'abisme sols sabrán.

ARNAU
(arronsantse d'espatllas)
Que siga enhorabona.
Y be, ¿quí es ella?

ARNAU
You're in a happy mood today!

FOLLET
(with intense emotion)
You cannot understand;
you will never understand!...

ARNAU
If you do not tell me,
how can I possibly understand?

FOLLET
It is a secret.

ARNAU
Then reveal it.

FOLLET
I cannot, I have sworn not to!

ARNAU
(laughing)
In other words, it's all lies...

FOLLET
(exaltant)
It is not a lie!

ARNAU
I'll sit on it.

FOLLET
(resisting him)
Do not sit there!
If only you knew!
On that stone
she has sat, breathless;
here she spoke to me of love,
here at her feet
I have kissed her hands.
Here on her shoulder,
I have leant my head;
here I have felt her arms
around my neck;
here her lips have told me things
which only the sky and the abyss know.

ARNAU
(shrugging his shoulders)
This calls for celebration.
Tell me, who is she?

FOLLET

No'm preguntis en vá.
 He jurat el secret
 [...] 1
 [y] á ningu ho diré may.

ARNAU

(ab despreci)
 ¡Alguna ventafochs!

FOLLET

¡Oh, si ho sabías!...
 però es que no ho sabras.

ARNAU

¿Es mes que ventafochs?
 Donchs tal vegada sera una rentaplats.

FOLLET

¡Detén la llengua, Arnaud!

ARNAU

¡Bah!, una cambrera!

FOLLET

(exaltantse)
 ¡Puja més alt, més alt!

ARNAU

¿Per qué tant de misteri?
 ¿Què per ventura en faig
 per dir [á qui vol saberho] 2
 qu'estich enamorat,
 y qu'es mon amoretta
 la Rossa del hostel...3
 (ab picardia)
 que larirera! 4
 la Rossa del hostel!...
 que larira!

FOLLET

Do not ask me.
 I have sworn a secret
 [...] 1
 [and] will not reveal it to anyone.

ARNAU

(derisively)
 Some cinderella!

FOLLET

If only you knew!..
 But you never will.

ARNAU

You mean she was more than a maid?
 Then she must have been a cinderella.

FOLLET

Arnaud, watch what you say!

ARNAU

Bah! simply a waitress!

FOLLET

(exaltant)
 More noble, more noble!

ARNAU

Then why such mystery?
 What does it matter
 if I say [to him who wishes to know]
 that I am in love,
 and that my love is
 the old barmaid at the inn...
 (with humour)
 Heigh ho!
 the old barmaid at the inn!...
 Heigh ho!

1. M:

y així'm trossejin

and even if they rip me to pieces

2. M:

a totas horas

at any time

3. Rossa del hostel: a low class barmaid or prostitute (colloquial).

4. que larirera!; que larirá: these very colloquial expressions cannot be translated exactly, but are a general expression of mild amusement or delight as in Heigh ho! etc.

[Si'n tinch un amoreta] 1
 la Rossa del hostel,
 [s'en baixa tots els vespres
 al fondo del barranch] 2
 y que no es gens esquerpa
 ni avara de donar...
 que larirera!
 ni avara de donar...
 que larira!

FOLLET

La dona que jo adoro
 no la dirías may;
 no es filla de montanya,
 qu'es dama principal...

ARNAU

(rihent ab mofa)
 [¡Mira el baboya] 3

FOLLET

(ab forsa)
 Qu'es dama principal.

ARNAU

¡Mira que tal!

FOLLET

Es més que dama,
 un ánge] del paradís baixat;
 més qu'àngel,
 una estrella cayguda del cel blau...

ARNAU

[¡Mira el baboya!] 3

FOLLET

Cayguda del cel blau.

ARNAU

¡Mira el babau!

[If I do not have a sweetheart]
 the Rossa del hostel
 [goes every evening
 to the bottom of the ravine]
 and she's certainly no shy one.
 In fact, she gives very freely!
 Heigh ho!
 In fact, she gives very freely!
 Heigh ho!

FOLLET

The woman whom I adore
 I never will reveal;
 she is not a mountain girl,
 she is a lady of noble birth...

ARNAU

(laughing derisively)
 [What a twit!]

FOLLET

(forcefully)
 She is a lady of noble birth.

ARNAU

Fancy that!

FOLLET

She is more than a woman,
 an angel come down from heaven;
 more than an angel,
 a star fallen from the blue sky.

ARNAU

[What a twit!]

FOLLET

Fallen from the blue sky.

ARNAU

What a twit!

1. M:

Y si es mon amoreta

And if my love is

2. M:

jo't dich que cada vespre
 s'en baixa á n'el barranch

I tell you that each evening
 she goes down into the ravine

3. M:

Ay larirera!

Heigh ho!

(FOLLET queda extàtic;
ARNAU caviilos.)

¿Y dius qu'es una dama?

FOLLET
Es flor de damas.

ARNAU
Ja vas interessant.
¿Y es jove?

FOLLET
Una ponceïlla.

ARNAU
¿Y es hermosa?

FOLLET
Com altra no n'hi hà.

ARNAU
¿Y es noble?

FOLLET
La més noble.

ARNAU
(ab gravetat còmica)
¿Tal vegada...es comtesa?

FOLLET
¡ Qui sab!

ARNAU
Encare'm faràs creure
qu'es la filla del Comte...

FOLLET
(espantat)
¡ Parla baix!

ARNAU
(ab socarroneria)
Per que no m'hi dius d'un cop!
Vaya, ¿es Nadala?

FOLLET
No'm descubreixis pas.

ARNAU
Què tinc de descobrirte!
Pero acaba, que fas prevaricar.

(FOLLET remains emotional,
ARNAU suspicious.)

And you say that it is a noble lady?

FOLLET
The flower of women.

ARNAU
This is becoming more interesting.
Is she young?

FOLLET
A fair virgin.

ARNAU
And is she beautiful?

FOLLET
There is no one to compare with her.

ARNAU
And is she noble?

FOLLET
The most noble.

ARNAU
(with comic gravity)
Then...is she a countess?

FOLLET
Who knows it!

ARNAU
You would have me believe
that she is the daughter of the Count...

FOLLET
(frightened)
Keep your voice down!

ARNAU
(ironically)
Why don't you give me a hand!
Is it Nadala?

FOLLET
You will never find out.

ARNAU
But I have to!
It seems you are lying.

FOLLET
¿ Juras guardá'm el secret?

FOLLET
Can you promise to keep a secret?

ARNAU
¡ Es clar qu'ho juro!

ARNAU
Obviously, I swear!

FOLLET
¿ Per Deu?

FOLLET
By God?

ARNAU
Per tots els sants.

ARNAU
By all the saints.

FOLLET
Donchs...es ella.

FOLLET
Then I admit...it is her.

ARNAU
(fentse enderra)
¿ Nadala?

ARNAU
(incredulous)
Nadala?

FOLLET
¡ Sí! Nadala!

FOLLET
Yes, Nadala!

ARNAU
(esclafint de riure)
¡ Há há há! [M'ha gradat.] 1
¡ Aquesta sí qu'es bona! bona! bona!
No ho haguera dit may.
há há há!

ARNAU
(bursting out laughing)
Ha! ha! ha! [I like it.]
This is really good!
I would never have guessed it!
Ha! ha! ha!

FOLLET
(suplicant)
¡ Calla!

FOLLET
(pleading)
Be quiet!

ARNAU
(rihent mes fort)
¡ Nadala!
¡ Com riurán al hostel
quant sentirán això!
Deu meu, quin riure!

ARNAU
(laughing even louder)
Nadala!
How thy will laugh at the inn
when they hear this!
Good God, what a laugh!

FOLLET
(imperatiu)
Es que no'ls ho dirás.

FOLLET
(commanding)
You will never tell them.

ARNAU
¿ Que nó? Demá mateix,
tantost clareji!
¡ No es poch lo que riurán!

ARNAU
Why not? Tomorrow,
as soon as it gets light!
How they will laugh!

FOLLET
(aterrat)
Arnau, tum'has promès...

FOLLET
(shocked)
But Arnau, you promised me...

1. M: Cristo'm val!

By Christ!

The sense is the same, but the phrase Granados uses is slightly less emphatic.

ARNAU
¡Calla, qu'escolto!

ARNAU
Shut up, before I burst!

FOLLET
Arnau, tu m'has jurat...

FOLLET
But you swore an oath...

ARNAU
Un bört!...un mort de fret!...
y ab la Comtesa!...
Jo esclato ¡há há há!

ARNAU
What a joke!..truly amazing!...
and with the Countess too!...
I can't control myself... ha! ha! ha!

[FOLLET] 1
[¡Calla! ¡calla!]

[FOLLET]
[Shut up! shut up!]

(Apareix la lluna en tot son esplendor.
A dintre el bosch se senten las veus
esporoguidas se las noyas que s'acostan.)

(As the full moon appears in all its
splendour, from within the wood the
voices of approaching girls are heard.)

CHOR DE NOYAS
[Follet, Follet etc] 2
[...] 3

CHORUS OF GIRLS
[Follet, Follet...etc]

FOLLET
(fora de si)
¿Sents? las noyas que pujan!

FOLLET
(beside himself)
Listen! The girls are approaching!

1. Granados adds this line for Follet.

2. Granados omits the long stanza for the Chorus of Girls (see 3). Instead of this they simply repeat Follet's name until the end of the opera.

3. M:

CHOR DE NOYAS
¿Ens arriscarèn
á puja 'á la Cova
per saber el nom
de la qu'ell adora?
Follet! oh Follet!
re, òn en bohora;
Follet, tenim por,
surt á nostre encontre.

CHORUS OF GIRLS
Are we risking our lives,
coming to the mouth of the Cave
to find out the name
of she whom he adores?
Follet! O, Follet!
Answer us right away;
Follet, this meeting
frightens us.

La Verge y els sents
nos guin en l'onbra
y ens dongan valor
per puja á la Cova.
Follet! oh Follet!
respon en bohora;
Follet, tenim por,
surt a nostre encontre.

The Virgin and the holy saints
guide us in the shadows,
and they give us courage
to venture to the Cave.
Follet! O, Follet!
Answer us right away;
Follet, this meeting
frightens us.

ARNAU
Benvingudas!
Poch saben que riuran!
[...] 1

FOLLET
(agafant-li las mans)
Arnau, amagat!

ARNAU
(desfentse d'ell)
Res d'aixo.

(Corre en direcció ont se senten
las noyas y crida)
¡Noyas!

ARNAU
They're welcome indeed!
How they will laugh too!
[...]

FOLLET
(wringing his hands)
Arnau, hide!

ARNAU
(defending himself)
Never.

(Runs in the direction of the
voices and shouts)
Girls!

1. M:
Vindrán á demanarte que'ls revelis
el teu secret

They're coming to ask you to reveal
your secret

FOLLET
(agafant-lo)
Oh, calla!

ARNAU
(crident més)
Pujeu qu'ho sabreu tot!

[...] 1

FOLLET se li tira al coll,
y abrahonats tots dos van reculant
fins al precipi ont se destimba.

[...] 2

FI

FOLLET
(seizing him)
Oh, shut up!

ARNAU
(shouting even louder)
Come here so you can find out
everything!
[...]

FOLLET seizes him by the neck
and both go tumbling over the edge
of the precipice and fall to the bottom.

[...]

THE END

1. M:
Donchs no ho sabrán!

Then they will never discover it

2. M:
ESCENA III

SCENE III

Las NOYAS entran en escena á temps
de veurels destimbarse, y cauen
de genolls horroritzadas.

The GIRLS arrive on the scene just
in time to see them fall, and they
drop to their knees in horror.

LAS NOYAS
Heu vist? se desitiben
al fons del avench!
Heu vist? el Diáble
s'ha endut al Follet!

THE GIRLS
Did you see? They fell
to the bottom of the ravine!
Did you see? The devil
has taken Follet!

Desde avuy l'abisme
guarda son secret...
Els secrets qu'ell guarda
son secrets eterns!

From today the abyss
will guard his secret...
The secrets which it guards
are eternal secrets!

Gaziel (1906)

Drama Lírich en Un Acte y Tres Cuadros (Lyric Drama in One Act and Three Tableaux).¹

Manuscripts and Sources

Text: Adapted by Granados from Gaziel, Poema by Apeles Mestres, written during November 1900. The drama was adapted by Mestres from his earlier poem (1891).

MSS: S-Bit, MS 1586, 29pp. Bound in beige cloth board. Gaziel is written in black ink (now very faded) on white paper sheets of various sizes, the largest being 22x13 cm. The MS corresponds to the published version but contains some extra items which are crossed out. On p.1 the title 'drama-lírich' has been deleted and 'poema lírich-dramàtich' inserted underneath [see Plate 18]. All the sections which, in the musical work, are sung, have a blue line drawn along the left hand side of the text. The MS is dated in two places: on p.1 '1 Nov[embre] 1900', and on p.29 '8 Nov[embre] 1900'.

Pubd: Gaziel, Drama Lírich en Un Acte (Barcelona, Bartomeu Baxarias, 1909) 38pp. The cover shows an ink drawing in red of Gaziel herself by Apeles Mestres [see Plate 15]. P.ii contains the cast list for the first performance. 2, (Barcelona, La Comedia Catalana, 1917). 3, (with els sense cor) ed. Xavier Fàbregas (Barcelona, Ediciones 62, 1969)

1. The title on the first page of the OS.

Music: Composed by Granados during Summer and Autumn 1906.

MSS: 1) F-Psal, OS 21pp (52×37.5cm), 22-stave paper. Autograph in Granados's hand in black ink and pencil. No. 3 (duo) bars 190-221 in unidentified (possibly student) hand. Unsigned and undated. The OS contains three additions on different manuscript paper which were also used in performance:

a) 'Mutació' (Tableau 1) 1p. (52×34cm), 22-stave paper. Signed and dated 'Barcelona, 5- Octubre 1906.'

b) 'Couplets' (Tableau 1) 1p. (52×34cm), 22-stave paper.

c) 'Final' (Tableau 3) 1p. (35×26cm), 28-stave paper. Signed and dated 'Barcelona 6-October 1906.'

The OS contains numerous prompt markings and cuts which suggest it was used during the performances of the work.

2) F-Psal, piano part for Tableau Two, no. 2 (Trio) in hand of J. Calduch and bearing his stamp. The words and vocal parts have been partly sketched in by Granados and several cuts and omissions have also been made.

Unpubd

Instrumentation: 2fl (fl 1 doubling pic), ob, eng hn, 2 cl in B flat, bn, 2 hrs in F, 2 cnt in B flat, tpt in b flat¹, 3 trbn, timp, perc, hp, str.

Gaziel is divided into three cuadros [tableaux] which consist of spoken dialogue interspersed with eight musical numbers.

1. Used in scene-change music 'mutació' only.

First Performance: Saturday 27 October 1906, Teatre Principal, Barcelona, conducted by Joan Lambert. The performance formed part of the second season of the Espectacles i Audicions Graner, during which Gaziel was performed 32 times¹. The performances by the Companyia d'Opereta Catalana was sponsored by Thés d'Hivern [Winter Tea].

Cast (in order of appearance; * denotes a spoken role):

POETA, a poet who lives only for his art	Sr Josep Santpere (T)
GAZIEL, a mischevious female genie	Srta Assumpció Paricio (S)
GOMÓS PRIMER [FIRST TOFF]	Sr Francesc Puiggener (B)
*GOMÓS SEGÓN	Sr Ramón Tor
*GOMÓS TERCER	Sr Ramón Morató
*CAMBRERA PRIMERA [FIRST WAITRESS]	Srta Elisa Gallinat
*CAMBRERA SEGON [SECOND WAITRESS]	Srta Josepa Ferrándiz
ELLA, a beautiful woman who idolises the POET	Srta Soletat Viola (S)

Also, an unspecified number of other aristocratic toffs and servants²

Directors: Lluís Graner and Modest Urgell Inglada

Choirmaster: Mateu Estanislau

Stage decorations: Miquel Moragas and Salvador Alarma

Prompters: Lluís Baró and Juli Prat

Costumes: Casa Malatesta

Cobbler: Francisco Grau

Pyrotechnics: Saura

1. Not 40, as is claimed in Curet (1967, 413). The last performance was on 5 December 1906.

2. Although Gaziel contains spoken parts for three Toffs, the third toff only has a few lines. In No. 4 the first Toff sings both verses, and the others join in the chorus. The other Toffs and the Servants are non-spoken roles.

Gaziel, Drama Líric en Un Acte y Tres Quadros

CUADRO PRIMER 1

Preludi

Modesta sala de treball del Poeta.
Xemeneya a dreta on espumeja
el caliu; finestra a esquerra y
porta al fondo. Prop de la
xemeneya una taula coberta de
papers y llibres, ont a la claror
d'una lampara, escriu el Poeta.
Vora la xemeneya un silló.
Es una nit d'hivern; per la
finestra's veuen caure els
flocs de neu.

ESCENA 1

El POETA escrivint.
Deixa la ploma y s'aixeca.

POETA

Alabat siga Déu!
L'obra esta llesta.
(Passantse la ma pel front
y contemplant son obra)
Somnis, desitjos, ilusions,
ma vida arrencada a mes venes
gota a gota,
tot reposa aquí dins...
¡Salut, poema!
(Apila els manuscrits
y els besa amb dolçor)
Mes, ay! ¿per què engendrarte,
si tal volta may floriràs
en las regions serenes
on floreix immortal la Poesia?
¿si may per may veuras en
tu posarse aquells ulls
esplendents que tant adoro?

FIRST TABLEAU

Prelude

The modest study of the Poet.
On the right a fireplace contains glowing
embers. There is a window to the left and
a door at the rear. The Poet's desk, near
the fire, is covered with papers and
books. The Poet sits there, writing by
the light of a small lamp.
An armchair is by the fire.
It is a Winter's night; through the
window snow can be seen falling

SCENE 1

The POET is writing.
He puts his pen down and gets up.

POET

Praise God!
My work is finished.
(He mops his brow
and contemplates his work)
Dreams, desires, illusions,
my life-blood snatched from my veins,
drop by drop,
it's all enshrined within...
Hail, poem!
(He picks up the manuscripts
and gently kisses them)
But, ah! Why were did I create you
if you will always flourish
in the serene regions where
Poetry herself flowers everlasting?
If you are never going to see
those eyes, that I adore so so much,
looking at you?

¿si potser may per may
has de fer batre aquell cor
tot misteri, cor d'esfinge
ont visch empresonat sense esperança?
Tu qu'has nascut per ella,
¿com pots viure lluny dels
seus ulls, y del seu cor?...
Assecà't, pobre llavor perduda;
mor en l'olvit.

(Deixa el manuscrit sobre la taula
amb tristor. S'acosta a la finestra)
¡Quin fred de mort!...

¡Com neva!...

Llarga i trista és la nit.
Perduts en l'ombra seguit seguit
els flocs de neu devallan
remolinats pel vent,
y un a un moren com moren
per l'Abril les flors primeres,
sense un plany de dolor,
sense agonia.

¿Per què planye'm donchs jo,
que em sento encare
dintre del cor tan gran
caliu de vida?...

Rosem al foc l'últim buscall-
ah, l'últim!-
y esperem el nou día.

(Rosa el buscall al foch y s'asseu
en el silló vora la xemeneya
amb ensopiment. La flama comença
a desplegar-se xiulant y bronzint
y's transforma lentament en una
figura de foch assegurada sobre
el buscall, que contempla
sonrient el POETA.)

If your heart —
mysterious heart of a sphynx,
where I lived imprisoned without hope —
will never beat?

You who were born for her,
how can you live so far
from her eyes and heart?...
Dry yourself up, poor lost seed;
die in oblivion.

(Sadly puts the manuscript on the table.
He moves to the window)

How cold it is!...

How it snows!

The night is long and sad.
Lost in the shadows, unceasingly
the snowflakes fall again,
gusted by the wind,
and one by one they die
like April's first flowers,
without a sad lament,
without agony.

But why do I feel sorry for myself
when I feel a passion for life,
deep down inside
my heart?

Let's put the last log on the fire-
ah, the very last one!-
and wait for the morrow.

(He puts a log on the fire and sinks
into the armchair by the fire,
in a drowsy state. The flames begin
to start whistling and humming
and slowly start to transform into
a fiery figure which sits on a log
and smilingly contemplates the POET.)

* * *

ESCENA II

El POETA assegut en el silló.
GAZIEL cimbrejantse damunt
del boscall.

GAZIEL

(taral.lejant ab sona)
¿Quí sab lo que dura
-larirera-
el dia de demà?
-larirà.
Larirerà poc hi fa.
El sol s'aixecara
-larirera-
però també's pondrà!
-larirà.
Larirerà poc hi fa.

POETA

(qu'insensiblement ha anat
adonantse de GAZIEL s'aixeca
sobressaltat)
¡Oh, prodigi! ¡prodigi!...
¿Ets ombra o realitat?
¿Ets fruit del somni
o de la febre qu'el cervell m'abrusa.
(Passantse la mà pel front)
¿Quí ets?
¿què vols?...
Si no ets mentida, parla!

GAZIEL

(sonrient ab flemma)
Santa nit.

POETA

(afectant serenitat)
Santa nit.

GAZIEL

(alçantse)
Veig qu'ets un home.

POETA

Respon, jo t'en conjuro:
¿ets el gran Mefistòfeles tal volta?

SCENE II

The POET is sitting in the armchair.
GAZIEL climbs down off the log.

GAZIEL

(humming sarcastically)
Who knows
-heigh ho!-
what tomorrow will bring?
-heigh ho!
Heigh ho, as if it mattered.
The sun will rise
-heigh ho!-
but will also set!
-Heigh ho!
Heigh ho, as if it mattered.

POET

(who has hardly been aware of GAZIEL,
sits up startled)

Oh, miracle!, miracle!
Are you a shadow or real?
Are you the fruit of a dream or some
terrible fever which consumes my brain.
(Rubs his hand to his brow)
Who are you?
What do you want?
If you really exist, speak!

GAZIEL

(with a sardonic smile)
Holy night.

POET

(becoming calmer)
Holy night.

GAZIEL

(getting up)
I see that you're a man.

POET

Answer me, I entreat you:
are you the famous Mephistopheles
perhaps?

GAZIEL

(rient)

No, no ho só.

Mefistòfeles s'ha jubilat,
ja no exerceix.

Els músichs y els pintors
y els poetes l'han inflat
y engrehit de tal manera
que no hi hà qui li parli
ni'l desinfla.

No, no só Mefistòfeles.

Só un geni fort com ell,
rich com ell,

com ell magnanim, i aixís
y tot desconegut dels homes
que fins mon nom
han oblidat fa segles.

(Avencant al prosceni)

No. 2

(cantat)

Só Gaziel.

Só'l geni llegendari
dels grans secrets
y dels tresors sens nombre
qu'en ses entranyes misterioses
guarda la mare terra.

Só Gaziel!

Jo só l'amo del foc
qu'a un'ordre meva devora
els homes y el granit y el bronze;
Persèpolis y Roma,
Alexandria, Babilonia i Cartago,
van encendre's per divertir-me
y aclarir mes llargues
vetlles de nyora.

Só Gaziel!

(meloepa)

Jo só'l mestre del vent.

Jo só'l li inspiro la prosa
terrorifica que entona de nit
en penetrar en les dormides
y ertes ciutats,
quan el teulats teclaja
y assota els vidres
y estampeix les portes
y sacut les campanes.

Jo li dicto dolces cançons
y melodies tendres

(cantat)

quan corre en llibertat per les
montanyes petonejant poncelles
y escabellant els roures.

Só Gaziel!

(S'asseu en la cadira del POETA)

GAZIEL

(laughing)

No, I'm not.

Mephistopheles has retired,
and practices no more.

Musicians and painters
and poets have inflated
and exaggerate him so much
that no one really knows
what he is like any more.

No, I'm not Mephistopheles.

I'm a genie, just as strong as him,
and as rich,

and as magnanimous, yet even so,
I'm totally unknown by men
who forgot my name centuries ago.

(She moves to the stage)

No. 2

(sung)

I'm Gaziel.

I'm the legendary genie
of the great secrets
and of the countless treasures
which are guarded
in the mysterious bowels of the earth.

I'm Gaziel!

I'm the friend of fire
which on my order devours
men and granite and bronze;
Persepolis and Rome,
Alexandria, Babylon and Carthage,
burnt for my amusement
and to ease the slothful burden
of my long nights' work.

I'm Gaziel!

(half-sung over the music)

I'm the master of the wind.
I alone inspire his terrifying
prose which he intones at night
penetrating the sleeping
and silent towns,
tapping on tiles
and rattling window panes.
banging doors
and clanging bells.

I dictate his sweet songs
and tender melodies

(sung)

when he runs free in the
mountains kissing girls
and shaking oak trees.

I'm Gaziel!

(Sits down in the POET's chair)

(Parlat)

Perquè no ho sabs, potser.
A hores perdudes m'assalten
fornigors de poesia.
/M'agraden els poetes!
S'em figuren tan ignoscents!
tan infantils!
tan càndits!
tan ignorants de tot!...
Res, que m'agraden y es per
això que t'he vingut a veure:
per pura simpatia.

POETA
(amb desconfiança)
¿Y per res més?

GAZIEL
Y per servirte.

POETA
(ironich)
Gracies.

GAZIEL
De res.
T'he vist al terme
d'un'obra colossal,
sens recompensa
(signant el manuscrit)
si una força suprema no t'ajuda
y he vingut disposat a
concedirte tres dons,
tres gracies, tres merceds.
Consulta ton ambició y demana:
¿Què't fa glatir abans que tot?

POETA
(amb vivesa)
La Gloria.

GAZIEL
No esperava gens menos.
La demanda t'enalteix
als meus ulls,
y et cocedeixo la gloria
que preténs.
Ton nom, desd'ara queda
gravat ab lletres d'or eternes.

(Agafa el manuscrit y fullejantlo
demunt del foch ne cau
com una pluja que s'inflama.)

(Spoken)

Perhaps you didn't know, but
sometimes I feel the need
to write poetry.
I like poets!
They just seem so innocent!
So child-like!
So trifling!
So ignorant of everything!
Its because I like them
that I've come to see you:
out of pure sympathy.

POET
(with uncertainty)
And for no other reason?

GAZIEL
And to serve you.

POET
(ironic)
Thanks.

GAZIEL
Don't mention it.
I have seen that you have finished
a colossal work,
without reward
(signs the manuscript)
unless you have help from
a supreme force. I have come prepared
to grant you three wishes,
three desires, three favours.
Consult your ambition and demand:
What do you yearn for above all else?

POET
(with vitality)
Glory.

GAZIEL
People have never hoped for less.
This demand exalts you
in my eyes,
and I will confer on you the glory
which you seek
Henceforth, your name will be
engraved with letters of gold eternally.

(She seizes the manuscript and a burst
of flames go skimming through it like a
burning shower.)

POETA
(aterrit)
¡Què fas!

POET
(startled)
What are you doing!

GAZIEL
(molt marcat)
No res;
expurgo ton obra de defectes.

GAZIEL
(determinedly)
It's nothing;
I've expunged all the defects from your
work.]

Té, reprenla;
aquí la tens immaculada y pura,
aquí està el talisman.
Teva es la gloria.
(Deixa el manuscrit damunt la taula)
Y anem al segon dó.
¿Què més desitjes?

Here you are, take it.
Behold, immaculate and pure,
here is the talisman.
Thine is the glory.
(Puts the manuscript back on the table)
And now the second wish.
What more do you desire?

POETA
L'amor.

POET
Love.

GAZIEL
No t'entench prou;
amor no basta.
Desde Santa Teresa a Mesalina,
desde l'adoració fins a
la cràpula tot es amor.
Precisa més, precisa.

GAZIEL
I don't really understand you;
love isn't enough.
From Saint Theresa to Messalina,
from the bad things to the worst,
all is love.
Be more exact.

Nb. 3 (Duo)

Nb. 3 (Duo)

(cantat)

(sung)

v. 1

v. 1

POETA
(amb passió)
Hi ha una dona en aquest món
qu'estimo sense esperanca,
y així y tot l'estimo més
qu'el meu cos y la meua ànima;
cert és qu'el cos no val molt...

POET
(passionately)
There's a woman in this world
whom I love without hope,
and even so I love her more
than my own body and soul;
the truth is my body isn't worth much.

GAZIEL
(rient)
¡No, no val molt!

GAZIEL
(laughing)
No, it's not worth much!

POETA
y l'ànima no val gayre!

POET
and my soul isn't worth much!

GAZIEL
No, no val gayre!

GAZIEL
No, it's not worth much!

v.2

v. 2

POETA
Hi ha una dona en aquest món
que no sab qu'algú la estima
y així i tot l'he d'estimar
tant com Deu me donga vida,
aixís visqua eternament...

POET
There's a woman in this world who
doesn't know that someone cherishes her,
and, even so, I have to cherish her
as long as God gives me life,
and live eternally in this state.

GAZIEL
(rient)
Oh, eternament!

POETA
Com fos ara ma agonía.

GAZIEL
¡ Oh, ta agonía!

v. 3

POETA
Hi hà una dona en aquest món
qu'es de Déu obra perfecta.
Jo que se tot el que val
se que tot és poc per ella;
vida i mort i terra i cel...

GAZIEL
(rient)
¡ Oh, terra i cel!...

POETA
Res és prou per ferla meva.

[GAZIEL] 2
[Jo la faig teva]
[aquesta hora que estimas.]
[Jo la faig teva.]
[Desd'ara t'estima]
[y és ton esclava.]
[Cuple aixís ton desitj]
[Jo la faig teva.]
[Desd'ara t'escolta]
[y és teu son amor!]

GAZIEL
(laughing)
Oh, eternally!

POET
As my agony was.

GAZIEL
Oh, your agony!

v. 3

POET
There is a woman in this world
who is God's most perfect work.
I know how much she's worth
yet I know much is little for her;
life and death, earth and sky...

GAZIEL
(laughing)
Oh, earth and sky!...

POET
Nothing is sufficient to make her mine.

[GAZIEL]
[I will make her yours]
[that hour you wish for.]
[I will make her yours.]
[From now on she cherishes you]
[and she is your slave.]
[I have thus fulfilled your desire.]
[I will make her yours.]
[Henceforth she listens to you]
[and her love is yours.]

1. These words do not appear in the OS but are implied by repeats in the music.

2. In this strophe, which forms a coda to No. 2, Granados adapts Mastres' text and adds new words. The resemblance between this section and Gaziel's next stanza is easy to see.

(Parlat)

GAZIEL

Jo la faig teva.
Omleixi's ton desij.
Desde aquest'hora ja't veu
y adora en somnis
y viu morint per tu
y es ton esclava.
Y are un sol dó
per concedirte'm queda.
¿Que més desitjes?

POETA

Res!

GAZIEL

Pensahi ab calma.

POETA

(ab exaltacio)

¿Que més puch desitjar?
Meva es la Gloria,
méu és l'Amor...
Res mes pot seduhime.
Só'l mortal mes felis.

GAZIEL

(rient ab llastima)

Bah! ets un poeta,
qu'es com di un pobre llàtzer;
no coneixes el mon!

POETA

¿Que pot faltarme?

GAZIEL

¡La Riquesa, innocent!
Sens la Riquesa, ¿que valen
en el mon, virtuts y merits,
talents, virtuts y gracias?

POETA

Ets pessimista, a fè de Déu!

GAZIEL

So práctic.
Ja ets ric,
ja ets estimat,
ja ets un gran home.
¡Salut, jo't felicito!
Y are no perdem temps,
segueixme y gosa!

(Spoken)

GAZIEL

I will make her yours.
She fulfills your desires.
From this hour she already sees you
and adores you in her dreams
and lives dying for you,
and is your slave.
And now only one wish remains
to bestow upon you.
What more do you desire?

POET

Nothing!

GAZIEL

Think about it calmly.

POET

(with exaltation)

What more could I want?
Glory is mine,
Love is mine...
Nothing more can seduce me.
I'm the happiest man alive.

GAZIEL

(laughing with pity)

You are a poet.
It's like saying a poor beggar.
You don't know the world!

POET

But what could I lack?

GAZIEL

Riches, innocent one!
Without riches, what earthly value
have virtues and merits,
talents, virtues or thanks?

POET

In God's name, you're so pessimistic!

GAZIEL

I'm practical.
You're rich already,
and esteemed,
already you're a famous man.
Hail, I congratulate you!
And now we must lose no more time,
follow me and marvel!

(La porta del fondo's transforma en una porta monumental guarnida ab rics cortinatges que separen uns criats engalonats, mentre altres posen rapidament al FOETA un abrích de pells, entregantli sombrero y guants blancs. El FOETA passa triomfalment de brasset ab GAZIEL entre les dues files de criats que li fan reverencia.)

Mitació (No. 4)

Fí del Primer Cuadro

(The rear door is transformed into a monumental door, dressed with rich curtaining. Standing apart are some well-dressed maids. Meanwhile others quickly dress the FOET in a fur coat and hand him a hat and some white gloves. The FOET and GAZIEL, arm in arm, pass triumphantly through two files of maids who bow reverently.)

Scene-change Music (No. 4)

End of First Cuadro

CUADRO SEGÓN

Jardí d'un palau. Al fons, per entre els arbres l'escala d'un vestibul pel qual s'entreveuen les resplandors d'una festa. Llantesmes penjant de les branques; sota un grup de plantes exòtiques una font ab bancada al voltant.

ESCENA III

Varios gomosos de frac y algún d'ells amb dominó van surtint del vestibul i baixen fins al prosceni.

GOMÓS SEGÓN

Que també surts, marques?

GOMÓS PRIMER

Y es clar que surto!

GOMÓS SEGÓN

A fumar?

GOMÓS PRIMER

O a pillà una pulmonia que tant me fa, mentres no senti versos. ¡Mireu que té benols! un ball de mascarees partit lo més fort de l'alegria, perquè ha arribat un... ¿com han dit?

GOMÓS SEGÓN

Un poeta.

GOMÓS PRIMER

...un ceballut! a mastegar romanços! Maleitsigan els versos y els 'quillis' qu'en fabriquen y els dos vegades quilis qu'els escolten.

GOMÓS SEGÓN

Amen.

TOTS

Amen.

SECOND TABLEAU

The garden of a palace. At the back, between the trees, some steps lead to a vestibule in which the glitter of a party can be seen. Lanterns hang from the branches; underneath a group of exotic plants a fountain is surrounded by stone benches.

SCENE III

Some toffs, in evening wear and others in dominos¹ appear in the entrance hall and make their way down to the front of the stage.

SECOND TOFF

Are you going out too, marquis?

FIRST TOFF

Of course I'm going!

SECOND TOFF

To smoke?

FIRST TOFF

Or get pneumonia. It's all the same to me because I don't want to hear verses. Very nice, I don't think! Just when we were really enjoying ourselves at our fancy-dress ball, all our fun has to be spoiled because a... what did they say had arrived?

SECOND TOFF

A poet.

FIRST TOFF

...a fool! to mutter love songs! Damned be the verses and the stanzas which they make and the double stanzas which they hear.

SECOND TOFF

Amen.

EVERYONE

Amen.

1. A domino is a long black cloak, often of silk, usually worn with evening wear.

GOMÓS PRIMER

Oremus

GOMÓS SEGÓN

Y lo pitjor de tot, és que
les dones s'hi foren escoltantlos.

GOMÓS PRIMER

¡Fug!

No ho digues!

Creu qu'a les dones els hi fan
tant fastich com a nosaltres.

¿Sabs qui admiren elles?

l'afortunat al joch.

GOMÓS SEGÓN

¿Al joch de dames?

GOMÓS PRIMER

També; y al militar de bons bigotis-

¡ oh! pantalón vermell, les creus,
el sabre!- y al torero, ¡ al torero
cobert de xiribecs y penjarolles!

¿ Però al'artista?

PF!

(escup)

Per una dona un artista no es mes
qu'un pobre diable, un re,
un somnia-truites tan buit
de carbassó com un butxaca.

GOMÓS SEGÓN

Doncs mira, arc mateix-allà,
allà dintre- n'estava mirant una
que escoltava el poeta embadalida
tot espumentli els ulls.

GOMÓS PRIMER

(amb despreci)

Alguna momia que plora
el temps passat.

GOMÓS SEGÓN

Jove y hermosa,
la més encantadora criatura
qu'he vist, no aquesta nit,
sinó en ma vida.

GOMÓS TERCER

¿ Qui és, qui és,
si pot saberse?

GOMÓS SEGÓN

Aquella disfressada de reina.

FIRST TOFF

Let us pray.

SECOND TOFF

And the worst of it all is that
women love listening to them.

FIRST TOFF

Get away!

Don't say that!

I think the women find them
as loathsome as us.

Do you know who they admire?

Those who are lucky at gaming.

SECOND TOFF

At dominoes?

FIRST TOFF

Also, and the military men with big
[moustaches—

oh, the crimson trousers, the crosses,
the sabre! — and the bullfighter, the
bullfighter covered in slashes and

[garlands! .

But to the artist?

Bah!

(spits)

For a woman an artist is no more than
a poor devil, a nobody,
an optimist, as empty of good-sense
as a pocket.

SECOND TOFF

Well look, right now — over there,
there inside — I was looking at some
woman who listened to the poet,
spellbound, with tears in her eyes.

FIRST TOFF

(scoffingly)

Some pathetic dreamer who cries for
past times.

SECOND TOFF

Young and beautiful,
the most enchanting creature
that I've seen, not just tonight,
but in all my life.

THIRD TOFF

Who is it, who is it,
do you know her?

SECOND TOFF

She's disguised as a queen.

GOMÓS PRIMER
(descobrintse)
Y mereix serho!

(Tots es descobriren.)

GOMÓS TERCER
¡Gran dona a fè de Déu!

GOMÓS PRIMER
Superba!

GOMÓS SEGÓN
Esplèndida!

GOMÓS PRIMER
¡Quina boca!

GOMÓS SEGÓN
¡Quins ulls!

GOMÓS TERCER
¡Y quin cos!

GOMÓS PRIMER
¡Llàstima per enternir-la
aquell bereit!

GOMÓS SEGÓN
Oubrimos qu'aquí
no som a missa.

GOMÓS PRIMER
Conservemos.

(Tots es cobreixen.
Atravessen l'escena algunes cambres
portant safates ab copes y paners
ab empolles. EL GOMÓS PRIMER n'agafa
una ab cada ma y les baixa al prosceni.)

Veniu a punt de solfa.
La conversa m'ha assecat el ganyot.
¡Vinga una empolla!

CAMBRERA PRIMERA
(resistintse)
Dispens!

GOMÓS PRIMER
Vina aquí!

CAMRERA SEGONA
(idem)
Passi'm l'obsequi!...

FIRST TOFF
(glimpsing her)
Well she certainly deserves to be!

(Everyone has spotted her)

THIRD TOFF
Ye Gods!

FIRST TOFF
Superb!

SECOND TOFF
Splendid!

FIRST TOFF
What a mouth!

SECOND TOFF
What eyes!

THIRD TOFF
What a body!

FIRST TOFF
What a pity she's wasted
on him!

SECOND TOFF
Hats on gentlemen —
we're not at mass today!

FIRST TOFF
Let's look after ourselves.

(Everyone puts hats on.
Some waitresses cross the stage
carrying trays with cups and baskets
of bottles. The FIRST TOFF seizes one in
each hand and carries them down to the
front of the stage.)
You're just in time.
The conversation has started to bore me.
Bring me a bottle!

FIRST WAITRESS
(resisting him)
Do forgive me!

FIRST TOFF
Come here!

SECOND WAITRESS
(ditto)
What do you say!...

CAMBRERA PRIMERA

(al GOMOS SEGON, que la pessiga)
Vol fe'l favor d'estar?

GOMÓS SEGÓN

Só curt de vista...

CAMBRERA PRIMERA

Ah, y per 'xo té'ls dits llarchs?

GOMÓS SEGÓN

Per 'xo!

CAMBRERA PRIMERA

(volent desentendre's dels GOMOSOS
que li buiden el paner de les empolles
mentre els altres s'apoderen de les
copes que du l'altra cambrera)
¡Caranba!
Que hi haura trencadissa!

GOMÓS PRIMER

Jo la pago!

CAMBRERA PRIMERA

¿Que's creu se al restaurant?

GOMOS PRIMER

Fenne el suposit;
¿com et dius?

CAMBRERA PRIMERA

Endevíniho.

GOMÓS PRIMER

(a la SEGONA)
Y tu?

CAMBRERA SEGONA

Busquiho!

GOMOSOS

¡ Ben xafat!

GOMÓS PRIMER

Doncs, et dius...et dius...Roseta.
¿Va be el nom?

GOMÓS SEGÓN

(tots aplaudeixen)
Ni pintat.

GOMOS PRIMER

Totes les dones s'haurien
de dir Rosa.

FIRST WAITRESS

(to the SECOND TOFF who is pinching her)
Would you mind behaving yourself?

SECOND TOFF

I'm short-sighted...

FIRST WAITRESS

Ah, so I suppose this makes you light-
[fingered?

SECOND TOFF

That's it!

FIRST WAITRESS

(Wishing she could ignore the TOFFS,
who are emptying her basket of bottles.
Meanwhile, the others seize cups from
the other waitress)
God gracious!
Things will get broken!

FIRST TOFF

I'll pay for it!

FIRST WAITRESS

Do you think this is a restaurant?

FIRST TOFF

Well, we thought it was!
What's your name.

FIRST WAITRESS

Guess!

FIRST TOFF

(to the SECOND)
And you?

SECOND WAITRESS

Find out yourself!

TOFFS

Well said!

FIRST TOFF

Then you are called...are called...
Rosetta. Is that it?

SECOND TOFF

(they all applaud him)
She's not just a painted rose either!

FIRST TOFF

All the women would have to
say Rose.

GOMÓS SEGÓN

Per què Rosa?
¿perquè tenen espines?

GOMÓS PRIMER

Y's desfullen.

CAMBRERA PRIMERA

Bè y les copes?
¿que fem?

CAMBRERA SEGONA

Y les empolles?

CAMBRERA PRIMERA

Que'el sonelié'ns espera!

GOMÓS PRIMER

Que s'esperí,
qu'esperant ve la sort!-
Deixeu els trastes y buidem
una copa a corre cuita,
nosaltres "a la vostra"
y "a la nostra" vosaltres.
Sónhi?

TOTS

Sónhi.

SECOND TOFF

But why Rose?
Because they have thorns?

FIRST TOFF

And the petals drop off.

FIRST WAITRESS

Fine, and the glasses?
What shall we do about them?

SECOND WAITRESS

And the bottles?

FIRST WAITRESS

The wine waiter is waiting for us!

FIRST TOFF

So he's waiting,
but only for his fate!
Leave the chores,
and let's drain our glasses
with a "here's to you!"
and a "hear's to us!".
Agreed?

EVERYONE

Agreed.

No. 5 (COUPLETS)

(cantat)

GOMÓS PRIMER

(amb una empolla de champagne a la ma;
els demes li fant rottlo amb les
copes preparades)

1

Diuen que l'home vé del mico,
i potser que sí!
i potser que nó! no m'hi embolico,
i ves què'm fa a mí! 1
Lo que jo sé, vinga d'ont vinga
i vaja si ho sé!
que tinc diners, Déu me'ls mantigui,
y els gasto bé.

Y en aquest món el qui no'n tinga
que plegui el ram.

Pam!

(Destapa l'empolla)

TOTS

Perquè no basta viure
el principal es riure
y riure y riure
y riure [y riure];
que Salomó ja ho diu:
l'imbecil que no riu
no viu.

GOMÓS PRIMER

(prenent un'altra empolla)

No. 5 (COUPLETS)

(sung)

FIRST TOFF

(with a bottle of champagne in his hand;
the others make ready for the toast
with full glasses)

1

They say that man comes from the monkeys,
maybe he did!

maybe he didn't! I don't ponder about it,
see how much I care!

What I know comes from where it comes,
I'm damned if I know where!

I've got money, God maintains me,
and I spend it well!

Whoever in this world doesn't have money
can finish with everything.

Pop!

(uncorks the bottle)

EVERYONE

Living is not enough,
it's more important to laugh,

and laugh and laugh
and laugh [and laugh;]

just as Solomon said:
the imbecile who doesn't laugh
doesn't live.

FIRST TOFF

(taking another bottle)

1. From here until the end of the verse the words are not written in the OS.

2

Diuen que soc un poca-solta,
¡ potser que sí!
¡ potser que no! més si el món volta
que volti amb mí!
Després de mort, ¿ què n'haig de treure
d'havè estat trist?
Del més-enlla ¿ que'n tinc de creure
si mai l'he vist?
Tot quant no siga viure y beure
no ve d'un pan.
¡ Pam!
(Destapant)

TOTS

Però no basta viure
el principal és riure
y riure y riure
y riure [y riure];
que Salomó ja ho diu:
l'imbecil que no riu
no viu.

2

They say I'm reckless,
maybe I am!
Maybe I'm not, but if the world turns
it turns with me!
After death, what profit can there have
been if I've been sad?
Of the next world, how can I believe
in it if I've never seen it?
Nothing is important in life
except living and drinking.
Pop!
(uncorking)

EVERYONE

Living is not enough,
it's more important to laugh,
and laugh and laugh
and laugh [and laugh;]
just as Solomon said:
the imbecile who doesn't laugh
doesn't live.

(S'obra la vidriera del vestibul;
apareix al FOETA de braçet amb ELLA
vestida de reina y baixen lentament
l'escalinata.)

(Parlat)

CAMBRERA PRIMERA
Se sent brugit.

CAMBRERA SEGONA
Ve algú.

CAMBRERA PRIMERA
Ja hi som de massa.

(Recullen els trastos
y desapareixen.)

GOMOS PRIMER
¡ El Foeta!
¡ ¡ fugim! !

GOMÓS SEGÓN
Sí, pero, mira,
no ve sol el xambo.

GOMÓS PRIMER
¡ Mal llamp l'acراسي!
de braçet ab la reina!

GOMÓS SEGÓN
No t'ho deya?

GOMÓS PRIMER
¡ Ja ho diu el ditxo que hi ha
un Déu pels ximplés!
Me'n vaig perquè hi han coses
que subleven!

GOMÓS TERCER
Deixanlos el pas franch.

GOMÓS PRIMER
(mirant de reüll al FOETA)
¡ Xambo!

GOMÓS SEGÓN
No't perdís.

(Se dispersen per diferents costats.
El FOETA y ELLA passant entre GOMOSOS
sense veure'ls arriben al prescent
seguint la conversa.)

(The glass partition of the hall opens;
the FOET appears, arm in arm with SHE,
who is dressed as a queen, and they
slowly come down the stairway.)

(Spoken)

FIRST WAITRESS
I can hear a noise.

SECOND WAITRESS
Someone's coming.

FIRST WAITRESS
There's already too many of us.

(They collect their belongings, and
disappear.)

FIRST TOFF
The Foet!
Let's scam!

SECOND TOFF
Yes, but look,
he's not alone, the lucky so-and-so!

FIRST TOFF
Damn you!
With the queen on his arm!

SECOND TOFF
Didn't I tell you?

FIRST TOFF
The idiom says that even
fools have a God!
I'm going because these things
upset me!

THIRD TOFF
Let's get out of their way.

FIRST TOFF
(looking askance at the FOET)
Fool!

SECOND TOFF
Don't loose control.

(They disperse together..
The FOET and ELLA pass between the
TOFFS, but don't see them, and arrive
at the front of the stage in the middle
of a conversation.)

ESCENA IV

EL POETA y ELLA mirantse amb passió

ELLA

¿Quina major felicitat pot
darse que la d'escriure
tan sublins estrofes?

POETA

Major felicitat em sembla
encare saberles inspirar.
Ma pobre ploma no ha fet mes
que trassar en pobres versos
la sublim poesia que li dictaven
els teus ulls.

ELLA

Poeta, respon:
¿qu'es Poesia?

POETA

Y tú, dona, respon:
¿qu'ets tú?

ELLA

Una dona a qui estimes...
potser...perquè t'estima.

POETA

Diganho baix, ben baix,
a cau d'orella,
que no ho senti ningú-
ni l'ale d'aire que s'endurí-
tes paraulas-;
digues:
¿no es cert que fa molt temps
que m'esperaves?

ELLA

Molt temps, oh, sí, molt temps!
tota la vida!
potser avants de néixer!...
Jo't recordo no sé d'ont
ni de quan, mes tes mirades,
l'estreta de ta mà,
fins a la veu teva,
tot això ho coneixia...
y anyorava.
¡Parla'm, parla'm avuy!
fes que la senti, aquesta veu
que tot mon ser reviva.

SCENE IV

The FOET and ELLA looking passionately
at each other.]

SHE

What great happiness has affected you
to make you write such sublime
strophes?

POET

It seems that a great happiness has
indeed managed to inspire them.
My poor pen has done no more than
sketch in inferior verses
the sublime poetry which your own eyes
dictated to it.

SHE

Poet, answer me:
what is poetry?

POET

And you woman, answer me:
who are you?

SHE

A woman whom you love...
perhaps...because she loves you.

POET

Speak in whispers, so quietly,
in my ear,
so no one will hear anything-
neither the breath of air which
would harden your words;
speak:
isn't it true that you have been
waiting for me for a long time?

SHE

For a long time, oh yes, a long time!
A lifetime!
perhaps even before my birth!...
I remember you, I don't know from where
or from when, but your stares,
the grip of your hand,
even your voice,
I used to know all these things...
and yearned for them.
Speak to me, speak to me now!
let me hear your voice, that voice
which completely revives me.

POETA

Sí! Vuy dirtho cent voltes,
 tantes voltes com estrelles
 te'l cel, com grans l'arena:
 jo t'am!, jo t'am!, jo t'am!...
 Boig d'esperança, en mos dies
 de febre i nits d'insomni mon
 pensament era tot teu,
 com teves eren mes ilusions,
 mes anyorences, y ambicions
 y desitjos.
 Benehida mil voltes l'hora aquella
 en que et vegi per primer cop-1
 molt menos ab els ulls del meu
 cos qu'ab els de l'anima!
 Desde aquell dia t'he adorat,
 ma vida, com adora el fanàtich;
 com adora la terra el naufragat,
 que fora d'ella no entreveu salvació;

desde aquell dia mes blau
 me sembla el cel, mes breus les hores,
 mes adorable el viure.
 ¡Quantes vegades he besat la terra
 que havias trepitjat!...
 Y tu passaves
 divinament hermosa,
 somrient y serena,
 ignorant que flotaves en un nuvo
 d'amor, d'adoració, d'idolatria!

ELLA

Segueix parlant!
 oh parla!
 que la senti, aquesta melodia
 may sentida.

POETA

Ah, que t'he estimat,
 vida de ma vida!
 Qu'he sufert per tu,
 desde que't vegi!
 mes tot el sufert
 de bon grat ho dono,
 de bon grat ho dono
 ja que t'ho puc dir.
 Are qu'amorosa ma ferida
 has closa ja res mes desitjo,
 ja puc ben morir.

POET

Yes! I want to tell you a hundred times,
 as many times as there are stars
 in the sky, grains in the sand:
 I love you!, I love you!, I love you!...
 Crazy with hope, in my feverish days and
 sleepless nights my thoughts
 were always like yours,
 my illusions too were like yours,
 my yearnings, my ambitions
 and my desires.

Blessed a thousand times is that hour
 in which I saw you for the first time-
 much less with the eyes of my body
 than with those of my soul!
 From that day I have worshipped you
 with my life, like a fanatic;
 as the shipwrecked worship the earth,
 knowing that without it, there is no
 [salvation;

from that day the sky seemed more blue,
 the hours seemed shorter,
 life itself seemed more adorable.
 So many evenings I have kissed the earth
 where you had walked!...
 And you passed by,
 divinely beautiful,
 smiling and serene,
 unaware that you floated
 on a cloud of love, of adoration,
 [of idolatry!

SHE

Continue speaking!
 Oh, speak!
 Let me hear that eternal melody.

POET

Ah, I have loved you so,
 life of my life!
 I have suffered for you so,
 from the time I saw you,
 yet even more suffering,
 I will gladly give,
 I will gladly give
 that I can speak to you.
 Now that love has closed my wound
 I desire nothing more;
 now I can happily die.

1. This is clearly a reworking of the following lines which occur in the original version of Gaziel (Mestres, 1891, 40) and also occur later in No. 4):

Benehida mil voltas l'hora aquella
 en que't vegi per cop primer...

Blessed a thousand times is that hour
 in which I first saw you...

ELLA

Jo t'he somiat abans de conèixe't,
jo he sentit ton cor batre prop del meu,
jo he invocat ton nom sens saber
quin era y et pregava
a soles com se prega a Deu.
Ab quin goig el creya
quan el cor en deya
que seria teva com series meu!

(Desde dintre arriben vagament les
ondulacions d'un vals voluptuos.
ELLA's deixa caure demunt del banch,
el POETA se li agenolla als peus.)

SHE

I even dreamed of you before I knew you,
I have felt your heart beat against mine,
I have invoked your name without knowing
who you were and have prayed to you
as one prays to God.
With such joy I believed
when my heart told me
that I would be yours as you would be
mine!]

(From inside the vague strains of a
voluptuous waltz can be heard.
SHE swoons down on a bench,
while the POET kneels at her feet.)

No. 6 (Trio)

POETA

(Melopea)
 (amb transport)
 Voldria decantar
 mon cap sobre ta espatlla,
 entrellassar les meves ab tes mans,
 y en el foch de tos ulls
 deixâ abusarme;
 respirar ton alè,
 sentint el teu cor batre,
 parlarte a cau d'orella sens parlar,
 contarte com t'estimo
 y t'he estimada;
 y besar els teus ulls
 y cloure'ls a besades,
 y estrenye't en mos brassos delirant,
 avuy, demà, sens fi, sense mudança!

ELLA

(Cantat)
 Decanta'l, amor meu,
 ton cap sobre ma espatlla,
 [...]

No. 6 (Trio)

POET

(Spoken over the music)
 (with feeling)
 I would like to rest
 my head on your shoulder,
 lace your hands in mine,
 and be consumed
 in the fire of your eyes;
 breathe your breath,
 feel your heart beating,
 silently whisper in your ear,
 tell you that I love you
 and that I've always loved you;
 and kiss your eyes
 and close them with kisses,
 and grip you in my delirious arms
 today, tomorrow, without end, without
 [change!]

SHE

(Sung)
 Lean it, my love,
 lean your head on my shoulder,

1. M:

y entrellassant les meves ab tes mans
 cantem l'himne d'amor sense paraulas.
 Confongui's nostre alè
 sentint nostres cors batre;
 parlem a cau d'orella sens parlar,
 fonguem en un sol foc nostres besades.
 Y besemos de nou
 en brassos l'un de l'altre,
 y visquem abraçats
 cor sobre cor
 avui, demà, sens fi, sense mudança.

and lace your hands in mine,
 sing the hymn of love without words.
 Let our breaths mingle
 feeling our hearts beat;
 silently whisper in your ear,
 let our kisses melt in a single flame.
 And kiss again,
 in each others arms,
 and live in eternal embrace,
 heart upon heart
 today, tomorrow and without end, without
 change!]

From this point in No. 6 until the end, Granados completely changes the dramatic structure of Scene 4, even introducing a new part for Gaziel herself. Granados's reworking, however, is clearly derived from Mestres text, as can be seen by comparing the deleted text above with what follows. In addition, Granados uses some material from the earlier poetic drama on which Mestres based Gaziel. However, to avoid confusion with the brackets which indicate voices which sing together, no square brackets are used from here on.

POETA

¡ Ch, amor!
¡ Ch, mon tresor!
¡ Ch, amor!
¡ Teu es mon cor!

ELLA

¡ Ch, amor!
¡ Ch, mon tresor!
¡ Ch, amor!
¡ Teu es mon cor!
Segueix, segueix parlan!
que la senti ta veu tan dolça.

POETA

Que dit ja es decantar mon cap
sobre ta espatlla!

ELLA

Decanta'l amor meu,
ton cap sobre ma espatlla!

POETA

¡ Ch, reina del meu amor,
visquem aixís,
cor sobre cor.
Aixís cor sobre cor,
visquem per sempre més!

ELLA

¡ Ch, mon poeta estimat,
visquem aixís,
cor sobre cor.
Aixís cor sobre cor,
visquem per sempre més!
Deixa qu'estrenyi las tevas mans.

POETA

Deixa qu'en ton cor
mon cor reposi.

ELLA

Parla, parla, fes
que la senti aquesta veu,
digan baix, ben baix!

GAZIEL

Ch, ben baixa, ja, ja, ja!

POET

Ch, Love!
Ch, my treasure!
Ch, Love!
You are my heart!

SHE

Ch, love!
Ch, my treasure!
Ch, love!
You are my heart!
Continue, continue speaking!
Let me hear your sweet voice.

POET

What I said is to lean my head
on your shoulder!

SHE

Lean it my love,
lean your head on my shoulder!

POET

Ch, queen of my love,
let us live together,
heart upon heart.
Thus we'll live evermore
heart upon heart!

SHE

Ch, my esteemed poet,
let us live together,
heart upon heart.
Thus we'll live evermore
heart upon heart!
Let me grip your hands.

POET

Let my heart
repose in yours.

SHE

Speak, speak, let me
hear your voice,
speak in whispers, so quietly!

GAZIEL

Ch, so quietly, yes, yes, yes!

ELLA

¡Beneita l'hora en que vaig
veura't per cop primer!

SHE

Blessed hour in which I saw you
for the first time!

POETA

Oh, amor!

POET

Oh, love!

ELLA

Fonguem en una la llama ardenta
de nostres cors;
avui, dema, sens fí, sense mudança.

SHE

Let our hearts melt
in one ardent flame;
today, tomorrow and without end, without
[change!]

POETA

Deixa que mon cor
reposi sobre ton cor.

POET

Let my heart repose
on your heart.

ELLA

Deixa que mon cor
reposi sobre ton cor.

SHE

Let my heart repose
on your heart.

POETA

Digambaix, ben baix!

POET

Speak in whispers, so quietly!

GAZIEL

Oh, ben baix, ja, ja, ja!

GAZIEL

Oh, so quietly, yes, yes, yes!

ELLA

¡Beneita l'hora en que vaig
veura't per cop primer!

SHE

Blessed hour in which I saw you
for the first time!

POETA

¡Oh, amor!

POET

Oh, love!

ELLA

Fonguem en una la llama ardenta
de nostres cors;
avui, dema, sens fí, sense mudança.

SHE

Let our hearts melt
in one ardent flame;
today, tomorrow and without end, without
[change!]

Visquem aixís,
cor sobre cor!

Let us live together,
heart upon heart!

POETA

Cantem l'himne d'amor!

POET

Sing the hymn of love!

ELLA

Cantem l'amor!

SHE

Sing of love!

POETA

Fonguem en un sol foc,
nostres besades.

ELLA

Fonguem en un sol foc,
nostres besades.

Y besemos de nou en braços
l'un del altre.

Ch, parla, parla!
Decanta'l amor meu,
ton cap sobre ma espatlla.

POET

Let our kisses melt
in a single flame.

SHE

Let our kisses melt
in a single flame.

And let us kiss again
in each others arms.

Ch, speak, speak!
Lean it my love,
lean your head on my shoulder.

POETA

Fonguem en un sol foc,
nostres besades.

i Ch, amor!

ELLA

Fonguem en un sol foc,
nostres besades.

i Ch, amor!

GAZIEL

iJa, ja, ja, ja, ja! etc

POETA

Let our kisses melt
in a single flame.

Ch, love!

SHE

Let our kisses melt
in a single flame.

Ch, love!

GAZIEL

Yes, yes, yes yes, yes! etc

POETA

Ja res més desitjo ara
ja puc ben morir.

Ch, per sempre jo t'am,
per sempre jo t'am.

ELLA

Ja res mes desitjo ara
ja puc ben morir.

Ch, per sempre jo t'am,
per sempre jo t'am.

(Sabbrassen y besen ab passió)

POET

Now I desire nothing more
and can die happy.

Ch, I'll love you evermore,
I'll love you evermore.

SHE

Now I desire nothing more
and can die happy.

Ch, I'll love you evermore,
I'll love you evermore.

(They embrace and kiss passionately)

Fí del Quadro Segon

End of Second Tableau

CUADRO TERCER

La mateixa decoració del Primer Cuadro.

ESCENA V

Entren GAZIEL y el FOETA.
Així's qu'han passat la porta
desapareixen escultures y
cortinatges quedant com al principi.

En entrar el FOETA, els criats li
treuen ràpidament les prendes
y desapareixen també.

FOETA
(atònit)
¿On en portes?
¿ont som?

GAZIEL
A casa teva.
Dintre de poc clarejarà el nou dia
y avants de separarnos vuy
gosar de mon obra.
(S'asseuen)
Y bé, contesta:
Dintre el teu cor,
queda algun buit encara?

FOETA
Ets certament esplèndit
y has fet les coses bé;
pero ja es hora de que deixant
tot cumliment de banda
parlem com homes practichs.
El dimoni no pot fer res per res.
(Allargant-li el braç)
Aquí't presento la meva sanch
per tinta;
presenta'm l'estilet y la vitela.

GAZIEL
(sorpres)
¿Per què aixó?

FOETA
Per firmar.

GAZIEL
(més sorpres)
Firmar?...

FOETA
Sí, el pacte.

THIRD TABLEAU

The same decor as the first Tableau.

SCENE V

Enter GAZIEL and the POET.
As soon as they have come through the
the door the sculptures and curtains
disappear and the scene becomes as in
Tableau 1.]

When the POET enters the maids quickly
take his coat and gloves
and also disappear.

POET
(flabbergasted)
Where are the doors?
Where are we?

GAZIEL
In your house.
The new day will dawn shortly
and before we go our separate ways
I want to enjoy my work.
(Sits down)
Well now, answer me:
Does you feel some emptiness
within your heart?

POET
You are truly splendid
and have made things so much better;
but now's the time to leave
all accomplishments aside,
let's speak like practical men.
The devil can't do something for nothing.
(Stretching out his arm)
Here I present you with my blood
for ink;
give me the stiletto and the vellum.

GAZIEL
(surprised)
But what's this all about?

POET
To sign.

GAZIEL
(even more surprised)
To sign?...

POET
Yes, the pact.

GAZIEL

¿Quin pacte?

POETA

¿En vols provar?
siga en bona hora.
¿Creus tu qu'hajil olvidades les
llegendes dels qu'has afavorit?
¿Creus tu qu'ignoro qu'en pach
de tes merces, qui les accepta,
ab la sanch de ses venes
fima un pacte?

GAZIEL

(sarcastich)
Digue'm...un pagaré.

POETA

Com milló[^]t senbli.
No't só deutor?
firmen.
Pren la mev'ànima.

GAZIEL

(esclafint el riure)
Innocent t'he cregut,
però no'm creya
qu'ho fossis en tal grau.
Per lo qu'escolto vius encara
al bon temps de les rondalles que
ha arconat tothom per inservibles.

(Torna e esclafir el riure)

La teva ànima has dit!
Guarda ton ànima que ni d'ella
sabs res, ni és cosa teva
ni l'estimo jo en tant.
No; la he portada
la mev'obra a bon terme y això
és la recompensa que volia.
Ja estich pagat.
Ja veus qu'és, doncs, inútil
qu'et sangris ni que firmis.
Avui dia l'infern
l'hem trasladat
aquí a la terra,
a la vida, la llum...
y això ens procura
quan menos passatemp.

POETA

(inquiet)
No entench.

GAZIEL

Which pact?

POET

Do you want to test me?
I will continue presently.
Do you think that I've forgotten
those legends which you like so much?
Do you think I don't know that in payment
for your favours, whoever accepts them,
signs a pact with the blood of their
veins?

GAZIEL

(sarcastically)
You mean...an I.O.U.

POET

Am I not indebted to you?
Sign.
Take my soul.

GAZIEL

(bursting out laughing)
I thought you were innocent,
but I didn't believe
that you were serious.
From that which I hear, you still
live in a time of fairy stories,
which have dispensed with everyone else
[as useless.

(Begins laughing again)

You have told your own soul!
Guard your soul, which you know
nothing of. It's not yours
nor do I cherish it that much.
No; I have carried my work
to a successful conclusion, and this
is the only reward which I seeked.
Now I'm satisfied.
Now you see then, neither bleeding
nor signing are any use.
Nowadays,
we have moved Hell
to earth,
to life, light...
and thus,
at least it gives us hobbies.

POET

(uneasy)
I don't understand.

GAZIEL

M'ho explico.
Parlaré amb claretat
perque m'entenguis.
(S'aixequen)

No. 7 (Duo)
(cantat)

1

¿ No sents encara els ecos
dels picaments de mans?
¿ encare no t'aixorden
els hurres delirants?
¿ No t'encorben encare
pesant sobre ton [cor]1
les verdejants corones
que hi ha posat el món?
[No t'encorben encara
[les verdejants corones.]
Donchs be, tot és mentida,
tan sols has [somi]2.

POETA

¿Y aquella multitud que
m'ha escoltat rendida?

GAZIEL

¡Mentida!

POETA

¿Y aquella adoracio que
m'ha fet Deu en vida?

GAZIEL

¡Mentida!

Ja veus si estich pagat!1

GAZIEL

I'll explain.
I will speak clearly
so that you can understand me.
(She stands up)

No. 7 (Duo)

(sung)

1

Don't you hear the echoes
of clapping hands?
Surely the deafening applause
must deafen you?
Don't they make you stoop,
weighing heavy on your heart
those glittering crowns
which the world has put there?
[Don't they make you stoop,
[those glittering crowns.]
Well, well, everything is a lie,
and you have dreamed it all.

POET

But what about that multitude
that heard me yield to her?

GAZIEL

It was a lie!

POET

And that adoration which
has made me feel like a living God?

GAZIEL

A lie!

Now you see that I'm satisfied!

1. M: front

forehead

2. M: delirat.

hallucinated

2

¿No sents encara els ecos
 d'una veueta d'or,
 d'un xerroteig dolçíssim
 que t'ha abrusat el cor?
 ¿Encare no t'encega
 l'espurnejar d'infern
 d'uns ulls esplendorosos
 jurante amor etern?
 Donchs be, tot es mentida,
 mentida y sols mentida,
 tan sols has delirat.

POETA

¿Y aquell concert d'amor,
 de música exquisida?

GAZIEL

¡Mentida!

POETA

¿Y aquell peto de foch
 que m'ha tornat la vida?

GAZIEL

¡Mentida!

Ja veus si estich pagat!
 [...]2

Ja te'ls he fet veure complerts,
 els teus somnis,
 ja l'has entrevista, la felicitat,
 ja has posat els llavis
 en la copa santa;
 are has de sentirte mes assedegat.
 Are has de sofrir-me doblement encara,

are glatiras,
 are enyoraras,
 y la set d'amor
 y la set de gloria
 may, tant com viuras,
 may l'apegaras.

2

Don't you hear the echoes
 of a golden voice,
 of a sweet chattering
 which has consumed your heart?
 Doesn't the infernal sparkling
 of those splendid eyes
 that swore love eternal
 still burn you?
 Well, well, everything is a lie,
 a lie and only a lie,
 and you've dreamed it all.

POET

And that concert of love,
 of exquisite music?

GAZIEL

It was a lie!

POET

And that fiery kiss
 which has returned life to me?

GAZIEL

A lie!

Now you see that I'm satisfied!

Now you see how I have fulfilled
 your dreams,
 now you have tasted happiness,
 you have put your lips
 on the holy cup;
 henceforth you will be more thirsty.
 Henceforth you will have to suffer me
 [doubly still.

Henceforth you will crave,
 henceforth you will yearn,
 and the thirst for love
 and the thirst for glory
 will never be extinguished
 as long as you live.

1. These words are not written in the OS, but are implied by the repeat in the music.

2. M:

Complerta és ma missió;
 puch despedir-me
 satisfet de ma tasca.
 ¡Pobre poeta!
 ¡Pobre amant!
 ¡pobre home!
 tens servit el festí,
 ¡vés y emborraxa't!

My mission is complete;
 I can take my leave,
 satisfied with my work.
 Poor poet!
 Poor lover!
 Poor man!
 you have experienced the feast,
 and it intoxicates you!

POETA

Are qu'he entrevistos
complets els meus somnis,
¿que'm fa ja sofrir,
anyorâ y glatir?
Sacrosanta set,
set d'amor y gloria,
sigues vida o mort
fesme gran!
[set d'amor]
fesme gran i fort!

(GAZIEL desapareix en una
flamarada per la xemeneya.)

POET

Now that I have had my
dreams fulfilled,
what does it matter
to crave and to yearn?
Sacred thirst,
the thirsts of love and glory,
continue life or death,
make me strong!
[thirst for love]
make me mighty and strong!

(GAZIEL disappears through the fireplace
in a burst of flame.)

* * *

ESCENA VI

La llum del dia naixent
per la finestra. El POETA sol.
Es passa la mà pel front y
despres d'una pausa murmura:

POETA

¿Ha sigut tot desvari...
y sols desvari?...
(Comença a clarejar)
La claror del nou dia
torna a la realitat
totes les coses.
¡Oh llum, beneita sigues!
Visions enlluernadores,
destruevos ab l'ombra
que's destríu,
¿que hi fa?
(agafant el manuscrit ab efusio)
L'obra és aquí...
y és la meua obra,
ma esperança, ma filla!
Salut, oh filla meua!,
esten les ales,
ja t'he donat la vida!
Qui sab si'm faras viure
tal vegada tant com viscan
els sigles!

(L'oprimeix contra'l cor.
Se senten a fora al carrer
les riallades dels COMOSOS
que passen cantant mitj borratxos.)

SCENE VI

The light of the new day
shines through the window. The POET
is alone. He puts his hand on his
forehead, and after a short pause
[murmurs:

POET

Has my delirium continued...
and was it only delirium?...
(It begins to get light)
The light of the new day
turns all these things
to reality.
Oh light, may you continue!
Dazzling visions,
you are destroyed with the shadow
that separates.
What does it matter?
(eagerly seizing the manuscript)
The work is here...
and it's my work,
my hope, my daughter!
Hail, oh my daughter!
You are breathing,
I have given you life!
Who knows, perhaps you will make me
live as the centuries!

(He squeezes it against his heart.
From outside in the road the laughter of
the TOFFS can be heard, as they pass by,
half-drunk, singing.)

No. 8

(cantat)

GOMOSOS

Pero no basta viure,
el principal és riure
y riure y riure
y riure [y riure!]
Que Salomó ja ho diu,
[...]¹
[...]²

Leading to Orchestral Postlude

Fí de Gaziel

No. 8

(sung)

THE TOFFS

But living is not enough,
it's more important to laugh
and laugh and laugh
and laugh [and laugh.]
As Solomon says,
[...]
[...]

End of Gaziel

1. M:

L'imbecil que no riu no viu.

the fool who doesn't laugh doesn't
[Live.]

2. M:

POETA

Oh, Bestia humana, riu!
riu en borhora!
riu en despit,
que riure no és gosar!
En tant que rius l'Artista crea...

y plora, però gosa en plorar.
(Rosa en el manuscrit un bés apassionat)

POET

Oh beastly human, laugh!
Laugh when you will!
Laugh out of spite,
as if laughing isn't enjoyable! .
As long as you laugh the artist
[creates...
and cries, because he enjoys crying.
(Gives the manuscript a big kiss)

Liliana (1911)

Poema Lírico en Tres Quadros (Lyric poem in Three Tableaux).¹

Manuscripts and Sources

Text: Adapted by Granados from Liliana, Episodi Lírich-Dramàtich by Apeles Mestres, written during May 1911.

MSS: S-Bit, MS 1587. Bound in beige cloth-board.

a) 13 pp. Written in black ink (now faded) on a wide variety of different types of paper which include the back of greetings cards, bills etc. P. 1 contains some pencil sketches of set designs; p. 2 contains a brief outline of the story; p. 13 includes some figures which relate to the costs of the production including the director's and the copyist's fee [see Plate 31]. The MS is dated in two places: on p. 2 '27 Maig 1911', and on p. 3 '28 Maig 1911.'

b) 20pp. A neat copy of MS (a). Written in black ink on white chequered paper. Some pages contain crossed-out sketches for other works (some dating from 1906) on the reverse. The MS is dated in two places: on p.7 '29 Maig 1911', and on p.30 '30 Maig 1911'. This MS accords with the first edition.

Pubd: Liliana, Episodi Lírich-Dramàtich inspirat en el poema del mateix [same] nom, (Barcelona, Imp. Anonima, 1911), 15pp. Mestres derived his drama from an earlier poem he had written in 1906, entitled Liliana, poema ilustrat per el mateix autor, (Barcelona, Vilanova y Geltru, 1907), 279pp (with Spanish trans. by J. M. Arteaga-Pereira), 2 (Barcelona, 1948), 3 (Barcelona, 1989).

1. On the first page of the OS the work is referred to as 'Poema'; the title 'Poema lírico' is given in the programme for the first performance. Tableau is the most suitable equivalent to 'Quadro', which literally means picture, and was first used by Collet (1926).

Music: Composed by Granados during May to July 1911.

MSS: 1) F-Psal, OS 193pp (52.5×35.3 cm), 28-stave paper, ruled in blue/grey. Autograph in Granados's hand in black ink, pencil, and purple crayon, with numerous alterations and empty pages between sections. P. 1 bears the title 'Liliana/Poema', and is signed by Mestres and Granados. The MS is undated. The OS contains several cuts and amendments as well as musical directions which suggest it was used for the first performance. Words are missing from the vocal parts in various places.

2) S-Bcdm:

a) VS (nos 2, 3, 6 only). In copyist's hand. These correspond to the altered version of the OS.

b) Set of 53 orchestral parts in a copyist's hand which correspond to the OS.

c) Set of 28 vocal parts in a copyist's hand.

Unpubd

Instrumentation¹: pic, 2 fl, 2 ob, eng hn, 3 cl in A, bcl, 2 bn, 4 hn in F, 4 tpt in B flat, 2 cnt in A, 3 trbn, tuba, timp, perc, hp, str.

Liliana is divided into three cuadros [tableaux] which consist of spoken dialogue interspersed with six musical numbers.

1. The OS includes a stave labelled for contrabassoon, but this part has not been added. Granados continually changes the bass clarinet stave to clarinet 3 (the two parts never occur at the same time), suggesting that the bass clarinet player could double as clarinet 3 when needed. Trumpets only occur in Nos 3 and 6, in which cornets are absent. Granados lists the cornets by their French name, 'pistons'.

First Performance: Sunday 9 July 1911, Palacio Municipal de Bellas Artes, Barcelona, conducted by Jaume Pahissa.¹ The performance was organised by the Ayuntamiento (City Council) as part of the festivities which accompanied the 6th International Exposition of Art [see Plates 27-30].²

Cast (in order of appearance; * denotes spoken part):

LILIANA, a nymph who lives in the Fairy Pool		Srta Lloró (S)
FLOK, 'el prudent'	} forest-dwelling gnomes	Sr Lluís Puiggarí (T)
MIK, 'l'intrepit'		Sr Carles Capdevila (T)
PUK, 'el delicat'		Sr Josep Santpere (T)
*FLOR-DE-LLI [Fleur-De-Lys], the king of the Sylphs		Sr Artur Balot

Silfos y Silfes [Sylphs³], Granotes [Frogs], as well as numerous dancers dressed as insects [see Plate 29].

Stage decorations: Srs Moragas and Alarma, with Sr Vilomara

Costume design: Apeles Mestres

Choreography: Donya P. Pamies

1. Liliana was featured in the second half of the concert. The first half, which began at 10 pm, featured a concert of symphonic works, also conducted by Pahissa (see Chapter 4).

2. After Granados's death Liliana was adapted as an orchestral suite. Two items 'Liliana and the gnomes' [No. 2] and 'the Frogs Chorus' [No. 3] were performed on 6 May 1921 by the Pau Casals Orchestra, at the Palau de la Música in Barcelona.

3. Notes on the MS of the text, which relate to the production costs, suggest that six Sylphs were used in the actual performance. As the Chorus of Sylphs and the Chorus of Frogs both require the same voices, it is possible that the both choruses used the same singers.

Liliana, Poema Lírico en Tres Quadros

QUADRO PRIMER

Un tros de la selva vora el Gorch¹
de les Nadales. Grans arbres a
primer terme, per entre els quals
es veu el gorch va a perdre's al fons
entre roques alteroses. El foch del
sol ixtent il·lumina l'escena.
Liliana, surtint de l'aigua,
s'avança a saludar el nou dia.

ESCENA I

No. 1

Preludi Orquestral

(Cantat)

LILIANA

1

Salut, oh Sol, que besas
el cim de les montanyes!
Salut, oh Sol, [qu'alegras]²
les negres fondalades!
Oh, Sol, per qui les fulles
verdejan en les branques,
per qui 'ls aucells reflen,
per qui les flors esclaten;
mes enlla de la selva, mes enlla,
oh Sol, digam, [digam] que hi ha,
[digam] que hi ha mes enlla!...

FIRST TABLEAU

An opening in the forest near the
Fairies' Pool. Between the large trees in
the foreground the Pool can be seen.
It disappears into the distance
between high rocks. The scene is
illuminated by rays of the rising sun.
Liliana, rising up from the water,
moves forward to greet the new day.

SCENE I

No. 1

Orchestral Prelude [leading into]

(Sung)

LILIANA

1

Greetings, o Sun, that kisses
the mountains' summits!
Greetings, o Sun, [that gladdens]
the black hollows!
O, Sun, for whom the leaves
on the branches go green,
for whom the birds twitter,
for whom the flowers burst forth;
far beyond the forest, far beyond,
o Sun, tell me, [tell me], what there is,
[tell me] what there is beyond!...

1. In Catalan a 'gorch' is a marshy offshoot of a river or large stream rather than a self-contained pool. A more precise translation would be bayou.

2. M:
qu'enjoyes

which adorns with jewels

2

Oh Sol, teyera eterna
 qu'el firmament aclaras,
 antoxa qu'il lumina
 l'eternitat que passa;
 tu qu'els secrets esbrines
 que la Natura amaga,
 tu que dels mons que't voltan
 veus una banda y altra;
 tu que veus [cel y terra] i y mes enlla;
 oh Sol, digam, [digam] que hi ha,
 mes enlla!, [mes enlla]
 [digam, digam que hi ha]
 [digam què hi hà més enllà!]

(S'asseu al peu d'un arbre.
 De darrera altres soques
 apareixen FLOK, MIK, y RUK.)

2

O Sun, eternal light
 which brightens the firmament,
 the torch which illuminates
 the passing of eternity;
 you who search for the secrets
 hidden by Nature,
 you who see the other side of the worlds
 which surround you, and beyond;
 you who see [sky and earth] and beyond;
 o Sun, tell me, [tell me], what there is,
 beyond! [beyond]
 [tell me, tell me what there is]
 [tell me what there is beyond!]

(She sits down at the foot of the tree.
 FLOK, MIK and RUK appear from behind
 some tree stumps.)

* * *

1. M:
 terra y cel

earth and sky

ESCIENA II

(Parlat)

FLOK

Jo't saludo Lilliana!
El Sol que's lleva
no és tan hermós com tu;
la túnica esplendent
que posa en tes espatlles
és un humil tribut.
Ni sa llum val la llum
de ta mirada
ni té'l foch de tos ulls;
son present és ben pobre;
ta bellesa fereix el seu orgull.
Accepta de bon grat,
gentil Lilliana,
el present que jo't duch:
es el més bell tresor
que té la terra, son ornament
mes pur.
(Llensa el mantell que'l cobria
y li presenta una superba garlanda
de flors)
Són les flors; són sos besos,
ses rialles, sos amors,
sos perfums;
festen ab ella esplendorosa túnica,
la més digna de tu.

LILIANA

(prenent la garlanda)
Mercès, oh Flok;
aquestes flors me semblen
les mes belles del mon.
De tot cor mil merces!
¡ Que'n son d'hermoses!
¡ y qu'aromoses són!

MIK

(ab arrogancia)
Aquestes flors, Lilliana,
són ben tristes,
ben indignes de tu,
aquet tribut,
que Flok gosa offerirte,
és un pobre tribut.
Ni les roselles valen
els teus llavis
ni'ls blauets els teus ulls;
la blancor de les blanques
margarides s'emoreneix d'enuig.
Accepta de bon grat,
sublim Lilliana,

SCENE II

(Spoken)

FLOK

Greetings to you, Lilliana!
The rising sun
is not as beautiful as you;
the splendid tunic
which she puts on your shoulders
is a humble tribute.
Her light is not equal to the light
of your gaze, and she does not burn
with the fire of your eyes;
her present is unworthy;
your beauty wounds one's pride.
Accept with good grace,
elegant Lilliana,
the present which I give to you:
it is the most beautiful treasure
that the earth possesses, her most pure
ornament.
(Discards the cloak which covers him
and presents her with a magnificent
garland of flowers)
They are your flowers; they are your
kisses, your laughter, your loves,
your perfumes;
they garland you with their splendid
[tunic,
and are most worthy of you.

LILIANA

(taking the garland)
Thank you, oh Flok;
these flowers seem to be the
most beautiful in the world to me.
I thank you from the bottom of my heart!
They're so beautiful!
How perfumed they are!

MIK

(arrogantly)
Lilliana, those flowers
are a sorry gift,
hardly worthy of you,
that tribute,
which Flok deigns to offer you,
is a poor tribute indeed.
The poppies are hardly equal
to your lips
nor the cornflowers to your eyes;
the whiteness of the white
daisies seems brown besides you.
Sublime Lilliana,
gracefully accept

el present que jo't duch:
 es el mes bell tresor
 qu'en ses entranyes
 la terra guarda ocult.
 (Llença el mantell y li presenta
 dos punyats de joyells)
 Són els diamats...y és l'or!
 sanch de ses venes,
 foch qu'en son pit rebull;
 festen ab el diadema de regina,
 la més digna de tu.

LILIANA

Meroes, oh Mik!
 Els teus diamants me semblen
 lo més preuat del mon.
 Mil merces de tot cor!
 ¡ Que'n són d'hermosos!
 ¡ que lluminosos son!

(S'entortolliga graciosament al cos
 la garlanda de flors, se cenyeix
 la diadema y's posa el collaret
 de diamants, acostantse a l'aigua
 a emirallarse.)

the present which I give you:
 it is the most beautiful treasure
 which lies hidden,
 deep in the bowels of the earth.
 (He discards his cloak and presents her
 with two baskets of jewels)
 They are diamonds...and this is gold!
 The blood of her veins,
 the fire that roars deep within her;
 they festoon her with a queen's crown,
 and are most worthy of you.

LILIANA

Thank you, oh Mik!
 Your diamonds seem to me
 to be the most precious in the world.
 I thank you from the bottom of my heart!
 They are so beautiful!
 How bright they shine!

(Gracefully, she twines the garland of
 flowers around her self, putting on
 the crown and the diamond necklace,
 she moves to the water's edge to admire
 herself.)

No. 2

(Cantat)

LILIANA

Aquestes flors esplèndides
cayent [de]l mes espatlles,
flotant d'ací, d'allí,
me fan hermosa! hermosa!...
Es el mirall de l'aigua qui m'ho diu.

[En fan hermosa aquestes flors,]
[en fan hermosa aquestas flors.]
[Herrosa me veig en el mirall,]

[en el mirall de l'aigua.]

GNOMOS

Ets tu qui fas
semblarles més herroses
donantlos ton encis!

LILIANA

Aquestes flors cayent
[de]l ma espatlles,
en fan hermosa.
Aquestes pedres màgiques
ceuyint la meva testa,
lluhint sobre mon pit,
en fan hermosa, hermosa...!
Es el mirall de l'aigua que m'ho diu.

[En fan hermosa.]

GNOMOS

Ets tu qui fas
semblarles mes herroses
donantlos ton encis!

LILIANA

Qu'herrosa en veig en l'aigua
ab ma diadem d'or!

GNOMOS

[Més herrosa]2 t'hi trobaries
si't veyes en mon cor!

(FLOK y MIK se contempla ab aire
trionfant. FUK permanece consternat.)

+ + +

No. 2

(Sung)

LILIANA

These splendid flowers
that tumble from my shoulders,
floating hither and thither,
make me beautiful! beautiful!...
It's the reflection in the water
which tells me so!

[These flowers make me beautiful.,]
[these flowers make me beautiful.]
[In the reflection I can see how beautiful
I am,

[in the reflection in the water.]

GNOMES

Captured by your seductive spell,
they seem yet more beautiful
on you!

LILIANA

These flowers that tumble
[from] my shoulders,
make me beautiful.
These magic stones
which encircle my head,
and sparkle on my chest,
make me beautiful, beautiful...!
It's the reflection in the water
which tells me so!

[They make me beautiful.]

GNOMES

Captured by your seductive spell,
they seem yet more beautiful
on you!

LILIANA

How beautiful I seem in the water
with my diadem of gold!

GNOMES

You would seem more beautiful
if you loved me!

(FLOK and MIK contemplate her with
a triumphant air. FUK remains dismayed.)

1. M: per

from

2. M: Molt més t'hi trobaries...

You would seem more so...

(Parlat)

FLOK

(ab ironia)

Y tu, Puk ¿es possible?
Y t'atreveixes a mostrarte
a Liliانا buides les mans?...
Per immortal que sigues la
vergonya no't mata?
Ets tal vegada sort
a sa veu dolça?
no tens ulls per ses gracies?
el somris dels seus llavis
no't fascina?...
De què tens les entranyes?

MIK

(ab sarcasme)

Pobre Puk! No l'afrontis.
Prou angixa deu rosegar-li
l'ànima de no poder,
com tu y com jo, en tal hora
esser grat a Liliانا!
Però... ja ho veus:
que li hem deixat al pobre?
Tu, Flok, al rompre l'alba
has robat a la terra generosa
ses flors mes perfumades.
Jo he fet molt mes;
lluitant ab les tenebres
he devallat al fons
de ses entranyes,
y li he arrengat
el mes preuat, mes noble
dels tresors que guardava.
¿Qu'hem deixat, donchs,
al pobre Puk?...
Observa la rojor de ses galtes!
Per que afrontar-lo mes, si res li
queda per oferir a Liliانا!

(FLOK y MIK esclafeixen a riure.)

PUK

(alsentse, ab noble indignació)

¿Que res me queda, dius,
llengua perversa?
¿Que tot m'ho heu pres,
creyeu, larves inflades?
Tinch un tresor millor per oferir-li,

(Spoken)

FLOK

(with irony)

And you Puk, can it be
that you dare to show
empty hands to Liliانا?...
Surely, even if you lived for ever,
the shame would never leave you?
Perhaps you're unmoved
by her sweet voice?
Don't you have eyes for her charms?
Doesn't the smile of her lips
fascinate you?...
For whom, then, do you have feelings?

MIK

(sarcastically)

Poor Puk! Don't insult him.
He must feel such anxiety!
Not having deigned to be grateful
to Liliانا, unlike you and me,
must surely gnaw at his very soul!
But... you see:
what have we left the poor thing?
You, Flok, as dawn broke,
robbed the generous earth
of her most perfumed flowers.
I have done even more;
struggling with the shadows
I have delved to the very
bowels of the earth,
and I have seized
the most precious and noble
treasures which she guards.
What, then, have we left
for poor Puk?
Look how red his cheeks are!
Why should we insult him any more, if
there is nothing left to offer to
[Liliانا.]

(FLOK and MIK burst out laughing.)

PUK

(rising up, with noble indignation)

What perverse language is this?
You say that nothing remains for me?
Do you really think that you've taken
everything, you conceited wretches?
I've a treasure which is far superior
[to offer her,

molt més preuat encare!...
Per pagar-li un tribut
que siga digne de sa bellesa
y gracia no necessito desflorar
la terra ni baixar a furgar
en ses entranyes.
Sols me cal penetrar
en el santuari del meu cor,
aquí dins, aquí ont sa imatge
com un déu en un temple,
a totes hores resplandeix soberana.
(Avençant fins a la vora del gorch)
Filles del gorch, a mi!
Fidels amigues
de les nits estrellades,
acudiu a mon prech!
Só jo qui os crida,
alseus del fons de l'aigua!
Y donchs jo no he gosat ni gosaria
cantar-li per mos llavis a Lilliana,
canteuli la cançó
qu'al clar de lluna m'heu
sentit sospirar tantes vegades.

(Les Granotes van surtint de l'aigua
y saltant demunt de les roques.
FKK arranca una boga y dirigeix
de les Granotes que cantan
solemniament.)

it's much more precious than yours!...
To present her with a tribute
which is worthy of her beauty
and grace, I didn't need to deflower
the earth, nor did I descend
to rummage in her bowels.
All I needed to do was penetrate
into the sanctuary of my own heart;
here within, here where her image,
like a god in a temple,
blazes always in a sovereign flame.
(He advances to the edge of the pool.)
Children of the pool, listen to me!
Faithful friends
of the starry nights,
respond to my entreaty!
It is I who is calling you;
rise up from the bottom of the water!
I would not, nor would I dare to,
serenade Lilliana with my own lips.
Sing to her, then, the song
which by the light of the moon
I have heard you sigh so many times.

(The Frogs swim to the surface of the
water and leap onto the rocks.
FKK uproots a bullrush and directs
the Frogs, who sing solemnly.)

* * *

ESCENA III

No. 3
(Cantat)

CHOR

Salve! salve! salve Liliána!
Salve Liliána [qu'ets]!
gracia y belleza
y és llum y alegría,
perfum y armonía.
Salve! salve! salve Liliána!

Sense Liliána no re existiría,
ni llum
ni alegría,
perfum
ni armonía.
Salve! salve! salve Liliána!

Ella ho és tot, perquè tot esta en ella
la llum
l'alegría,
perfum
y armonía.
Salve! salve! salve Liliána!

Fí del Quadro Primer

SCENE III

No. 3
(Sung)

CHORUS [of frogs]

Hail! Hail! Hail Liliána!
Hail Liliána [who is]
grace and beauty,
and is light and joy,
perfume and harmony,
Hail! Hail! Hail Liliána!

Without Liliána nothing would exist,
neither light
nor joy,
perfume
or harmony.
Hail! Hail! Hail Liliána!

She is all, because, in her,
all is light,
[and] joy,
perfume
and harmony
Hail! Hail! Hail Liliána!

End of the First Tableau

QUADRO SEGÓN

Un repó ombriu en el cor de la selva.
D'entre les arrels d'un roure surt FLOK.

ESCENA IV

No. 4

(Melopea)¹

FLOK

(ab passió concentrada)

¡Ch Liliانا, Liliانا!
Jo no sé quan serà,
més serà, te d'essé,
perquè no'm cab al cor,
perquè cal que t'ho diga;
y en veu baixa, a tos peus,
aixís te parlare:

"¡Ch Liliانا, partim!

Jo coneix de la selva
els antres més ombrius,
més placents y ignorats;
vina ab mi, partim junts
avants qu'el foch del día
desperti en el brancalls
els nius endormiscats.
Triarem el més vell,
el mes gegants dels roures
qu'ab son front, sempre vert
d'una eterna verdor
detura els raigs del sol
y's corona de núvols
y desvia en son curs
el llamp zigzagador.
Jo't menare allà dalt,
a la cima més alta,
breç d'argent al hivern,
trono d'or al estiu
y allà dalt, vora al Cel,
ignorats de la terra,
com dos aucells de Déu
abrassats farem niu."

(Es deixa caure assegut
en una arrel sens veure á MIK,
que surt per la dreta.)

SECOND TABLEAU

A gloomy grove deep in the forest,
FLOK sits between the roots of an oak,

SCENE IV

No. 4

(Melodrama)

FLOK

(with intense passion)

Ch, Liliانا, Liliانا!
I don't know when it will be,
but it will be, it has to be,
because my heart can't contain it,
because I have to speak to you;
and in a whisper, at your feet,
I will say to you:

"Ch Liliانا, let's go!

I know the forest and its
most shady groves,
so peaceful and unknown;
come with me, let's go together
before the new day dawns
and wakens the dozing birds
in the branches
Let's choose the most ancient,
and most gigantic oak tree,
whose brow, always green
with an eternal greenness,
stops the sun's rays
and her crown of clouds,
and deflects the course of
the zig-zagging lightning.
I will take you up there,
to the highest branches,
breaching the silver of Winter,
and Summer's golden throne,
and there above, nearer to Heaven,
ignoring the earth,
like two birds of God
we'll build a nest."

(He drops of the branch
without seeing MIK,
who is sitting nearby.)

1. The Second Tableau is entirely declaimed over a musical background (which includes a reprise of a large section of No. 1).

MIK

(ab passió violenta)

¡Oh Liliانا, Liliانا!

¿per què guardar mes temps

lo que duch dintre'l pit?

Es un secret feixuch

que m'abrusa y m'ofega;

escolta y et diré

lo que cap gnomo ha dit:

"Oh Liliانا, partim!

partim lluny de la selva!

Avants la creya gran

y l'anava de cor;

avuy, no sé perquè,

m'apar emna y mesquina:

No més tu'm semblas gran

y gemada y en flor!

Partim lluny, allà baix,

ben enllà, més lluny sempre!

La terra es vasta;

el món té montanyas y plans

y platjes d'or granat

y mars escumejantes

jas de monstres marins

y braçol d'huracans,

Y si això no't bastés,

si'm diguessis un dia

"vuy la lluna, els estels,

aqueix Sol esplendent"

jo esclare l'espai,

y en dos braçats, Liliانا,

per catifa a tos peus

estendre'l firmament."

(Es deixa caure sobre una roca
y segueix fantasiant sens veure
a FUK qu'arriva per la esquerra.)

MIK

(with violent passion)

Oh Liliانا, Liliانا!

Why should I withhold any longer

that which I have within me?

It's a a heavy secret indeed

which consumes and suffocates me;

listen and I will tell you

what no gnome has said before:

"Oh Liliانا, let's go!

Let's go far from the forest!

Once I thought well of it

and hid here willingly;

today, I don't know why,

it appears wild and wretched.

It doesn't seem good to me any more,

nor luxuriant or flowery!

Let's go far, there below,

further beyond, further away for ever!

The earth is vast;

the world has mountains and plains

and beaches of golden grains

and foaming seas,

the lair of sea monsters

and the cradle of hurricanes.

And if that weren't enough,

if, one day, you said

"I want the moon and the stars,

and that splendid Sun",

I will burst into space,

and in two armfuls, Liliانا,

I will roll out the firmament

at your feet, like a carpet."

(He jumps down onto a rock
and continues fantasising,
unaware of FUK, who has arrived
on the left.)

PUK

(ab passió dolcíssima)
i Oh Liliàna, Liliàna!
amor meu, dolç amor
que'm fa viure y morir!
jo no sé si podre,
mes caldrà que t'ho diga,
perque ho tens de saber...
y això és lo que't vuy dir:
"Per sempre abandonem la
remorsa selva!
Partim al fons, si vols,
de l'aigua ont has nascut;
sa fredor, vora teu,
serà un ardent solstici;
son repòs un festí,
un himne sa quietut.
¿Que hi fa que may per may,
els rossinyols hi cantin
si hi sentiré ta veu
d'armonia sublim?
Allà baix, sol ab tu,
sola ab mi, tota meva,
aquest cel plè de llum
semblarà un negre abim.
Ni un abim!
El no-res!...
Y postrat a tes plantes,
mentre enfeinat el temps
fil·li l'eternitat,
allà, oblidats de tot,
filarem nostre somni
fet ab llum dels teus ulls
y ab ma felicitat."

PUK

(with sweet passion)
Oh Liliàna, Liliàna!
My own love, sweet love
who makes me live and die!
I don't know if I will,
even if I ought to say it to you,
but I need to know...and this
is what I must say to you:
"Let's abandon the remorseful forest
for ever!
If you want to, we can go deep down,
to the water where you were born;
its coldness, your shore,
will be a burning solstice;
its repose, an unending banquet,
and its quiet, a hymn.
What does it matter if the nightingales
never sing again,
if I can hear the sublime harmony
of your voice?
There below, alone with you,
alone with me, all mine,
that sky full of light
will seem like a black cavern. .
Not even an abyss!
Nothingness!...
And I'll lie prostrate at your feet,
whilst busy time
spins eternity;
there, forgotten by all,
we'll weave our dream
out of the light of your eyes
and my happiness."

+ + +

(Se sent al llum el chor de granotes
salmodiant l'himne a LILIANA.
De sobte esclaten a dins xiuxiueigs
y riallades de LILIANA
y FLOR-DE-LLI.
Moviment d'estupefacció dels GNOMOS.)

(The croaking frogs can be heard in the
distance, singing a hymn to Liliàna.
Suddenly the whispers and laughter of
LILIANA and FLEUR-DE-LYS is heard from
within.
The GNOMES swoon, dumbfounded.)

Fí del Tableau Segon

End of the Second Tableau

QUADRO TERCER

El Gorch de les Nadales il·luminat
pels esplendors del sol ponent.
Al peu de la cascata, s'obre la
caverna de LILIANA, revestida
d'eures y falzia.
A l'entrada de la caverna esta
assegada LILIANA y a sos peus
FLOR-DE-LLI parlantli enjogassadament.

ESCENA V

LILIANA y FLOR-DE-LLI.
En primer terme, amagats entre
les herbes, FLOK, MIK y FUK
els contemplan aterrats.

(Parlat)

FLOR-DE-LLI
Què fas soleta,
sola en la selva,
sola en el gorch,
entre flors palides,
aigües somortes,
branques nusoses,
soques retortes,
ombra y tristor?...

Vina a la plana!
La plana es ampla,
lliure, sens fites,
sens mes muralles que l'horitzó.
La plana és lliure!
Vina a la plana,
vina ab els silfos,
vina a mon regne,
regne d'amor.

Allà s'hi canta,
s'hi riu, s'hi danca,
ja al clar de lluna,
ja al raig del sol;
allà's viu lliure
pel goig de viure!
La plana és lliure!
sols l'estelada te
per trespol.

THIRD TABLEAU

The Fairy Pool is illuminated by
the splendours of the evening sun.
At the foot of the waterfall
LILIANA's cave is surrounded
by hanging ivy and ferns.
LILIANA is seated at the entrance,
with FLEUR-DE-LYS at her feet,
flirting with her.

SCENE V

LILIANA and FLEUR-DE-LYS.
In the foreground, hidden between the
plants, FLOK, MIK and FUK look on
in complete astonishment.

(Spoken)

FLEUR-DE-LYS
Why are you so solitary,
alone in the forest,
alone in the pool,
between pale flowers,
stagnant water,
knotty branches,
twisted stumps,
shadow and sadness?...

Come to the plain!
The plain is ample,
free, without boundaries,
with no other walls than the horizon.
The plain is free!
Come to the plain,
come with the Sylphs,
come to my kingdom,
the kingdom of love.

There they sing,
they laugh and dance
in the moonlight
and in the rays of the sun;
there one is free to enjoy
all the pleasures of life!
The plain is free!
The only ceiling
is the starlit sky.

LILIANA

Jo prou somlo terres immenses,

llum més serena, més ample espay,
planes florides, vastes, extenses,

flocs que no's clouen ni moren may.

Sento frisanes y esclats

de vida que m'embricagan,

brassos qu'estrenyen,

veus qu'aflagan,

aures que'm bressan com si voles;

sento armonies d'una armonia

que no sé qu'és...

¡Potser les forja ma fantasia,

com tots els somnis, qu'al ferse dia

se desvaneixen per sempre mes!

FLOR-DE-LLI

No, no t'enganya ta fantasía;

és ton cor verge qu'ansios somia

y et mostra en somnis la veritat.

¡Vina a la plana, qu'es alegría,

y és llibertat!

Allà tothora sonen

joyoses les riallades

y el vibrar d'ales enjogassades

dels vols de Silfos cantant en chor,

que llisquen, passen,

volten, onejen

y en dança eterna papellonejen

de ratxa en ratxa,

de flor en flor.

¡Vina a la vida!

vina ab els silfos,

cor de mon cor!

No. 5

(Cantat)

LILIANA

Filla de l'aigua, flor bosquetana,

jo no savia res de la plana,

[ni]l de ses festes, dances y cants;

no he vist més terra qu'aquesta selva,

més sers que'ls gnomos sos guardians.

(Parlat)

FLOR-DE-LLI

(rient)

Pobres vells gnomos,

nanos ridículs!

LILIANA

I often dream of immense rain-washed

[uplands,

of more serene light and broad spaces,

of flourishing plains, vast and

extensive,

of flowers which never close or die.

I feel longings and the pulsing

of life which intoxicates me,

of arms which clasp me,

of voices which allure me,

of breezes which rock me as you do;

I feel the resonances of a harmony

which is a mystery to me...

Perhaps they are products of my fantasy,

like all dreams, which fade away

for evermore with the break of day!

FLEUR-DE-LYS

No, your fantasy doesn't deceive you;

it's your virgin heart which anxiously

dreamed, revealing the truth in dreams.

Come to the plain where it's happy

and free!

There laughter always

rings out joyously

and the vibration of happy wings from

the flight of Sylphs singing together

as they glide by,

twisting and undulating,

fluttering in an eternal dance

borne on gusts of wind

from flower to flower.

Come to the life!

Come with the sylphs,

heart of my heart!

No. 5

(Sung)

LILIANA

A daughter of the water, woodland flower,

I know nothing of the plain,

[nor] of her banquets, dances and songs;

the forest is the only earth I have seen,

the only people, the gnomes, its

[guardians.

+ + +

(Spoken)

FLEUR-DE-LYS

(laughing)

Poor old gnomes!

They're such ludicrous dwarves!

LILIANA

Els tot ho poden...

FLOR-DE-LLI

No poden re!

LILIANA

Els tot ho saben...

FLOR-DE-LLI

Deixa que'm riga
del seu sabè!...

Oh, dolca amiga,
vols que t'ho diga
"saber" lo qu'és?

"Saber", Liliàna, es ser hermosa
com ets hermosa,

"Saber", Liliàna, es adorarte
com jo t'adoro,

"Saber", es fondre dos cors,
dos flames, en un sol bés.

Això és la Glència,
la gran, l'eterna!

¡això y res mes!

(S'abrassa ab ella

y la besa apassionadament.

Per totes bandes, volant y lliscant
entre les herbes van apareixent
cornus de Silfos.)

LILIANA

They can do anything...

FLEUR-DE-LYS

They can't do anything!

LILIANA

They know everything...

FLEUR-DE-LYS

Call that knowledge?

Bah! Don't make me laugh!

Oh, sweet friend,
would you like me to tell you
what to know really means?

To know, Liliàna, is to be as beautiful
as you are.

To know, Liliàna, is to adore you
in the way I do.

To know is when two hearts,
two flames, melt in a single kiss.

This is the grand science,
the eternal law!

This and nothing else!

(He embraces her

and kisses her passionately.

From all sides, flying and gliding
between the undergrowth, crowds of
Sylphs appear.)

* * *

ESCENA VI

LILIANA y FLOR-DE-LLI.
FLOK, MIK y FUK amagats en primer terme.
SILFOS y SILFES.

FLOR-DE-LLI
(invocant)
Silfos, Silfes, flors alades,
flors vibrants y enjogassades,
subits meus, mos cortesans:
Silfos, Silfes, a Liliانا,
vostra reina y soberana,
celebreu ab vostres cants.

No. 6

(Cantat)

CHOR DE SILFOS
Vina a la plana,
flor de la selva,
vina a la plana!
Salve, Liliانا!
La plana lliure,
desd'are és teva
n'ets soberana!
Salve, Liliانا!

(Parlat)

FLOK, MIK, PUK
(dolorosament)
¡Liliانا, Liliانا!...

(Cantat)

CHOR DE SILFOS
Vina a la plana,
vina ab els silfos,
vina a ser lliure,
cantar y viure!
Tu és desd'are tot lo que vola,

tot lo qu'aroma,
tot lo que grana!
Vina Liliانا!

(FLOR-DE-LLI desplega les ales,
agafa ab un brassat a LILIANA
y se l'endu pels aires.
FLOK, MIK y FUK cauen aterrats
retorcentse desesperadament,
mentres els SILFOS emprenen
entorn d'ells una farandola
esbojarrada.)

FÍ

SCENE VI

LILIANA y FLEUR-DE-LYS.
FLOK, MIK and FUK, astonished, in the
foreground. Chorus of SYLPHS.

FLEUR-DE-LYS
(invoking)
Sylphs, fluttering flowers,
vibrant and waving flowers,
my subjects, my courtiers:
Sylphs, welcome Liliانا,
your queen and sovereign,
with your songs.

No. 6

(Sung)

CHORUS OF SYLPHS
Come to the plain,
flower of the forest,
come to the plain!
Hail, Liliانا!
From now onwards,
the free plain is yours,
You are our sovereign!
Hail, Liliانا!

(Spoken)

FLOK, MIK, PUK
(sadly)
Liliانا, Liliانا!

(Sung)

CHORUS OF SYLPHS
Come to the plain,
come with the sylphs,
come to be free,
to sing and to live!
From now onwards, everything that you
[wish is yours!
Everything you can smell
and everything which grows!
Come Liliانا!

FLEUR-DE-LYS unfolds his wings
and, seizing LILIANA in his arms,
takes of into the wind.
FLOK, MIK and FUK fall to the ground,
despairing and defeated,
whilst the SYLPHS dance a merry
farandole around them.)

THE END

B SELECTED LETTERS BY GRANADOS WHICH REFER TO THE CATALAN THEATRE
WORKS (WITH ENGLISH TRANSLATIONS, NOTES AND FACSIMILES)

Each new line and paragraph are indicated, respectively, by a single stroke / and a double stroke //. In the English translations only paragraphs are marked.

Letter on Picarol to Mestres (Argentona July 1904) [S-Bmhc]

Querido Apeles,
el día 14 hace/mos¹ el Picarol en el teatro de/ los propietarios de
Gracia.// Gual tiene dos/ decoraciones: una del siglo XV que/ no
tiene el portal que Vd/ indica al fondo: y dice Gual:/ si le es
igual que ponga la/ que tiene del siglo XVI que es/ hermosa.// Le
trataría entonces/ de hacer que la acción pase en/ el XVI.// Por
supuesto poniendo/ una nota en el programa que/ diga ser acuerdo
entre el/ autor y director.// Quiere contestar/ dos motes de
letra?// Yo iré a verle/ uno de estos días. Hoy me voy al/ campo y
no me entiendo/ de feina.// Mil recuerdos a Laura² y/ saba le quire
siempre// Enrique

[Dear Apeles, // On the 14th [of July] we are producing Picarol at
the Theatre of the Proprietors of Gracia. Gual has two set-
decorations. There is a fifteenth-century one which does not have
the hall at the back which you indicate, but Gual says that if you
are in agreement he would rather use the sixteenth-century one,
which is beautiful. // The action is therefore going to pass in the
sixteenth [century]. Naturally there will be a note in the
programme affirming the agreement between the author and the
director.//... I shall come and see you one of these days. Today I
am going for a day in the country and forgetting totally about
work.// A thousand kisses to Laura//, yours as ever, // Enrique]

1. The letter refers to the performance of Picarol which took place
as part of the Vetllades Artistiques [Artistic Soirées] organised
in 1906.

2. Laura Radenez, Mestres's French-born wife. \

Letter on Follet to Mestres (?1906) [S-Bmo, coll. Renart, 10.134]

Estimat Apeles¹:

tinch el gust de presentarli/ al senyor Simó, nostre representant/
artistic, qui desitja tenir els/ figurins² de Follet.// Seu amich
sempre afec[tuos]// Enrique Granados

[My dear Apeles, // I have the pleasure to introduce you to Senor
Simo, our artistic representative, who wants to have the figurines²
for Follet. // From your affectionate friend // Enrique Granados]

1. Although undated, this letter was almost certainly written before letter 10.136 and relates to the planned production of Follet during 1906, at the Teatre al Bosch, for which no other details exist. It was apparently cancelled by the Granados because of disagreements with the artistic director.

2. 'Figurins' were costume designs, probably created by Mestres himself.

Letter on Follet to Mestres (?1906) [S-Bmus, Coll. Renart, 10.138]

Querido Apeles:

estoy mal, hace ya algunos días./ Mañana de todas maneras iremos Casanovas¹ y yo a las/ once de la mañana.// Le agradecería me prestase el libretto de Follet porque el mio esta en la/ librería de la academia² y/ tendria que perder mucho tiempo para buscarlo. Casanovas/ me lo pide con urgencia,/ yo estoy en cama y mi consejera no lo encontraría.// Una horrible cajalera/ me tiene postrado en cama. Además una almorrana me salio en la misma ullera.// Adios, mis recuerdos a Laura y Vd reciba me pellizco en el ombligo de su// Enrique Granados

[Dear Apeles, // I have been poorly for some days. Tomorrow, all being well, Casanovas¹ and I will go off at eleven o' clock. I would be grateful if you could rush me the libretto of Follet because mine is in the library of the academy² and I will have to waste time looking for it. Casanovas has asked me for it urgently. I am in bed and my helper cannot find it. Beastly toothache has got me laid up in bed. I'm also suffering from piles. Goodbye, and a thousand remembrances to Laura and a nip in the navel, yours, // Enrique Granados]

1. Casanovas may have been Granados's agent or a representative of the Teatre al Bosch.

2. The Academia Granados.

Letter on Follet to Mestres [S-Bmus, Coll. Renart, 10.136]

Tarrembó 30 July 1906

Querido Apeles,
"AL BOSQUE¹, FOLLET, VARIETÉES [sic],/ FUEGOS ARTIFICIALES!!!["]
Pudimos consentir esto? Acabo de escribir a Casanovas/ suprimiendo
el estreno.//Creame Apeles:/ de palabra le convenceré/ de cuanto no
deshonra un estreno como esta.//Adios, simpatico,/Muchos recuerdos
para Laura de Amparo/ y mios y sabe les quieres siempre,//
Enrique Granados

[Dear Apeles, //"TO THE BOSQUE, FOLLET, VARIETÉES [sic],
FIREWORKS!!!["//Could we consent to this? I have just written to
Casanovas cancelling the performance. Believe me Apeles: in truth, a
performance like this would be a disgrace. Farewell, friend,
Kindest regards to Laura from Amparo [Gal] and myself and know that
we like you always, // Enrique Granados]

1. Probably a reference to the Teatre al Bosque, which was well-known for its spectacular musical productions. The arresting effect of the opening line conveys Granados's utter indignation that Follet should be produced in the manner of the French variétés, with fireworks.

Letter on Gaziel thought to be to Lluís Graner (?1906) [S-Bitc, Coll. Canals, 2680]

[...?]¹

José Gran[er ?]²

Muy señor mio:// me he ido entusiasmando/tanto con mi obra Gaziel³/que casi la he convertido en una ópera en un acto.// Se necesitan ahora verdaderos elementos tanto/ vocales como instrumentales,/ por lo que temiendome/ perdida una obra grande/ al Teatre Principal, he/ cedido [?] [a] esta.

[p2]

No tengo inconven[iente ?]/ en trabajar en otra obra/ para Romea², pero esta resulta ya demasiado/ complicada.// Sirvanse dispensar/me y aceptar mi admi/racion mas sincera//suyo af[ectuosamente?]/ [y ...?]/ E. Granados
/c Tarrembó [?] por Calduch⁴ [?]

[Jose Graner² [?]/Dear Sir:// I have been very enthusiastic about my work Gaziel³, which I have nearly changed into an opera in one act.// It now needs the addition of certain vocal and instrumental elements,[p2] with which, being afraid of losing a great opportunity in the Teatre Principal, [I am conforming with your wishes ?]. I don't mind working on another work for Romea, but this is proving fairly complicated. Please accept my most sincere admiration, Yours [affectionately?], E., Granados.
Tarrembó, for Calduch⁴]

-
1. The letter heading contains faint markings too indistinct to be read which might be a date, day of the week or place.
 2. Despite the fact that Granados begins his letter with 'Dear José', the addressee is probably Lluís Graner, the impresario behind the Espectacles i Audicions Graner [see. Chapter 4] for which Granados composed Gaziel.
 3. Gaziel was premiered on 26 October 1906 at the Teatre Principal [see Chapter 4].
 4. Possibly a reference to Calduch, Granados's regular copyist.

Letter on Liliana to anonymous recipient¹ [US-NYpm, Mary Flagler Cary Coll., 13pp, 8vo]

[I have not attempted to correct Granados's numerous mis-spellings and faulty grammar, but have acknowledged mistakes in the usual way. Because some of Granados's musical quotations do not correspond exactly with the orchestral score, only the number (rather than the bar numbers) of each piece has been given.]

Barcelona 22
October// 1911

Mon cher ami,
Le poème Liliana qui/ a été joué avec grand succes/ à Barcelona²,
est une série de/ scènes qui se passent entre gnomes et fleurs.
Liliana est/ une fleur qui a été élevés avec un soin pieux par les/
trois gnomes, Puck - Mick et/ Flok ou Flock; c'est égal³// Chacun
d'eux représente un/ sentiment, chacun d'eux à/ une qualité ou don:
Flock/ est la Fauna (je ne sais en Français)/ Mick est la richesse,
et Puck/ est la poésie.

[p2]

Quand Liliana est devenue/ d'une beauté extraordinaire et/ fine,
arrive un beau jour/ celui qui doit leur enlever/ le bonheur. Flock
Mick et/ Puck, perdent en un moment/ sa bien-aimée Liliana, pour/
qui laquelle ils étaient tou/jours en compétence pour lui être
agréable cherchant/ toujours à la gâter. Arrive/ l'amour et la
jeunesse, et l'enleve.// L'introduction est un/ chant de nature,
chanté par/ Liliana, c'est comme une/ salutation au Soleil. Après/
une petite entrée de l'orchestre commence le chant
[Ex. 1: No. 1]

[My dear friend¹,// The poem Liliana, which has been performed with
great success in Barcelona², is a series of scenes which take place
between gnomes and flowers. Liliana is a flower who has been
brought up with pious care by the three gnomes: Puck, Mick and Flok
(or Flock -- it's all the same)³.// Each of them represents a
sentiment. Each of them has a quality or gift: Flock represents the
animals (I don't know the word in French), Mick is wealth, and Puck
is poetry. [p. 2] When Liliana has developed her extraordinary and
delicate beauty, something happens one fine day to remove their
happiness. Flock, Mick and Puck, lose in a moment their much-loved
Liliana, for whom they were always competing and always trying to
spoil. Then came love and youth, and the abduction.// The
introduction is a song of nature, sung by Liliana, like a greeting
to the sun. After a short entry by the orchestra the song begins,//
[Ex. 1]]

1. The addressee is possibly the writer Georges Jean-Aubry (1882-1949) who, at that time, was a strong supporter of Spanish music in the French press.

2. Liliana was performed on Sunday 11 July 1911 [see Chapter 4].

3. In Mestres's original text the names are actually spelt without a letter c thus: Flok, Mik, Puk.

[p3]

[Ex. 1 cont.]

et augmentant l'orchestration/ et peu à peu dim jusqu'à/ ce qu'on arrive au PP. Dans le parcours [?] Liliana est sortie/ du fond d'une faurée [sic]: tout/ au loine [sic] un lac bleu et quel/ques roches eclaires par les pre/miers rayons du soleil./ Liliana chante

[Ex. 2: No. 1]

[p4]

[Ex. 2 cont.]

[p5]

C'est une invocation/ de Liliana au soleil./ Elle est née au bord du/ lac, moitié fleur, moitié/ faune. Elle ne connaît que l'ombre et le lac,/ et elle demande au soleil qui/ dore les sommets, ce qu'il/ y a plus loin des mon/tagnes.// Oh toi Soleil qui éclaires/ la haut des montagnes!/ Pour qui les oiseaux chantent/

[Ex. 3: No 1]1

pour qui les fleurs s'ouvrent/ ou éclatent/

[p6]

[Ex. 3 cont.]

Dit moi soleil/ ce qu'il y a plus loin,/ au-delà des montagnes!/
[Ex. 3 cont]2

[Ex. 3 cont]2

Un autre détail c'est/ celui du chant des/ gnomes lorsque a "Flor/ de Lly[" (l'armour) enleve/ Liliana. Dans sa douleur/ ils chantent:

[p7]

[Ex. 4: No. 4]

[p8]

[Ex. 4 cont.]

Ce fragment devient/ après, un vrais morceaux/ symphonique pour corde/ Cor Ingl (solo) Flute et/ Clar:// Pablo Casals a été/ amené [?] d'entendre de l'oeuvre.// C'est très pénible pour/ ma modestie de vous/ dire que la scene/ des grenouilles est d'un/ effet [sic] surprenant.

[p3] [Ex. 1 cont.]// and adding to the orchestration, and then getting gradually quieter in order to arrive at a pianissimo. In this passage Liliana has emerged from underneath a thicket: in the distance a blue lake with several rocks lit up by the first rays of the sun. Liliana sings:// [Ex. 2] [p4] [Ex. 2 cont.] [p5] It is an invocation to the sun by Liliana. She was born beside the lake, half-flower, half-animal. She only knows the shade and the lake, and she asks the sun that gilds the summits what is beyond the mountains. Oh Sun which brightens the mountain peaks! For whom the birds sing// [Ex. 3]// for whom the flowers open and burst forth. [p6] [Ex 3 cont.]// Tell me Sun what there is beyond the mountains! [Ex. 3 cont.]¹// Another detail is that of the gnomes' song whilst Fleur de Lys (love) captures Liliana. In their grief they sing: [p7] [Ex. 4] [p8] [Ex. 4 cont.]// This fragment comes afterwards, a real symphonic piece for strings, cor anglais (solo) flute and clarinet.// Pablo Casals has been introduced to the different episodes of the work.// It is very painful for my modesty to tell you that the scene of the frogs makes a surprising effect.]

1. Granados has already quoted this phrase which occurs within his previous example [Ex. 2].

2. Ex. 4 is an extremely inaccurate quotation, which suggests that Granados did not have the score at hand when he wrote the letter and was simply writing the music as he remembered it.

[p9]

Il foudrais [sic] entendre/ ça, car c'est long et/ difficile [sic] a vous donner/ idée dans ce bout de/ papier. Ce sont des/ vraies [sic] morceaux sympho/niques, ainsi que la/ scène des cadeaux, dont/ Flock et Mick ofrent [sic] a/ Liliana les richesses et/ les fleurs. Sont tout/ a fait des morceaux de/ concert. La phrase/ passionnée du moment ou/ Liliana se trouve belle/ avec ses fleurs es [sic] comme/ suit:

[p10]

[Ex. 5: No. 2]

[p11]

La fin c'est/ une farandole/ dansée par toutes/ espèces d'insectes, fleurs/ et et. dont le theme/ commence doucement/ et va en crescendo/ jousque'au [sic] plus fort/ que possible. Le the/me est commence ça:

[Ex. 6: No. 6]

un autre detail:

[Ex. 6: No. 6] et et apres:

[p12]

[Ex. 6: No. 6]

Et pour finis je/ vous dirais que l'oeuvre/ a donné une impression/ de poésie très intense et/ aussi une très grande im/pression de musicalite.// J'ai peur de vous fa/tiguer, sans cela, je pou/rrais encor [sic] vous signaler/ quelqu'autre motif.

[p13]

Prenez moi bien/ cher ami, ma bonne/ volonté de vous être/ agréable et surtout/ pardonez [sic] les tout des fautes d'ortagraphe [sic] / que je dois avoir/ commises : je ne/ posede [sic] pas assez le/ Francais pour une/ chose comme j'aurai/ voulu vous envoye// Comptez toujours/ sur mas grande ami/tie

Votre E. Granados

[1. [p9] One should hear this for it is long, and it is difficult to give you an idea on this bit of paper. There are some real symphonic pieces, like the scene of the presents in which Flock and Mick offer riches and flowers to Liliana. These are concert pieces entirely. The passionate phrase at the moment when Liliana is made beautiful with flowers is as follows: [p10] [Ex. 5] [p11] The end is a farandole danced by all sorts of insects, flowers etc etc of which the theme begins softly and has a crescendo to the loudest possible sonority. The theme begins thus:// [Ex. 6]// and another detail:// [Ex. 6] and afterwards: [p12] [Ex. 6]// And to finish I can tell you that the work has given a very intense impression of poetry and also a very great impression of musicality. I am afraid of tiring you, otherwise I could give you several other motifs. [p13] Be sure my dear friend of my willingness to please you and and above all pardon the spelling mistakes which I must have made: I don't possess sufficient French to tell you all the things I would have wished to.// You can count on my sincere friendship// Yours, E. Granados]

Facsimile of Granados's letter thought to be
to Georges Jean-Aubry [USA-NYpml]

Barcelone 22.
Octobre 1911

Mon cher ami :

Le poème *Liliana* qui
a été joué avec grand succès
à Barcelone, est une série de
scènes qui se passent entre gran-
des et fleurs. *Liliana* est
une fleur qui a été ^{élevée} soignée
avec un soin pieux par le
poète granos, Puck-Mick et
Flot ou Flock; c'est égal.

Chaque d'eux représente un
sentiment, chaque d'eux a
une qualité au don : Flock
est la Force (peu voir en force),
Mick est la richesse, et Puck
est la poésie.

[Ex. 1 cont.]

Quand Liliân est devenue
 l'une beauté superbe, à sa naissance et
 fine, arrive au bon pour
 celui qui doit leur enlever
 le bonheur. Flack élève et
 Puck, parvient en son moment
 se bien aimée Liliân, pour
 qui la quelle ils étaient tous
 pour en compagne pour
 lui 'she' agréable chercher
 toujours à le gater. Arrive
 l'homme et la femme, et l'enferme.
 L'introduction est en
 chant de nature, chanté par
 Liliân, c'est comme une
 salutation au soleil. Après
 une petite entrée se l'élever
 se commencent le chant

[Ex. 1]
 No. 1
 Tableau 1
 Scene 1
 MS, p. 1.

et plus en plus croissant
 et augmentant l'orchestration
 et peu à peu dim jusqu'à
 ces qu'on arrive au B. Dans
 ce moment Liliân est sortie
 du fond s'une fautive; tout
 au long en les l'en et quel
 que autres iclons par les pa
 niers rayons du soleil.

Liliân chante
 Lent

Ja Liliân, Sol que be au sol
 cum de la main l'épouse, se Liliân, Sol qu'a

[Ex. 2]
 No. 1
 Tableau 1
 Scene 1
 MS, pp 18-25

[Ex. 2 cont.]

Le pas en mes pas pas de la des Oh
 mal per qui la fu elle vint pas en la des
 que! per qui les velle se fi. Com
 rall. *Allegro*
 per qui la fleur elle pas! (com) que elle se
 rall. dent
 que en elle! Oh qui! Si gam, Si gam! que hie un
 rall. *Ad*
 elle, que en elle?

2

C'est une invocation
 de L'homme au soleil.
 Elle est née au bord de
 lae, mûrie fleur, moi tra
 panama. Elle ne comie
 que l'ombre et le lac,
 et elle demande au soleil
 pour les ramener, ce qu'il
 y a plus loin des man
 tagner.

Oh toi soleil qui vaines
 le haut des montagnes!
 Pour qui les oiseaux châtent

Pour qui les fleurs s'ouvrent
 en éclatant

[Ex. 3]
 No. 1
 Tableau 1
 Scene 1
 MS, pp. 22-3

[Ex. 3 cont.]

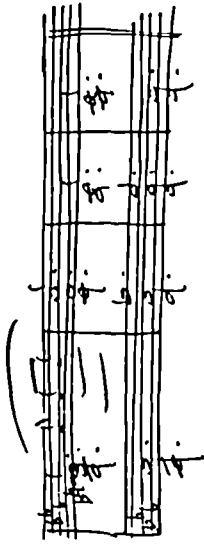
dit moi quel
 ce qu'il y a plus loin,
 au delà des montagnes!

Allegro

[Ex. 3 cont.]

"un autre détail c'est
 celui du chant des
 graminées (arapua "Flor
 de lly (l'amour) enlève
 Liliana. dans sa langue
 ils chantent;

[Ex. 4]
 No. 4
 Tableau 2
 Scene 4
 MS, RR 125-9



Ci; pagament sevient
 après, un vrai morceau
 d'impression pour corde
 au viol (solo) Flute et
 Clar.

Pelle Carl a été
 ceim d'interdire les
 livres perindes de l'œuvre.
 C'est un peu pénible pour
 ma modestie de vous
 dire que la scène
 de gemmilles est d'un
 effet surprenant.

3. Il faudrait entendre
 ça, car c'est long et
 difficile à vous donner
 idée dans ce bout de
 papier. Ce sont des
 vrais morceaux simples
 n'importe, aussi que la
 scène des cadeaux, de
 Flok et d'Alrik offrent à
 L'élaine les richesses et
 les fleurs. Saint Tant
 a fait des morceaux de
 concert. La phrase
 parisienne du moment au
 L'élaine de France belle
 avec ses fleurs et comme
 suit!

[Ex. 5]
 No. 2
 Tableau 1
 Scene 2
 MS, pp 45-7

Handwritten musical score for Ex. 5. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and percussion (Timpani). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

La fin c'est
 une femme d'acier
 lancée par toutes
 espères d'incises, fleurs
 et et. tout le thème
 comme doucement
 et va en crescendo
 jusqu'au plus fort
 que possible. Le thème
 me est commença.

[Ex. 6]
 No. 6
 Tableau 3
 Scene 6
 MS, p. 142

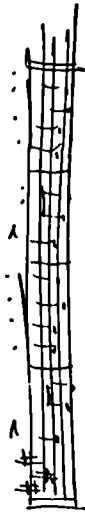
Handwritten musical score for Ex. 6. The score is written on a single staff with a key signature of one sharp (F#) and a 2/4 time signature. It includes a tempo marking "Allegretto" and various rhythmic notations.

un autre détail :

Handwritten musical score for Ex. 6, showing a detail of the previous score. It is written on a single staff with a key signature of one sharp (F#) and a 2/4 time signature, focusing on a specific rhythmic passage.

[Ex. 6 cont.]

caem



Et pour finir je
vous dirais que l'œuvre
a donné une impression
de poésie très intense et
aussi une très grande im-
pression de musicalité.

J'ai peur de vous fa-
tigner, mais cela, je pen-
sais avec vos signales
quelques autres motifs.

4)

Prenez mon très
cher ami; ma grande
volonté de vous être
agradable et surtout
parlez les tant de
fautes d'orthographe
que je dois avoir
comme ça: je ne
pense pas avoir le
Français pour une
chose comme l'avoir
voulu, vous enverrai

Comptez toujours
sur ma grande amitié.
Vos
L. F. L.

C SONGS AND STAGE WORKS WITH TEXTS BY APELES MESTRES

The dates and place of publication or the first performance of all works is given, where known. For unpublished works, the date of composition only is given.

Songs

After Verdaguer, Mestres was the most widely set Catalan poet. In a homage to Mestres, the Revista Musical Catalana [371 (1934), 425] listed all the composers who set his texts. In addition to those listed here, this included the names of Cassadó, Francisco Alió and Josep Ribera, although no details of the works are given. It is likely that numerous other song settings remain undiscovered.

i) Collections

Avant (Barcelona, 1875)

Some of the poems were set as theatre works by Josep Rodoreda, A. Romeu, E. Obiols, M. Rodriguez and J. M. Arteaga [see under Stage and Choral Works].

Cansóns ilustradas (Barcelona, 1879)

Contains three songs by Rodoreda

Cansóns, (Barcelona, 1903), set by Carme Karr

Violetas: cançons de primavera (Barcelona, n.d.), Lamote de Grignon

Cansóns per la mainada, (Barcelona, c. 1920), Mas i Serracant

Los pequeños cantores, (Barcelona, c. 1920), Mas i Serracant

ii) Individual songs

Matinada de octubre, set by Joan Goula; f.p. Barcelona, Palau de Bellas Artes, 23 June 1901, sung by Sra Grassot [Teatro Regional, 490 (1901), 273

Santa nit, (Barcelona, n.d.), Borràs de Palau

La barca, (Barcelona, n.d.), Borràs de Palau

Zuleima ('serenata morisca' for soprano; Barcelona, n.d.), Rodoreda

Cançó Catalana No. 2 (1895 -- New York, 1967), Pablo Casals

Cançó Catalana No. 3 (1896), Casals

Cançó Catalana No. 4 (1896), Casals

Cançó Catalana No. 5 (1897), Casals

Cançó d'agost, Pere Enric de Ferran

[(1898; cited in Catalonia, 6 (15 May 1898, 104-5)]. The text may be taken from Mestres's cyclical poem Els mesos written around this time (see under Stage and Choral Works)]

No Passareu!, Cassià Cassademont (Bordeaux, 1916)

iii) Songs set by Granados

La Boyra, (1900)

Lo rey y'l juglar (n.d.)

[Cited in Carreras i Granados, 1985, 50]. Lost. The poem appears in Baladas (1889)

El cavaller se'n va a la guerra (c. 1875)

Cited in Curet, 1967, 437. Possibly one of the 12 songs with Mestres's texts Granados was reputedly working on in 1915; see Chapter 3. Lost

Elegia Eterna (Madrid, 1915); f.p. Barcelona, Palau de la Música Catalana 31 January 1915 (sung by María Barrientos)

Stage and Choral Works

This is a list of all the works set to music as theatre works. A complete list of all Mestres's dramas can be found in Fundació Caixa de Barcelona, ed. (1986), 96-7

Cançó del Armer [from Avant] (Barcelona, 1876), Enric Obiols; f.p. Barcelona, 29 June 1876

Visca la pau (for mixed chorus; 1878), Francisco Asenjo Barbieri; f.p. (in Castilian trans.) Madrid, zarzuela, March 1884

La cançó del desertor (drama líric; c. 1881), Josep Rodoreda

La nit al bosch (idyll dramatic, 1; 1883), Rodoreda

La Rosella (drama líric; 1885), Rodoreda; unperf.

El caçador negre (drama líric; c.1885), Rodoreda; unperf.

La flor de la vall (drama líric; 1897), Joan Goula; f.p. Barcelona 2 June 1897

Els Mesos (12 songs for chorus; 1897), Casals

Primaveral (chorus; c. 1899), Borràs de Palau [Teatre Catala, 28 July 1899) n.p.]

Petrarca (poema, 1, 1899), Granados, see Appendix A

Las Deu (chorus; c. 1899), Celestí Sadurní [Teatre Català, 20
September 1899), n.p.]

La non-non de'els papellons (chorus; c. 1899), Sebastien Rafart
[Teatre Català, 442 (1900), 2]

Magaridó (poema líric, 2; 1900), Amadeu Vives; unperf.

Gaziel (poem líric-dramàtic, 3; 1900), Granados; see Appendices A
and E

Picarol (comedia lírica, 1; 1900), Granados; see Appendices A and D

La reina del cor (drama líric; n.d.), Morera; see Appendix D

La nit de nadal (drama líric; n.d.), Morera; see Appendix D

La Rosons (marina dramàtica, 1; 1900), Morera; see Appendix D

La barca (idili dramàtic; n.d.), Morera; see Appendix E

Nit de reis (drama líric; n.d.), Morera; see Appendix E

Joan de l'Os (comèdia, 2; 1900), Morera; see Appendix E

Follet (drama líric, 3; 1901), Granados; see Appendix A

El país de vano (Pierrot lladre) (drama líric, 1; 1906), Celestí
Sadurní; see Appendix E

Quènto de Nadal (teatre per a infants, songs by Mestres, 2; 1908);
f.p. Barcelona, Nova Empresa de Teatre Català, 21 December 1908

La presó de Xauxa (fantasia líric dramàtic, 1; c. 1910), Borràs
de Palau; f.p. Teatre Granvía de Barcelona, 5 March 1910

Liliana (episodi líric-dramàtic, 1, 1911), Granados; see
Appendix A

La viola d'or (comèdia musicale, 3; 1913), Morera; f.p. (outdoors)
Terres (Garriga nr Barcelona, 30 August 1914

Una vegada era un rey (rondalla lírica; 1911), Cassià Cassademont

Gloria a Clavé (chorus) Cassademont; f.p. Barcelona, 1916

La Taberna d'en Mallol (drama líric, n.d.), Felip Caparros; f.p.
Barcelona, Teatre Nou, 19 April 1930

D WORKS PERFORMED IN THE FIRST SEASON OF THE TEATRE LÍRIC CATALÀ
(1901)

All these works were performed several times during the following season. Aviñoa's (1985, 288) chronological list of the performances contains numerous inaccuracies and for this reason I have not attempted to give performing dates for each of the works. All the works listed were performed for the first time except those marked with an asterisk. All of them were performed at the Teatre de Tívoli in Barcelona.

January - March 1901

*L'alegria que passa, Morera/Santiago Rusiñol

Les caramelles, Morera/Ignasi Iglésias

La reina del cor, Morera/Iglésias

*La Rosons, Morera/Apeles Mestres¹

L'adoració del pastors, Morera/Mn. Cinto Verdaguer

L'aligot, Morera/Josep M. Jordà

Cigales i formigues, Morera/Rusiñol

La nit de Nadal, Morera/Jordà

Cors joves, Joan Gay/Jordà

El llop pastor, Gay/Eduard Marquina

Colometa la gitana, Joan Lapeyra/Emili Vilanova

Trista aubada, Salvador Bartolí/ Josep Folch i Torres

Picarol, Enrique Granados/Mestres

1. F.p. Teatre de Retiro, Sitges, 25 August 1899

E WORKS PERFORMED IN THE ESPECTACLES I AUDICIONS GRANER

All these works were performed at the Teatre Principal in Barcelona although the Sala Mercè was used for concerts of chamber music and film shows. All the works listed were performed for the first time except those marked with an asterisk. This is an augmented version of the list found in Aviñoa (1985, 312-4).

i) First Season (12 October 1905 - 18 May 1906)

El comte Arnau, Enric Morera/Josep Carner

*L'alegria que passa, Morera/Santiago Rusiñol

Els tres tambors, Morera/Adrià Gual

La barca, Morera/Apeles Mestres (F.p. Bna, 23 September 1903)

*La Rosons, Morera/Mestres

El miracle del Tallat, Morera/Carner

*La nit de Nadal, Morera/Josep M. Jordà

Fra Gari, Morera/Xavier Viura

La fustots, Robert Schumann/Carner

La matinada, Felipe Pedrell/Gual

La dona d'aigua, Pecanins/Costa i Llobera

*Picarol, Enrique Granados/Mestres

La presó de Lleida, Jaume Pahissa/Gual

La sardana dels promesos, Adrià Esquerrà/Morato

Donzella que va a la guerra, Lambert/Manuel de Montoliu

La mona de Pasqua, the authorship of the music and text is
anonymous

ii) Second Season (20 September 1906 - 4 June 1907)

La dama d'Aragó, Esquerrà/Morató
Les calderes de'n Pere Boteró, Esquerra/Morató
Permeti'm, Esquerrà/Puiggarí
Nit de reis, Morera/Mestres
La santa espina, Morera/Àngel Guimerà
La resurreció de Llatzer, Morera/Guimerà
Festa completa, Narciso Freixas/Palma
Gaziel, Enrique Granados/Mestres
El país de vano (Pierrot lladre), Celestí Sadurní/Mestres
Innocència, Joaquim Grant/Eduard Aulés
La rambla de les Flors, Vilar/Pitarra
La nina dormida al bosc, Pahissa/Montoliu
Joves i vells, Josep Ferrer/Enric Fuentes

iii) Third Season (27 October 1907 - 22 April 1908)

Joan de l'ós, Morera/Mestres
Les roselles, Esquerrà/Jordà
El fill del rei, Amadeu Argelaga/Marinell
A peu pla, Frederic Alfonso/Aulés
Rodamón, Freixas/Nogueras Oller
No diguis blat, Borrás de Palau/Aulés
Els gendarmes, o qui vigilia no dorm, Sadurní/Morató
T'estimo, Esquerrà/Puiggarí
La festa de les donzelles, Esquerrà/Rivas i Nonell
El portal de Bethlem, Morera/Esquerrà/Prats
La reina vella, Morera/Guimerà
Vora el mar, Alfonso/M. Ayarbe/Vilaregut
El testament de n'Amelia, Carme Karr/Lluís Vía
Parada i taverna, Figueres/Boter i Roger
La llar, Salvador Bartolí/Jaume Brossa

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