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FREDERIC MOMPOU (1893-1987):

THE PIANO MUSIC OF 1911-1941

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Degree of Master of Arts in Music

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And finally I would like to express my thanks to my mother, for her unlimited enthusiasm and confidence throughout this work. To her I dedicate this thesis.

PREFACE

My first contact with this composer's music was in 1992, when a friend played *Suite compostelana* on the guitar. The beauty of the melody inspired me to look more closely at the score, whereupon I discovered an extensive list of piano works composed by Mompou. Several attempts in Ireland to locate recordings, sheet music or any information on the composer proved fruitless. In February 1993 I visited Barcelona for the first time and met Mompou's widow Carmen Bravo. Thanks to her help I returned to Ireland with many resources and a great enthusiasm for this topic. In the summer of 1997 biographical research in the French city of Tarbes and satellite village of Soues yielded much of value. The kind hospitality and keen interest shown by the Mayor of Soues resulted in a rewarding interview with Mompou's cousin, Mme Fourcade. This lady provided much insight into the historic role played by Mompou's ancestors in bellmaking in southern Europe. Discoveries in Soues led me to the foundry in Poble Nou, Barcelona. During this trip to Catalonia I had the honour and good fortune to research the original piano manuscripts under Carmen's watchful eye.

In acknowledgement of the palpable Catalan national sentiment I have chosen to refer to Mompou's Christian name by the local Frederic, rather than the Castilian Federico.

Many of Mompou's piano compositions do not contain a time-signature or barlines. While this practice recalls the unmeasured *préludes* of French Baroque keyboard composers (such as Couperin and d'Anglebert), Mompou does supply an aid to the

metre by placing a single number at the beginning of each piece; this indicates the number of beats. Broken barlines have been added where necessary to facilitate analysis of the music.

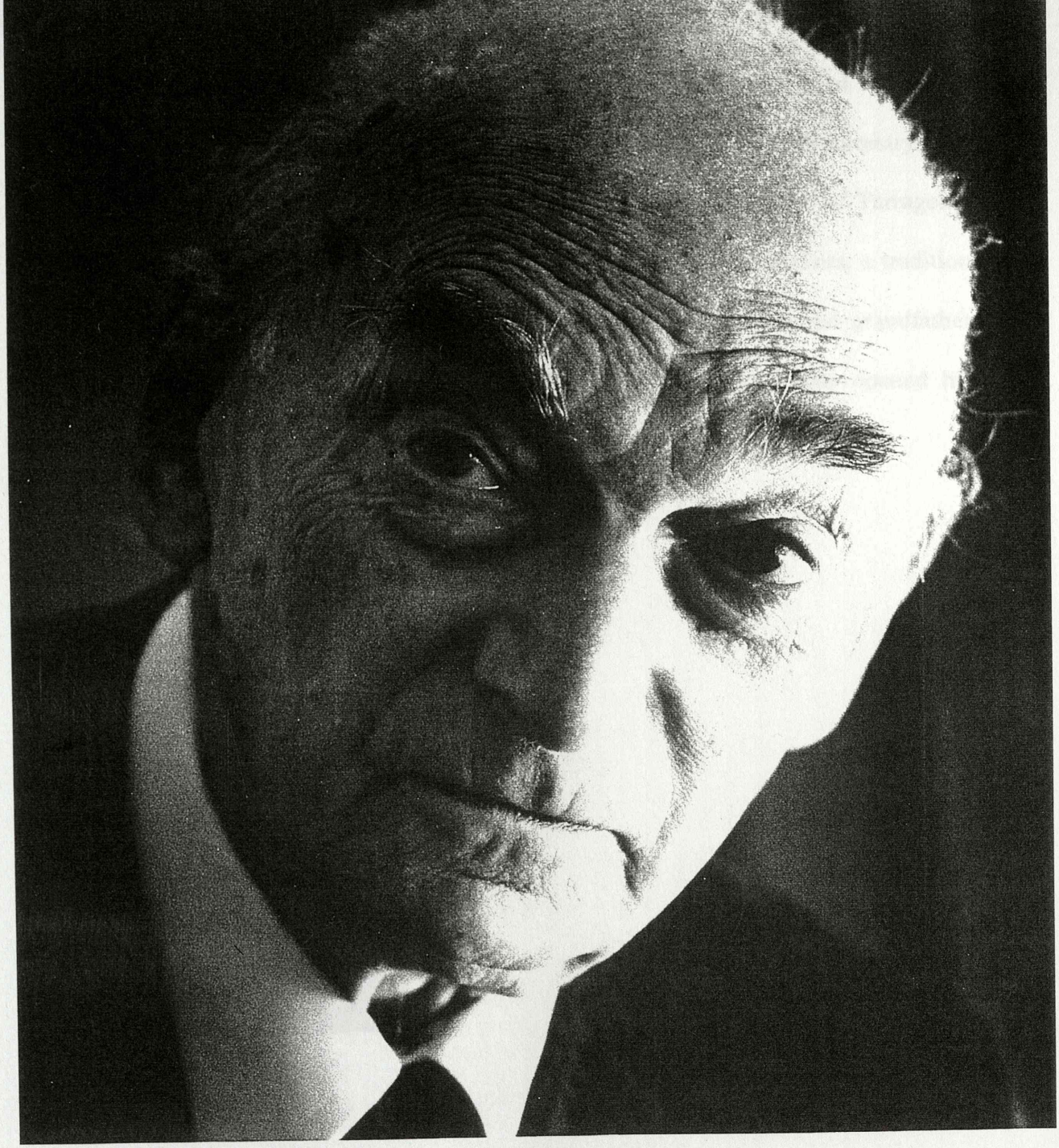
In five chapters this thesis considers the contribution made by Mompou to the repertory of compositions for solo piano between 1911 and 1941. Chapter one deals with a biographical sketch of the composer's life. Mompou's piano works encompass, in all, six decades of composition and result in a total of 114 pieces. Chapters two, three and four comprise detailed analyses of the piano works from 1911 to 1941. Chapter five offers a summary and discusses aspects of the musical language and style.

Appendices provide a bibliography and select discography, a catalogue of all published and unpublished compositions to date, a list of editorial errors in the printed piano music of 1911-1941 and an abstract.

The house style conforms to that of the Department of Music at the National University of Ireland, Maynooth.

CHAPTER 1

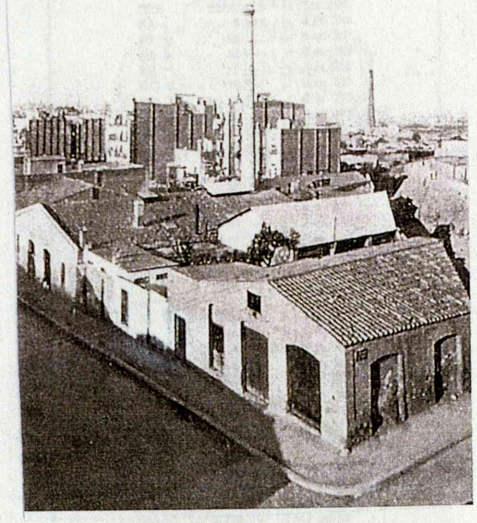
BIOGRAPHY OF FREDERIC MOMPOU



PHOTOGRAPH 1: FREDERIC MOMPOU

Frederic Mompou was born in Barcelona on 16 April 1893, the younger of two boys[1] born to Josefina Dencausse Cominal (1868-1953), his mother of French ancestry, and Frederic Mompou Montmany (1855-1953), a Catalan from the province of Tarragona. The composer was a descendent of an ancient French family of bellmakers, a tradition which had begun in Tarbes in the south of France.[2] Mompou's maternal grandfather Jean Dencausse[3] and his brother Pedro[4] continued the business. Pedro opened his foundry in Soues,[5] while Jean moved to Barcelona[6] in 1855 (Photograph 1):

PHOTOGRAPH 1: The Dencausse Foundry



1 José Mompou, Frederic's older brother, was born in 1888 and died in 1968. He was a painter.

2 Two foundries were situated in Tarbes, one on Rue du Cimetière Saint-Jean, 7 and the other on Rue Sainte-Marie, 5. Both were managed by Ursulin Dencausse, a relative of Mompou's maternal grandfather (her birth and death dates cannot be found as records have been lost. Her name is mentioned only in relation to the foundries; Archives departmentales des Hautes-Pyrenées, Barcelona: June 1997).

3 Jean Dencausse de Rousse was born in 1845 and died in 1908.

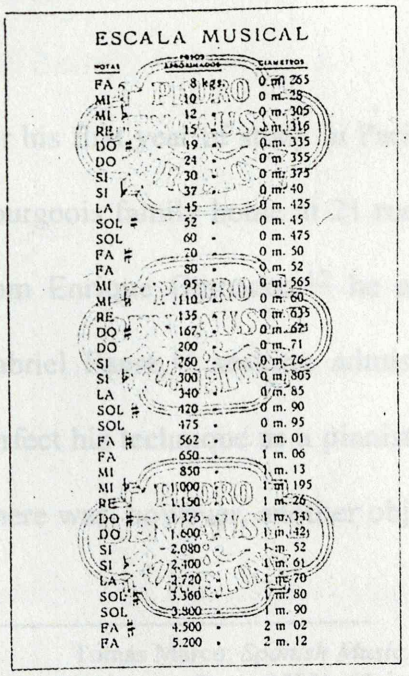
4 Pedro Dencausse, no dates were found.

5 The foundry site was inherited by Mompou's first cousin, Mme Fourcade Charlotte. She then sold it to the local butcher Monsieur Jean Dupont who still owns it today (Interview with Mme Fourcade Charlotte and Monsieur Dupont, Soues, South of France: June 1997).

6 The foundry of Jean Dencausse was situated in an area named Poble Sec, Barcelona. Other buildings now occupy the site.

Jean soon made a name for himself as he had founded a bell for Notre-Dame Cathedral and the *Savoyarde* bell for the Sacrè-Coeur in Montmartre. The physics of sounds were not well known at this time and so the foundry worker had to have a strong musical sensitivity as well as the required technical ability. Bells were continuously struck and diameters shaved until the correct resonance was found. From this work a list of measurements for the diameter of each bell evolved to which the worker could refer (Photograph 2):

PHOTOGRAPH 2: Diameter Measurements for Bells



ESCALA MUSICAL

NOTAS	PESOS APROXIMADOS	DIAMETROS
FA	8 kgs.	0 m. 265
MI	10 "	0 m. 28
MI ♭	12 "	0 m. 305
RE	15 "	0 m. 316
DO #	19 "	0 m. 335
DO	24 "	0 m. 355
SI	30 "	0 m. 375
SI ♭	37 "	0 m. 40
LA	45 "	0 m. 425
SOL #	52 "	0 m. 45
SOL	60 "	0 m. 475
FA #	70 "	0 m. 50
FA	80 "	0 m. 52
MI	95 "	0 m. 565
MI ♭	110 "	0 m. 60
RE	135 "	0 m. 633
DO #	167 "	0 m. 621
DO	200 "	0 m. 71
SI	260 "	0 m. 76
SI ♭	300 "	0 m. 805
LA	340 "	0 m. 85
SOL #	420 "	0 m. 90
SOL	475 "	0 m. 95
FA #	562 "	1 m. 01
FA	650 "	1 m. 06
MI	850 "	1 m. 13
MI ♭	1.000 "	1 m. 195
RE	1.150 "	1 m. 26
DO #	1.375 "	1 m. 34
DO	1.600 "	1 m. 42
SI	2.080 "	1 m. 52
SI ♭	2.400 "	1 m. 61
LA	2.720 "	1 m. 70
SOL #	3.360 "	1 m. 80
SOL	3.900 "	1 m. 90
FA #	4.500 "	2 m. 02
FA	5.200 "	2 m. 12

Five centuries of dedication to sound and sound waves was to be the heritage of Mompou as at the turn of this century the young Frederic spent several summer holidays in Soues. The legacy of these formative days in the environs of the bell foundry is apparent in his music.

His piano and solfège studies began while attending the early grades of the Écoles Françaises.[7] He was taught by Pedro Serra[8] at the Conservatorio del Liceo de Barcelona. He made his solo début at the age of fifteen on 4 May 1908,[9] when he played works by Mendelssohn, Schubert and Mozart at a joint recital with Francisco Figueras in La Sala del Orfeon Barcelones. Without his parents' knowledge he studied composition from the age of sixteen. Upon hearing Marguerite Long[10] play Fauré's music in Barcelona in 1910, he went to Paris to continue his music education. For him, as for many other Spanish composers from the start of the nineteenth century, the French capital was the Mecca for artistic studies.

For his first year of study in Paris (1911-1912) the young composer lived in the Francs-Bourgeois family home at 21 rue Saint-Antoine.[11] Carrying a letter of recommendation from Enrique Granados,[12] he approached the director of the National Conservatory, Gabriel Fauré,[13] seeking admission to that institution. Mompou was determined to perfect his technique as a pianist, and this was the motive he expressed to his family.[14] There was, however, another objective: he wished to become a composer who would be

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7 Tomás Marco: *Spanish Music in the Twentieth Century*, trans. Cola Franzen (London: Harvard University Press, 1993), 69.

8 The author was unable to locate the birth and death dates for Pedro Serra.

9 Santiago Macario Kastner: *Federico Mompou* (Madrid: Consejo Superior de Investigaciones Científicas, 1945), 45.

10 Marguerite Long (1874-1966) was a French pianist and teacher. She held the post of Professor of Piano in the Paris Conservatoire 1906-1920. Ravel's Piano Concerto in G is dedicated to her. She enjoyed a successful piano career of over seventy years.

11 Clara Sardin: 'Mompou, Frederic in Paris', *La revue internationale de musique français* xxvi (Geneve-Paris, France: 1988), 93.

12 Enrique Granados was born in 1867 and died at sea in 1916. He was a Spanish composer and pianist who founded his piano school *Academia Granados* in 1901. He was especially famous for the performance of his own compositions. His works include operas, orchestral suites, works for piano and voice and piano.

13 Gabriel Fauré (1845-1924) was a French composer and organist. He was a master of song-cycle and a profound composer of piano compositions and chamber music.

14 Clara Sardin (as n.11), 93.

familiar with new trends in music. However, due to a shy and retiring disposition his approach proved unsuccessful, and it was this aspect of his character that ultimately directed Mompou towards a career in composition as opposed to performance.

He then studied piano with the French pianist Louis Diémer,[15] and harmony and composition with the French composer of comic operas and songs, Émile Pessard,[16] in the hope of being admitted by competition, as happened occasionally at the Conservatoire. Soon Pessard's classes became intolerable to him as the teacher's over-rigid methods did not match the aspirations of the young Mompou, for whom freedom and flexibility of writing were already of paramount importance.

Isodore Philipp,[17] at whose home Mompou attended private piano lessons, recommended him to his assistant Ferdinand Motte Lacroix.[18] Motte Lacroix guided his piano studies, and the young Mompou worked on technique and learned all the works of Chopin.[19] Motte Lacroix was not only an excellent teacher but also a sincere friend. In recognition of the confidence always shown in his ability, Mompou dedicated his first publication, *Cants màgics (Magical Songs)* (1920), to Motte Lacroix in Barcelona.[20]

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15 Louis Diémer was born in Paris in 1843 and died in 1919. In 1853 he studied piano at the Paris Conservatoire, where he gained a reputation as a virtuoso. In 1887 he joined the same school as a teacher, and he dedicated a lengthy time to promoting early music. He edited piano music, transcribed symphonic movements and opera excerpts for piano, and published a piano method.

16 Émile Pessard was born in Paris in 1843 and died there in 1917. From 1881 he was professor of harmony at the Paris Conservatoire. He was a prolific composer, his output including several operas, orchestral, chamber and piano works.

17 Isodore Philipp was born in Budapest in 1863 and died in Paris in 1958. He was a pianist and teacher. Although Hungarian-born, he gained French citizenship as he lived in Paris from the age of three. He studied at the Paris Conservatoire and wrote many books on piano technique. He also composed works for piano and orchestra.

18 Repeated efforts by the author to locate dates for Ferdinand Motte Lacroix were unsuccessful.

19 Olga Llano Kuehl: 'At Home with Federico Mompou', *Clavier* xxv/5 (Illinois: The Instrumentalist Company, 1986), 19.

20 Clara Sardin (as n.11), 95.

During this period Mompou also moved to Marcel Samuel Rousseau's[21] harmony class. Yet again, he soon tired of the master's excessively strict rules. Having finished his first year of study in Paris, he returned to Barcelona in the summer of 1912. There, he started composing again, and reworking some earlier efforts from 1909 he wrote *Planys (Plaints)* which was later to open his collection entitled *Impressiones intimas (Intimate Impressions)*.

On his return to Paris (1912-1913) Mompou lived in 7 rue de la Boule Rouge.[22] After this year of study he went to Barcelona to do his military service. The outbreak of World War One prevented him from returning to Paris after the usual summer vacation in Catalonia. Seven years passed before he visited Paris again, in which time he had composed a number of piano works, including *Impressiones intimas (Intimate Impressions)* (1911-1914), *Scènes d'enfants (Childrens Scenes)* (1915-1918), *Pessebres (Nativity Scenes)* (1915-1917), *Suburbis (Slums)* (1916-1917), *Cants màgics (Magical Songs)* (1917), *Fêtes lointaines (Distant Celebrations)* (1920), *Charmes (Charms)* (1920-1921), *Trois variations (Three Variations)* (1921), *Canciónes y danzas (Songs and Dances)* no.s 1 and 2 (1918-1924) and his first song *L'Hora grisa*[23] (1915), which was based on a text by Manuel Blancafort.[24]

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21 Marcel Samuel Rousseau (1882-1955) was a French composer and professor of harmony at the Paris Conservatoire.

22 Clara Sardin (as n.11), 95.

23 The author wishes not to take responsibility for the subjectivity that would be inherent in the translation of individual song titles.

24 Manuel Blancafort was born in Barcelona in 1897. In 1914 he was introduced, through Mompou, to the work of the French impressionists and Stravinsky. His music combines Catalan features with the harmony and orchestration of members of 'Les Six'. He was a close friend of Mompou's.

On his return to France he hoped to meet musicians from the group 'Les Six',[25] whose aesthetics seemed to resemble his own. He again met Motte Lacroix who introduced him to the great critic of the time, Émile Vuillermoz[26] (Photograph 3):

PHOTOGRAPH 3: Émile Vuillermoz in Paris



Vuillermoz and Motte Lacroix both dissuaded Mompou from meeting 'Les Six', as in their opinion his music could not belong to any school. Mompou was interviewed by Vuillermoz in relation to an article for *Le temps*, in which the latter spoke in highly complimentary terms:

> Le seul disciple et continuateur de l'auteur de *La mer* que l'on ait le droit de citer est peut-être bien le jeune Espagnol Frederic Mompou qui, sans

25 This name was applied by the French music critic Henri Collet (1885-1951) in 1920 to a group of young French composers who, under the influence of Erik Satie (1866-1925) and Jean Cocteau (1889-1963), had achieved notoriety for their advanced ideas. The composers were Georges Auric (1899-1993), Louis Durey (1888-1979), Arthur Honegger (1892-1955), Darius Milhaud (1892-1974), Francis Poulenc (1899-1963) and Germaine Tailleferre (1892-1983). However, they did not operate long as a group.

26 Émile Vuillermoz was born in Lyons in 1878 and died in Paris in 1960. He studied composition with Fauré at the Paris Conservatoire and achieved a moderate success before turning to a career in criticism. He became editor of the *La revue internationale de musique francais* in 1911.

> jamais avoir connu Debussy, a recueilli et compris l'essentiel de son enseignement. Mompou est un debussyte authentique (...).[27]

Parisian audiences were first introduced to Frederic Mompou's music on 22 April 1921 at a concert in the Salle Erard, during which Ferdinand Motte Lacroix presented the composer's works:

> La seconde partie du programme était consacrée à jeune compositeur Catalan, élève de Ferdinand Motte Lacroix, ont été une véritable et agréable surprise. D'une sonorité charmante et colorée, d'une précieuse recherche rhythmique et harmonique, ces pièces, *Chansons catalanes, Scènes d'enfants, Chants magiques,* jouées avec une finesse, une délicatesse extrême, ont obtenu un grand succès.[28]

On 18 June 1921 Adolfo Salazar,[29] a music critic from the newspaper *El sol* presented Mompou in Madrid in an article entitled 'Se descubre a Frederic Mompou'. According to him, Mompou's work was characterised by:

> musique abstraite, musique simple et nette, d'une simplicité et d'une vive spontanéité, qui réalise les désirs de primitivisme de Mompou.[30]

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27 Émile Vuillermoz: 'Frederic Mompou: Cants màgics', *Le temps*, 22 April 1921: 'The only disciple and successor of the writer of *La mer* that we have the right to quote could very well be the young Spaniard Frederic Mompou, who without having ever known Debussy has gathered and understood the essence of his teaching. Mompou is an authentic Debussyist'.

28 Clara Sardin (as n.11), 96: 'The second half of the programme was devoted to a young Catalan composer and student of Ferdinand Motte Lacroix, a true and pleasant surprise. Colourful and charming in tone, a precise finding of rhythm and harmony, these pieces, *Catalan Songs, Childrens Scenes, Magical Songs,* played with finesse and extreme delicacy were a great success'.

29 Adolfo Salazar was born in Madrid in 1890 and died in Mexico in 1958. He was a pupil of Falla and later became a composer. He worked as a music critic for *El sol* in Madrid (1918-1936). In 1939 he settled in Mexico as a teacher and wrote books on Spanish music, ballet and Bach.

30 Clara Sardin (as n.11), 96: 'abstract music, simple and neat music, of a simplicity and lively spontaneity, which reflect Mompou's primitivism'.

On 1 July of the same year Mompou published a passage on Catalan music in the *La revue internationale de musique français*. He expressed his own musical thoughts as follows:

> ils partagent encore cette erreur de croire que de grandes dimensions sont nécessaires pour une oeuvre importante: ils ne conçoivent que bien difficilement un chef-d'oeuvre en quatre lignes. On n'a profité du chant populaire que pour en faire des travaux d'harmonie ou pour le martyriser dans le développement d'une grande symphonie.[31]

He added:

> Le moment est venu pour la catalogne d'avoir une musique qui soit vraiment catalane sans être obligée de se restreindre toujours à une chanson populaire harmonisée avec plus ou moins d'intelligence.[32]

In the same year (1921) Maurice Sénart[33] produced *Scènes d'enfants* in France, reviewed in the *La revue internationale de musique français*:

> Dans la même collection publiée par Sénart, paraissent, d'un musicien révélé par Émile Vuillermoz, des *Scènes d'enfants* pour piano. Ces piéces descriptives semblent virtuellement improvisées comme la vocalise de plein air et, comme celle-ci, révélent un grand sentiment d'équilibre par le retour des thèmes, des accords ou des sonoritiés; car il faut sentir toute la

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31 Frederic Mompou: 'La musique en Catalogne', *La revue internationale de musique français* ii/9 (Geneve-Paris, France: 1/7/1921), 71: '[musicians] still share the mistaken belief that large dimensions are necessary for a major work: they can only conceive, with difficulty, a masterpiece in four lines. One only uses a popular song for harmony work or for the martyrdom in the development of a major symphony'.

32 Frederic Mompou (as n.31), 71: 'The moment has come for Catalonia to have music which is truly Catalan without having to confine itself always to the limits of a popular harmonised song'.

33 Maurice Sénart was born in Paris in 1878 and died in 1962. He founded a French firm of music publishers in 1908 in partnership with Roudanez. In 1920 it was renamed *Société Anonyme des Editions Maurice Sénart. Editions Salabert* who became the main publishers of Mompous music bought the entire catalogue.

nouveauté de ces pièces qui transforment le piano, en en révélant des sonorités nouvelles.[34]

Motte Lacroix's compatriot Ricardo Viñes[35] performed *Scènes d'enfants* at the Société Nationale in February 1922. Mompou also visited London in 1921, but did not participate in English music circles and returned to Barcelona in 1922. In the same year Maurice Sénart added *Suburbis* to his repertoire, a work described in *La revue internationale de musique français* by Daniel Lazarus as 'pénétrante et tendrement - non servilement - acceptée, l'influence de Debussy'.[36] On 22 December 1922 Ferdinand Motte Lacroix and Eduardo Toldrá[37] presented *Cants màgics, Suburbis, Impressiones intimas* and the *Fêtes lointaines* at a concert at the Palau de la Musica Catalana in Barcelona.

In 1923 Mompou returned to Paris and stayed at the Mont-Thabor-Hotel, 4 rue Mont Thabor.[38] During this time Joaquín Nin[39] performed *Gitanes (Gypsies)* and *Jeunes filles au jardin (Young Girls in the Garden)* in a gala concert sponsored by the King of

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34 Clara Sardin (as n.11), 97: 'In the collection published by Sénart, appeared a work by a musician who was discovered by Émile Vuillermoz called *Scènes d'enfants* for piano. These descriptive pieces seemed to be virtually improvised like outdoor singing exercises and they also showed a great sense of balance, with the return of theme, harmony and sonority; because we must feel all the novelty of these pieces, which transform the piano, by revelling in new sonorities'.

35 Ricardo Viñes (1975-1943) was a Spanish pianist. He studied in Paris with de Bériot and Godard. He was among one of the first to play works by Debussy. In 1936 he gave the first performance of piano music by Olivier Messiaen (1908).

36 Daniel Lazarus: 'Federico Mompou: *Suburbis* (Senart)', *La revue internationale de musique français* ii/1 (Geneve-Paris, France: 1/11/1922), 91: 'falling deeply and tenderly - not in a servile manner - under Debussy's influence'.

37 Eduardo Toldrá was a Catalan violinist, conductor and composer. He made his solo début in Barcelona in 1912 and his conducting début in 1916. His compositions include orchestral works, six sonnets for violin and piano, some chamber music and thirty sardanas.

38 Clara Sardin (as n.11), 97.

39 Joaquín Nin was born in 1879 and died in 1949. He was a Spanish pianist, composer and musicologist. He studied in both Barcelona and Paris and edited several volumes of early Spanish music.

Spain.[40] In March 1925 Regina Sainz de la Maza transcribed the third piece from *Impressiones intimas (Intimate Impressions)*, *La barca (The Boat)* for guitar and was acclaimed a great success. Between 1925 and 1927 works were interpreted in Paris with the continued collaboration of Ricardo Viñes. In the course of his busy artistic life in Paris, he attended soirées in the homes of Baronesa Robert de Rothschild, Mme J. Lion, Princess Bassano de Gaetani and Princess de Polignac[41] (at whose home the first concert by Manuel de Falla took place). As a result he made the acquaintance of many artistic personalities, including Francis Poulenc,[42] Florent Schmitt,[43] Valery Larbaud, Paul Valèry, Julie Supervielle, Dunoyer de Segonzac, Leon-Paul Fargue, Gide and Maurice Ravel.[44]

In 1929 Henri Collet[45] labelled four leading Spanish composers '*Le Group des Quatres*', namely Oscar Espla,[46] Frederic Mompou, Adolfo Salazar[47] and Roberto Gerhard.[48]

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40 Álvaro García Estefanía: *Frederic Mompou: Catálogos de compositores españoles* (Madrid: Sociedad General de Autores de España, 1994), 10.

41 Lluís Millet: 'L'estètica de Frederic Mompou' in Lluís Millet, Ramón Barcé and Narcís Bonet: *Collecció Compositors Catalans* iii: *Frederic Mompou*, (Barcelona: Boileau, 1993), 51.

42 Francis Poulenc (1899-1963) was a French composer and pianist. He was a student of Ricardo Viñes and became one of 'Les Six' in 1920.

43 Florent Schmitt (1870-1958) was a French composer. He studied with Fauré and Massenet in the Paris Conservatoire and was a frequent writer for the French newspaper *Le temps*.

44 Maurice Ravel was born in the Basque region in 1875 and died in Paris in 1937. He was a pianist and composer who studied in the Paris Conservatoire for sixteen years with Fauré and de Bériot.

45 Henri Collet was born in 1885 and died in 1951. He was a French writer on music, and a composer and pianist.

46 Oscar Espla (1886-1976) was a Spanish composer, mainly self-taught. His music is influenced by native folk-tunes. His works include operas, a ballet, symphonic poems, choral works and chamber music.

47 See n.29.

48 Roberto Gerhard was born in Tarragona in 1896 and died in Cambridge in 1970. A composer and pianist of Swiss parentage who identified himself with Spanish music, he studied with Granados and Pedrell in Barcelona (1915-1922) and with Schoenberg in Vienna (1924-1928). In 1929 he returned to Barcelona to teach, then moved to England during the Spanish Civil war.

Along with Xavier Montsalvatge[49] and Joaquin Rodrigo[50] these four composers constituted the backbone of Spanish composition in the mid and late twentieth century. Mompou returned to Barcelona in 1935, but the threat of civil war sent him back to France. Apart from some holiday trips to his native town, he stayed in Paris until 1941. During this period he wrote the following works for piano: *Dialogues* I-II (1923), *Canciones y danzas* nos 3 and 4 (1926-1928), *Preludes* 1-7 (1927-1931), *Souvenirs de l'exposition* (1937), *Variations sur un thème de Chopin* (1938-1957). Works for voice and piano include the *Cuatro melodías* (1925),[51] *Cançoneta incerta* (1926),[52] *Le nuage* (1928)[53] and *Comptines* I-III (1926).[54]

In 1941 Mompou finally settled and established his home in Barcelona. He first met Carmen Bravo at a piano competition in Barcelona, 29 October 1941, where he was a member of the jury.[55] He was in his fifties, and she was a twenty-two-year-old music student. In 1955 they toured Europe together. They married in 1957 after a long engagement. She is currently a pianist and teacher at the Conservatorio del Liceo de Barcelona and Academia Marshall, and an interpreter of his music (see Photograph 4 on page 13):

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49 Xavier Montsalvatge (1911) is a Spanish composer. His compositions include one opera, one symphony, three divertimenti, a piano concerto, violin concerto and five songs for soprano.

50 Joaquin Rodrigo (1901) is a Spanish composer. He became blind at the age of three. His works include symphonic poems and many concertos for a variety of instrumental combinations.

51 As the title suggests *Cuatro melodías* comprises four songs: *Rosa del camí*, *Cortina de fullatge*, *Incertitud* and *Neu*. Mompou wrote the text for all four.

52 *Cançoneta incerta* was based on a text by Josep Carner and dedicated to María Barrientos.

53 *Le nuage* (1928) was dedicated to Conchita Badia. The text was provided by Mathilde Pomés.

54 The writings for these songs were taken from popular children's texts compiled by Pierre le Roy. The three songs are entitled *Dalt d'un coxte*, *Margot la pie* and *J'ai vu dans la lune*.

55 Interview with Carmen Bravo-Mompou in Academia Marshall, Barcelona, February 1993.

PHOTOGRAPH 4: Wedding of Frederic and Carmen, 21 September 1957



Mompou received many awards throughout his life. In 1949 he accepted the First National Music Prize in Spain. He was elected a member of Spain's Academia de Bellas Artes de San Jorge (Royal Academy of San Jorge) in 1952. In the same year he received the titles Officer d'Academie and Chevalier des Arts et des Lettres.

It was during these years (1942-1957) that the following compositions were written for piano: *La fuente y la campana*[56] *(The Fountain and the Church Bell)* (1942) and *El lago* (1947) from *Paisajes*[57] *(Landscapes)*, *Canciónes y danzas* no.s 5-10 (1942-1953),

56 *The Fountain and the Church Bell* was composed for Carmen Bravo and describes a romantic patio where they used to meet in the Gothic quarter of Barcelona.

57 *Landscapes* comprises three pieces *La fuente y la campana (The Fountain and the Church Bell)* (1942), *El lago (The Lake)* (1947) and *Carros de Galicia (Chariots of Galicia)*.

Preludes 8-10 (1943-1944), *Prelude* 11 (1950-1952) and *Chanson de berceau*[58] (1951). His compositions for voice and piano include *Combat del somni* (1942-1951), a work which consists of five songs[59] based on texts by Josép Janés,[60] *Canço da la fira* (1949),[61] *Aureana do sil* (1951),[62] and *El niño mudo* (1955).[63] Mompou had a great interest in the works of St John of the Cross.[64] In 1951 he set a poem of his, *Cantar del alma que se huelga de conoscer a dios por fe (Song of the Soul That Is Glad to Know God by Faith)*,[65] for voice and piano and named it *Cantar del alma (Song of the Soul)* (between 1962 and 1966 he composed a cantata of the same title[66] for mixed chorus and organ).

Mompou's only ballet *Perlimplinada (House of Birds)* was orchestrated by John Lanchbery[67] in 1954. The piano pieces employed are *Cants màgics*: nos i-iv, *Préludes*: nos 1, 3 and 7, *Fêtes lointaines*: II and IV, *Trois variations*: theme, *Charmes*: ii and iii,

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58 This *Cradle Song* was written for Mompou's godchild Elisenda Janés who was the daughter of Josep Janés (see n.59). It forms part of a series of easy piano pieces assembled for Lucette Descaves and published by Pierre Noël in 1952.

59 Although there are five songs in the cycle, only four are published: *Damunt de tu només les flors* (1942), *Aquesta nit un mateix vent* (1946), *Jo et pressentia com la mar* (1948), *Fes-me la vida transparent* (1951). The fifth song, *Ara no sé si et veig encar* (1950) remains unpublished.

60 Josép Janés (1913-1959) was a Catalan publisher and poet. He wrote three books of poetry, the best known of which is *Combat del somni* (*Dream Combat*) in 1937. He was a great friend of Mompou's.

61 *Canço da la fira* is based on a poem by Tomás Garcés.

62 The text for *Aureana do sil* was written by Ramón Cabanillas.

63 *El niño mudo* is based on poetry by Frederic García Lorca.

64 St John of the Cross was born in 1542 and died in 1591. He was a Spanish poet and Carmelite monk; interview with Carmen Bravo in Barcelona, February 1993.

65 Roy Campbell, trans.: *Poems of St John of the Cross* (Glasgow: William Collins, 1951), 45-46.

66 Frederic Mompou: *Cantar del alma* (New York: Editions Salabert, 1976).

67 John Lanchbery born in London in 1923 is a conductor and composer. The many posts he has held include: Musical Director of the London Metropolitan Ballet and the Australian Ballet from 1947-1949 and 1972-1990 respectively, Conductor of the Sadler's Wells Theatre Ballet 1951-1960 and Principal Conductor of the Royal Ballet 1960-1972. He has arranged music for many ballets, some of which include *House of Birds*, *The Dream*, *Tales of Beatrix Potter and The Merry Widow*.

iii, *Suburbis*: *gitanes* I and II, *Impressiones intimas*, *Scènes d'enfants*: *jeunes filles au jardin* and *Canción y danza* no.3. It was premièred in Sadler's Wells Theatre in London, 26 May 1955 (Photograph 5):

PHOTOGRAPH 5: A Scene from the Ballet *Perlimplinada*, 1955



In 1958 Mompou became Professor of Composition at the Curso de Santiaga de Compostela, and in 1959 he was named correspondent of the Royal Academy of Fine Arts of San Fernando. For many years he was a member of the Executive Committee of the Spanish section of Contemporary Music.

His next piano work comprises four books of short pieces under the title *Musica callada*. A translation of this title has been avoided as Mompou writes on the title page:

> Il est assez difficile de traduire et d'exprimer le vrai sens de *Musica callada* dans une langue autre que l'espagnole. Le grand poète mystique, San Juan de la Cruz, chante dans une de ses belles poésies: "La musica callada, la soledad sonora" cherchant à exprimer ainsi l'idée d'une musique qui serait la voix même du silence. La musique gardant pour soi sa voix "callada", c'est à dire "qui se tait" pendant que la solitude se fait musique. [68]

68 Frederic Mompou: *Piano Album* [Collection compositeurs du XXème siècle] [Collection of Twentieth-Century Composers] (Paris: Editions Salabert, 1989), 108: 'It is rather difficult to translate and to express the true meaning of *Musica callada* in any other language than Spanish. The great mystic poet St John of the Cross, in one of his fine poems, sings of "the music without sound, the solitude that clamours", in an endeavour to express the idea of music that was the very voice of silence. Music keeps its voice "silent", that is, "does not speak", while solitude becomes music'.

This music exhibits Mompou's most personal expression and spiritual concerns which were to dominate his last creative period. The title is taken from St John's poem *Cántico espiritual entre el alma y Cristo, su esposo, (Spiritual Song between the Soul and Christ, Her Bridegroom)*, stanza 15:

> La noche sosegada
> En par de los levantes de la aurora,
> La musica callada,
> La soledad sonora,
> La cena, que recrea y enamora.[69]

These four books form his largest single collection of piano miniatures and contain twenty-eight separate pieces which were composed over a span of nine years (1959-1967). The fourth book contains the only dedicatee, i.e., Alicia de Larrocha.[70]

His final piano compositions were written during this period: *Prelude* 12 (1960), *Carros de galicia* (1960) and *Canciónes y danzas* nos 11-14 (1961-1973).

His first orchestral composition was *Los improperios* (1963), an oratorio for orchestra, mixed choir and baritone or bass, based on the liturgy of Holy Week. These years contributed the following titles to his output of songs: *San martí* (1962),[71] *Primeros*

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69 Roy Campbell (as n.65), 18-19.
Before the dawn comes round
Here is the night, dead-hushed with all its glamours,
The music without sound,
The solitude that clamours,
The supper that revives us and enamours.

70 Alicia de Larrocha was born in Barcelona in 1923. She is a Spanish pianist who made her solo début in 1929. In the 1940s she gained international success. She is a notable interpreter of Albéniz, Granados and Mompou, of whom she was a very close friend. (Interview in Barcelona, February 1993.)

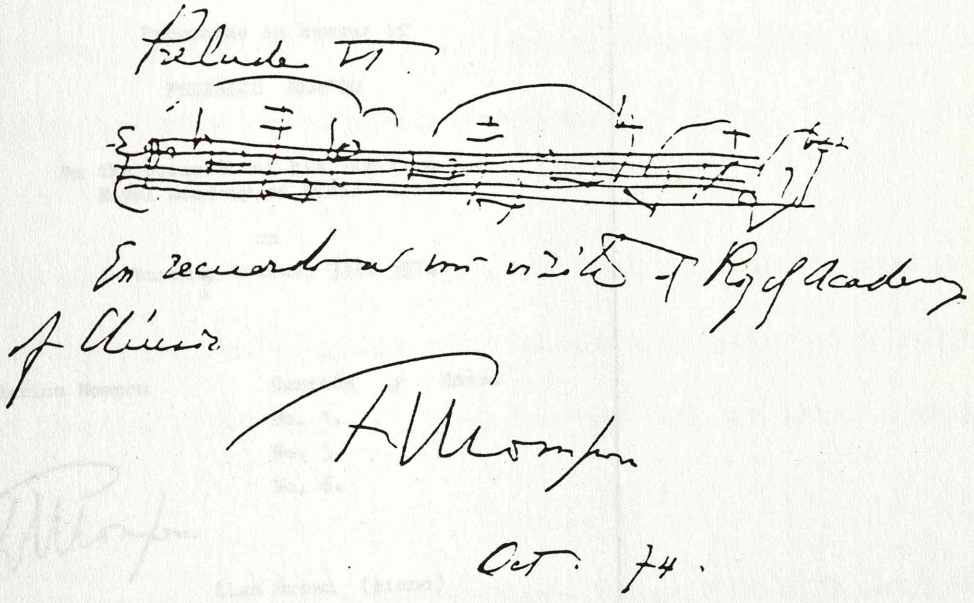
71 *San martí* is dedicated to Anna Ricci and based on a text by Pere Ribot.

pasos (1964)[72] and *Becquerianas* (1971).[73] He also composed *Cinco canciones sobre textos de Valéry* (1965-1973)[74] for orchestra and soprano.

Mompou's first American visit was to New York in 1970, to formally inaugurate the Spanish Institute's Lecrezia Bori Auditorium. He returned to the United States in 1973 to attend the American première of his oratorio *Los improperios*. The following year he visited London. On 31 October he was honoured at a private reception of the Royal Academy of Music in London as part of his eightieth birthday celebrations[75] (Photograph 6):

PHOTOGRAPH 6

Autograph from the Royal Academy of Music Visitors' Book, October 1974



72 The text for *Primeros pasos* was written by the daughter of Josép Janés, Clara Janés.

73 *Becquerianas* comprises six songs based on texts by Gustave Adolfo Béquer: *Hoy la tierra y los cielos me sonrien*, *Los invisibles átomos del aire*, *Yo soy ardiente, yo soy morena*, *Yo sé cual el objeto..*, *Volverán las oscuras golondrinas* and *Olas gigantes*.

74 *Cinco canciones sobre textos de Valéry* consists of five melodies dedicated to Monserrat Alavedra: *La fausse morte*, *L'insinuant*, *Le vin perdu*, *Le sylphe* and *Les pas*.

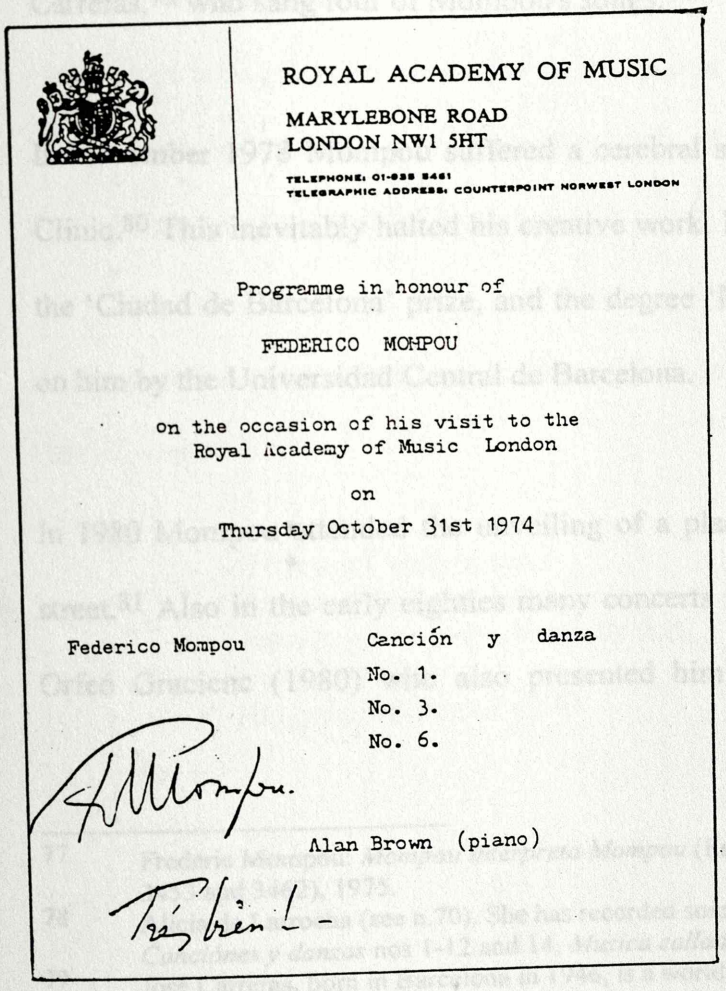
75 Mompou was in London to perform at the Spanish Institute as part of these celebrations.

A fifth year music student at that time, Alan Brown,[76] was asked to perform some of Mompou's music. He recalls:

> I was to play ten minutes of his music to him. I chose to play *Canciones y danzas* nos 1, 3 and 6. The same evening there was another concert in Mompou's honour at the Spanish Institute... he [Mompou] had chosen to perform the same three from this set of eleven pieces. I remember him as tall, pale and thin. He spoke very little, but seemed very pleased, and autographed my programme and music in French

PHOTOGRAPH 7

Programme with composer's autograph, October 1974



ROYAL ACADEMY OF MUSIC

MARYLEBONE ROAD
LONDON NW1 5HT

TELEPHONE: 01-935 5461
TELEGRAPHIC ADDRESS: COUNTERPOINT NORWEST LONDON

Programme in honour of

FEDERICO MOMPOU

on the occasion of his visit to the
Royal Academy of Music London

on

Thursday October 31st 1974

Federico Mompou — Canción y danza
No. 1.
No. 3.
No. 6.

Alan Brown (piano)

76 Alan Brown studied at the Royal Academy of Music for five years where his professor was Ruth Harte. In 1977 he won the Hastings National Concerto competition. He has performed many concertos with The Royal Philharmonic, London Studio Strings and the Vituosi of England. He broadcasts for the BBC and has performed worldwide. He currently teaches at the Guildhall School of Music and the Royal Academy of Music, London.

On the persuasion of his wife Carmen, Frederic recorded all his piano works on five albums which were released as *Mompou interpreta Mompou* (1975).[77] In 1977 these recordings received the 'International Critics' Special Prize' in Berlin. During the same year Mompou was awarded the 'Gold Medal for Artistic Merit' by the Barcelona City Council. In March 1978 the composer presented a piano recital in New York's Alice Tully Hall, where he played three *Canciónes y danzas*, the *Variations sur un thème de Chopin*, *Cants mágics*, *Dos préludes*, *Suburbis* and *Scènes d'enfants*. During the same concert Alicia de Larrocha[78] premièred *Canción y danza* no. 14 and accompanied José Carreras,[79] who sang four of Mompou's songs.

In November 1978 Mompou suffered a cerebral stroke and spent time at a Red Cross Clinic.[80] This inevitably halted his creative work. In the following year he was awarded the 'Ciudad de Barcelona' prize, and the degree 'Doctor Honoris Causa' was conferred on him by the Universidad Central de Barcelona.

In 1980 Mompou attended the unveiling of a plaque bearing his name in a Barcelona street.[81] Also in the early eighties many concerts were performed in his honour, by the Orfeó Gracienc (1980) who also presented him with the society's gold medal; the

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77 Frederic Mompou: *Mompou interpreta Mompou* (Ensayo, ENY - 5 CDs - 3418, 3426, 3452, 3453 and 3462), 1975.

78 Alicia de Larrocha (see n.70). She has recorded some of Mompou's works which include *Canciónes y danzas* nos 1-12 and 14, *Musica callada* IV and *Impressiones intimas.*

79 José Carreras, born in Barcelona in 1946, is a world-renowned tenor. After graduating form the Barcelona Conservatory he made his début in Falla's *Retablo de maese pedro* in 1956. His American début was with the New York City Opera in 1972.

80 Clara Janés: *Federico Mompou: Vida, textos y documentos* (Madrid: Fundación Banco Exterior, Colleción Memorias de la Musica Española, 1987), 472.

81 To date there are four streets in Barcelona named after this composer, (Interview with Carmen Bravo-Mompou, Barcelona, June 1997).

Symphonic Orchestra and Choir of RTVE (1982) and the Ciudad de Barcelona Orchestra (1982). Three concerts and two conferences about his work were held in the Universidad Menéndez Pelayo (1982), where he also received the Gold Medal of the university. In 1983, Mompou was invited to Madrid to see Cristobal Halffter's concert which was performed in the presence of the King and Queen of Spain.[82] He was named honorary member of the Ateneo de Santander and was awarded the 'Institut Barcelonés d'Art Medal'.

During 1984 and 1985 a great number of concerts, commemorative expositions and conferences took place. In May 1984 he contracted liver disease and became very ill. In 1986 a week of homage was organised by Caja Madrid in Barcelona. He was awarded the Gold Medal of the City of Barcelona.

He lived in Barcelona until his death on 30 June 1987. His epitaph, which he wrote himself, reads:

> Death blesses the union
> of the soul with silence.
> Sleep and rest, my heart,
> Eternity gives you a serenade and
> you're lulled by
> The greatest love of all.[83]

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82 Antonio Iglesias: 'Federico Mompou en los noventa del años del patriarca de los compositores Españoles (Federico Mompou: In the Ninety Years of the Patriarch of Spanish Composers)', *Nueva estafeta* liv (Barcelona: Editions tecnicas especializados, 1983), 107.

83 Isabelle Leymarie: 'The Hidden Voice of Frederic Mompou', *The Unesco Courier* il/11 (Paris: Unesco, 1996), 11.

CHAPTER 2

THE PIANO MUSIC OF 1911-1920

2.1 *IMPRESSIONES INTIMAS*

Impressiones intimas (Intimate Impressions) is Mompou's first work, written between 1911 and 1914. The cycle begins with four short pieces originally entitled *Planys (Laments)*. However, in the published version this Catalan title is omitted.[84] Another five movements complete the set (Table 1):

TABLE 1

MOVEMENT	TITLE	YEAR
I	*Planys (Laments)*	1911
	(i) *Lent*	1911
	(ii) *Dins la sombra d'une preocupació (In the Shade of Preoccupation)*	1911
	(iii) *Sençill (Simple)*	1911
	(iv) *Agitat-murmurant (Agitated Murmur)*	1911
II	*Ocell trist (Sad Bird)*	1914
III	*La barca (The Boat)*	1912
IV	*Breçol (Cradle Song)*	1914
V	*Secret (Secret)*	1912
VI	*Gitano (Gypsy)*	1914

The first three parts of *Planys* are dedicated to Agusti Quintas.[85]

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84 Wilfrid Mellers: *Le jardin retrouvé: The Music of Federico Mompou* (York: Fairfax Press, 1989), 26-27.

85 Agusti Quintas was a renowned piano teacher in Barcelona. Mompou made his acquaintance the day before he left for Paris (1911). The young Mompou informed Quintas that he was a composer and asked if Quintas would listen to his first works. Quintas was not very enthusiastic, but agreed to hear Mompou play. His response was overwhelming, and Quintas insisted that Mompou take his compositions to the publisher immediately. Mompou went directly to *Union musical española*, and they were readily accepted. (Interview with Carmen Bravo, Barcelona, February 1993).

Planys (Lent)

No. 1 has a total of seven bars and is based on the Aeolian mode of A. The time-signature is omitted, and barlines are irregular.[86] The melody divides into two two-bars and one three-bar unit (Table 2):

TABLE 2

UNIT	BAR NUMBERS
a	/1-2
a^1	/3-4
a^2	/5-7

The arch-like melody in the soprano lies within the range of an eleventh and moves mainly through A minor harmony until the cadential point, where it modulates to the dominant minor. The basic diatonic underlay is enriched by dissonances such as suspensions, appogiaturaes and accented passing notes. The phrase ends in a full close with an ornamented resolution in the alto and tenor (Example 1):

EXAMPLE 1

Mompou: *Impressiones intimas: Planys* i *(Lent)*, bars /1-2



86 During the first interview with the composer's widow (Barcelona: February 1993), it was established that Mompou believed that barlines inhibited the fluidity of the line and so were omitted. However, due to the composer's dissatisfaction with performances of his works he instructed editors to include them or second editions were published.

Unit a^1 (bars /3-4), marked *sensible*, extends the soprano melody up a step to b''. The sighing crotchet-pair is exploited as they occur in all three upper strands (highlighted in example 2 below). The music finishes with a half close in the home key (Example 2):

EXAMPLE 2

Mompou: *Impressiones intimas: Planys (Lent)*, bars /3-4



Unit a^2 (bars /5-7) echoes melodic fragments from the initial statement. The final cadence, marked *dolorós (sorrowfully)*, is momentarily more dense, but restores the original four-part homophony at the close. The modal nature of bar 5 is altered in bar 6 with the presence of the note g# in the tenor completing the dominant seventh chord. The piece comes to an end with a traditional perfect cadence (Example 3):

EXAMPLE 3

Mompou: *Impressiones intimas: Planys (Lent)*, bars /5-7



Planys (Dins la sombra d'une preocupació)

The second lament, with the unusual direction *(in the shade of preoccupation)*, has a triple metre and contains thirty-one bars. It is in the Aeolian mode of A and cast in a monothematic form. Each phrase but one is five bars in length (Table 3):

TABLE 3

PHRASE	BAR NUMBERS
A	1-5
A^1	6-10
A^2	11-15
A	22-26
A^1	27-31

The simple melody moves mainly by step and features one leap, a third, within the narrow range of a sixth. The four-part accompaniment comprises a series of consecutive seventh chords over an additional low tonic pedal (AA). The phrase finishes with a modal full close (Example 4):

EXAMPLE 4

Mompou: *Impressiones intimas: Planys* ii *(Dins la sombra d'une preocupació)*, bars 1-5



Phrase A^1 is mainly a transposition down a second of the initial statement. Adjustments in the chordal accompaniment do not disrupt the modal sense of the music. This phrase also ends with a full close, i.e. (V7 modal-I) (see Example 5 on page 26):

EXAMPLE 5

Mompou: *Impressiones intimas: Planys* ii *(Dins la sombra d'une preocupació)*, bars 6-10



The right-hand part of bars 11-14 is mainly a repeat of bars 1-4, while the left hand transposes bars 6-9 up a tone. The tonic pedal is now replaced with a lower dominant note EE. The notes E-A in the bass (bars 14-15) indicate a full close, however, the phrase finishes with a half close ending on a minor dominant seventh chord (Example 6):

EXAMPLE 6

Mompou: *Impressiones intimas: Planys* ii *(Dins la sombra d'une preocupació)*, bars 11-15



Bars 16-21, marked *profond*, form the longest phrase, due to an extended cadential point. The presence of the notes f♮, f# and d# in bars 16-17 briefly creates an ambiguous tonality. The series of seventh chords continues over the low dominant pedal, while the intervallic third rises through the registers to resolve onto a chromatically decorative full close in A minor (see Example 7 on page 27):

EXAMPLE 7

Mompou: *Impressiones intimas: Planys* ii *(Dins la sombra d'une preocupació)*, bars 16-21



A restatement of bars 1-10 (i.e. bars 22-31) concludes this movement.

Planys (Sençill)

No.3, marked *sençill (simple)*, is seventeen bars in length, has a time-signature of 6/8 and lies in an Aeolian mode based on B♭ (Table 4):

TABLE 4

PHRASE	BAR NUMBERS
a	1-4
b	5-8
a^1	9-12
b^1	13-17

The folk-like melody in the soprano rises through a fourth and after two repeats extends to a fifth before falling back to the tonic. The accompaniment comprises ascending rippling quavers with oscillating bassnotes g-f in the form of an ostinato. This pattern is changed at the cadence with the progression VIId7c-Ib (see Example 8 on page 28):

EXAMPLE 8

Mompou: *Impressiones intimas: Planys* iii *(Sençill)*, bars 1-4



The answering b phrase begins a third higher and extends the original range to a tenth. The melody is sometimes harmonised in thirds and octaves, resulting in a richer texture. The bass ostinato gives way to a strong harmonic line. A full close ends the phrase, with interjectory sighing figures in the inner strands at the tonic chord. The final sigh moves in a chromatic manner towards a restatement of the a phrase, thus the altered note e♮ (Example 9):

EXAMPLE 9

Mompou: *Impressiones intimas: Planys* iii *(Sençill)*, bars 5-8



Because of the final sigh in bar 8 the restoration of the note eb in the bass is the only alteration in this phrase (bars 9-12) (see Example 10 on page 29):

EXAMPLE 10

Mompou: *Impressiones intimas: Planys* iii *(Sençill)*, bars 9-12



Bars 13-14 are a repeat of 5-6. In the final three bars the melody continues its luscious sound from bar 14 as it rises through yet another fourth, again harmonised in octaves and thirds. After a modally inflected full close the piece fades away on a sustained tonic chord (Example 11):

EXAMPLE 11

Mompou: *Impressiones intimas: Planys* iii *(Sençill)*, bars 15-17



Planys (Agitat-murmurant) (Agitated Murmur)

The final part of *Planys* is dedicated to Joan Planella.[87] It has a total of forty-five bars and lies within a Phrgyian mode on A with additional sharpened sixth. The form is binary (see Table 5 on page 30):

87 Joan Planella (no dates) was a childhood friend of Mompou and professor of philosophy at the University of Barcelona.

TABLE 5

SECTION	BAR NUMBERS
A	1-6
B	7-20
A	21-26
B	27-38
Codetta	39-45

Section A, in 4/4 time, comprises a series of internal pedal E under undulating parallel thirds over a walking bassline (Example 12):

EXAMPLE 12

Mompou: *Impressiones intimas: Planys* iv *(Agitat-murmurant)*, bars 1-2



Bars 3-4 are a transposition up a fifth of bars 1-2. The final bars of section A finish with a half close (Example 13):

EXAMPLE 13

Mompou: *Impressiones intimas: Planys* iv *(Agitat-murmurant)*, bars 5-6



Section B has a new time-signature of 3/4 and divides into three four-bar phrases with a two-bar tail. The syncopated accompaniment in the middle register and the walking bassline now begin with a drone fifth on the dominant. Outer pedal notes now flank these inner strands which move in parallel sixths (Example 14):

EXAMPLE 14

Mompou: *Impressiones intimas:Planys* iv *(Agitat-murmurant)*, bars 7-10



Bars 11-12 comprise new melodic interest, i.e. a repeated dominant note (E) which jauntily descends in an angular line. The accompaniment continues its chromatic movement ending with a brief inclusion of the syncopated rhythm from the middle register (Example 15):

EXAMPLE 15

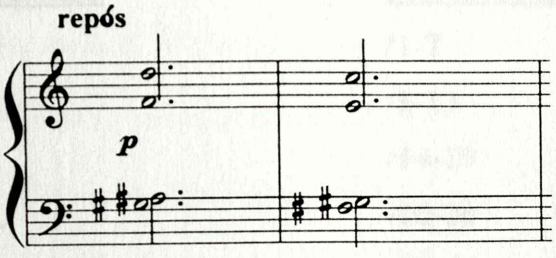
Mompou: *Impressiones intimas: Planys* iv *(Agitat-murmurant)*, bars 11-12



Bars 13-14 are an exact statement of bars 11-12. Bars 15-16 then transposes bars 11-12 up a fourth, followed directly by a repeat (bars 17-18). The tail, marked *repós (repose)*, contains two consecutive descending 7-5-2 chords (Example 16):

EXAMPLE 16

Mompou: *Impressiones intimas: Planys* iv *(Agitat-murmurant)*, bars 19-20



An identical statement of sections A and B follow (bars 21-26 and 27-38 respectively). The material for the codetta (bars 39-45) begins with a transposition up a fourth of bars 7-11 from section B. Bars 39-40 are heard an octave lower in bars 43-44 and the piece finishes on a sustained tonic major chord (Example 17):

EXAMPLE 17

Mompou: *Impressiones intimas: Planys* iv *(Agitat-murmurant)*, bars 39:‖41+42‖:43:‖45‖



Ocell trist (Sad Bird)

The second piece is dedicated to Celia Suñol.[88] It has a total of forty-five bars and a time-signature of 3/4. The tonality is an Aeolian mode on C sharp, and the form indicates a rondo-type structure (Table 6):

TABLE 6

PHRASE	BAR NUMBERS
A	/1-7
B	/8-13
C	/14-19
A	/20-26
B	/27-32
C	/33-38
A	/39-45

Phrase A opens with three notes, i.e. e'', c#'' and d#'', a desending third answered by a rising second which becomes a feature of the phrase. This pattern represents the call sung by a pet linnet that Mompou's father had tamed.[89] It is accompanied by a series of descending seventh chords interrupted on the second beat of the bar by a drone fifth in the bass. This phrase ends with a perfect cadence (Example 18):

EXAMPLE 18

Mompou: *Impressiones intimas: Ocell trist*, bars /1-7



88 Mompou used to meet his friends when on holiday in Tarragona at a place called Amistad de Balneario (Spa of Friendship). It was here that he met with Celia (dates unknown) and her sister Rosa.

89 Wilfrid Mellers: *Le jardin retrouve* (see n.84), 30.

EXAMPLE 18 continued



The melody in phrase B (bars /8-13) moves more by step and the three-note motif permeates throughout. A sequential 6-4-2 progression descends through an octave in the left hand. The phrase ends with a rhythmic variant of the bird-call (Example 19):

EXAMPLE 19

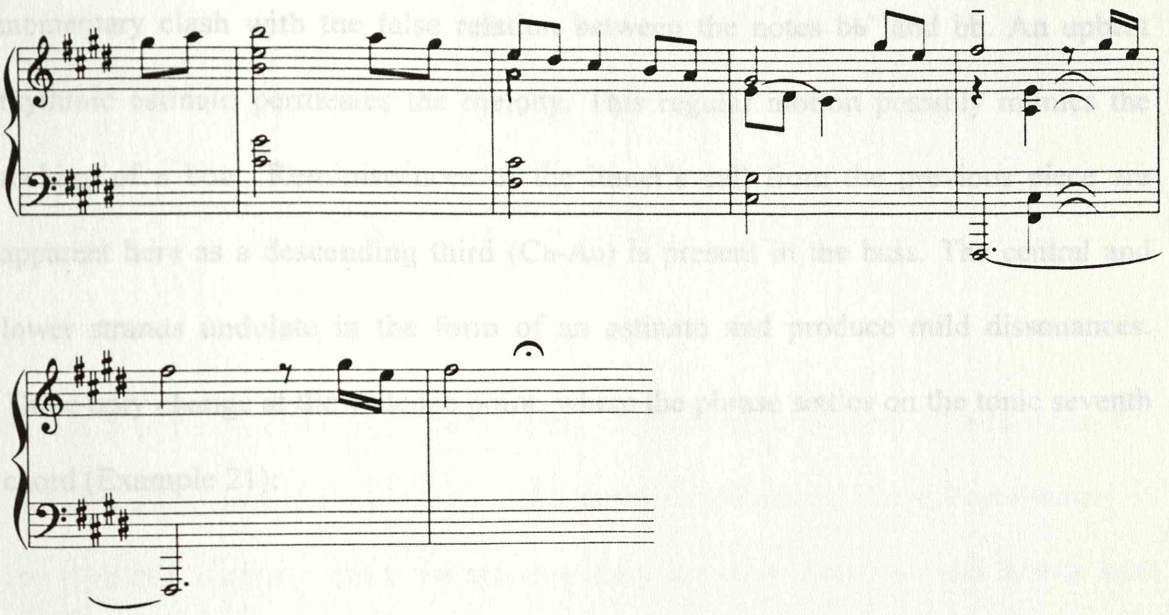
Mompou: *Impressiones intimas: Ocell trist*, bars /8-13



The final phrase (bars /14-19) begins a third higher and again moves downwards mainly by step. It is accompanied by sustained tonic to subdominant seventh chords. The call motif returns in bars /17-18 and echoes of the thythmic variant from bars 12-13 end the phrase (see Example 20 on page 35):

EXAMPLE 20

Mompou: *Impressiones intimas: Ocell trist*, bars /14-19



An exact restatement of sections A,[90] B, C and A complete the movement.

La barca (The Boat)

La barca was written in 1912 and is dedicated to Antonia Vilaseca.[91] It has a time-signature of 3/4 and a total of twenty-seven bars. The tonality is based on an A flat mode and the structure is broadly binary (Table 7):

TABLE 7

SECTION	BAR NUMBERS
a	/1-4
a^1	/5-8
b	/9-12
a	/13-16
a^2	/17-23
a^3	/24-27

90 The note d#'' in bars 22 and 41 should read d♮''. This was confirmed by Carmen Bravo-Mompou (interview in Barcelona 1998). Also the corresponding note is naturalised on its first appearance in bar 3.

91 The author was unable to locate any information about this person.

Phrase a, marked *calm*, further divides into four one-bar units. The melodic interest in the soprano spans a perfect fifth and stretches to a sixth in bar 3, creating a momentary clash with the false relation between the notes bb' and bb. An upbeat rhythmic ostinato permeates the melody. This regular motion possibly mimics the rocking of a boat. Reminiscences of the linnet's call from the previous piece are apparent here as a descending third (Cb-Ab) is present in the bass. The central and lower strands undulate in the form of an ostinato and produce mild dissonances. These only change at the cadence point, where the phrase settles on the tonic seventh chord (Example 21):

EXAMPLE 21

Mompou: *Impressiones intimas: La barca*, bars /1-4



Phrase a^{1} begins with a repeat of the opening bars and bars /2-3. The ostinato accompaniment is briefly abandoned (bars/7-8) and replaced by a mirror image of the melody down a sixth in the tenor. The phrase finishes on the chord VII7 (see Example 22 on page 37):

EXAMPLE 22

Mompou: *Impressiones intimas: La barca*, bars /5-8



Phrase b (bars /9-12) comprises a series of descending seventh chords while the melody moves from the tonic note down to the subdominant. The upbeat quavers of the rhythmic ostinato from the opening bars are now heard on the strong beat (Example 23):

EXAMPLE 23

Mompou: *Impressiones intimas: La barca*, bars /9-12



Bars /13-18 are a repeat of bars /1-6. In the last bars of phrase a^2 (bars /20-21) the music moves from A flat through the circle of fifths harmonies (G-C-F-Bb-Eb) and back to the fundamental key, A flat. The phrase ends inconclusively on a German sixth (see Example 24 on page 38):

EXAMPLE 24

Mompou: *Impressiones intimas: La barca*, bars /19-22



Bars /24-27 (a^3), marked *mes lent (more slow)*, finishes the piece with the melodic interest in augmentation (Example 25):

EXAMPLE 25

Mompou: *Impressiones intimas: La barca*, bars /24-27



Breçol (Cradle Song)

Breçol translates into French as *Berceuse* thus the translation *Cradle Song*. It was written in 1914 and is dedicated to Rosa Suñol.[92] The tonality is A and the time-signature is a lilting 12/8. The form is binary (see Table 8 on page 39):

92 Rosa Suñol is a sister of Celia (see n.88).

TABLE 8

UNIT	BAR NUMBERS
Introduction	1
a	2-4
b	5-6
a^1	7-9
b^1	10-11
a	12-14
b^2	15-16
b	17-18
a^1	19-21
b^1	22-23
tail	24-25

The introduction rocks between a low tonic and a descending broken fifth onto the dominant. The rhythm employed becomes an accompaniment ostinato for the majority of the piece (Example 26):

EXAMPLE 26

Mompou: *Impressiones intimas: Breçol*, bar 1



The melody begins on the dominant note and descends the octave in the form of rippling 10-6 and 10-4 chords. This is then restated, rhythmically altered, with the presence of the Lydian fourth (d#'). The unit closes with a half close in the tonic (see Example 27 on page 40):

EXAMPLE 27

Mompou: *Impressiones intimas: Breçol*, bars 2-4



The melody in phrase b (bars 5-6) gives the note D# more prominence as it flows through a falling sixth and resolves onto a sustained 8-6 chord on d#. The melodic interest of the accompaniment is also altered to begin on the flattened seventh and the broken fifth alternates a descending sixth and seventh (Example 28):

EXAMPLE 28

Mompou: *Impressiones intimas: Breçol*, bars 5-7



Bars 8-9 are a transposition up a fifth of bars 3-4. The final two-bar unit (bars 9-10) contains the melody now moving in octaves in the soprano. The accompaniment for the first time now ascends in an even rhythm spanning almost three octaves employing a flattened tonic chord. These notes can be interpreted as an enharmonic equivalent for G#. However, this chromaticism is brief as the unit closes with a full close in the initial key (see Example 29 on page 41):

EXAMPLE 29

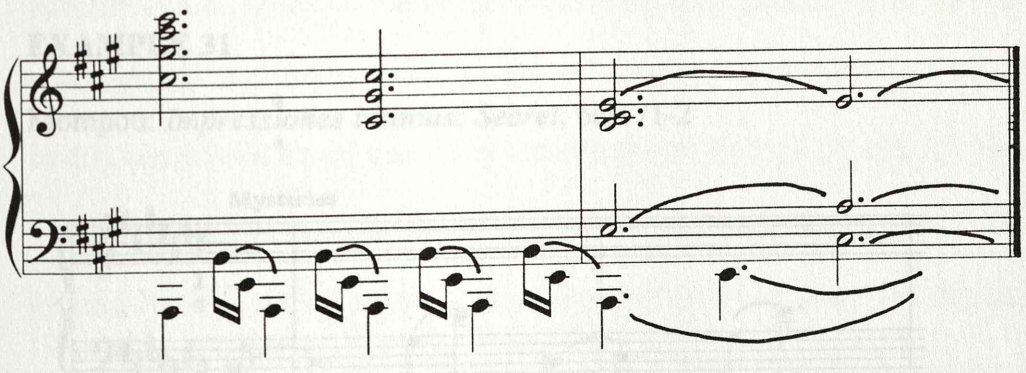
Mompou: *Impressiones intimas: Breçol*, bars 10-11



Bars 12-13 and /15-16 are a repeat of bars 2-3 and a transposition up a second of bars /5-6. Bars 17-23 are an identical statement of bars 5-11. The tail (bars 24-25) concludes the piece with the ostinato bass and a sustained tonic seventh chord followed by a full close with the notes e-a in the tenor. The final tonic chord is in first inversion linking the tonality for the final piece (Example 30):

EXAMPLE 30

Mompou: *Impressiones intimas: Breçol*, bars 24-25



Secret (Secret)

This piece was written in 1912 and dedicated to Josefina Miró.[93] It has a time-signature of 2/4 and a total length of fifty-four bars. Despite the key-signature of

93 Juan Miró was a good friend of Mompou's. Repeated efforts by the author to locate a family tree for the Spanish artist proved unsuccessful. However, it is assumed that Josefina Miró was a relation of Juan's and through him met Mompou.

seven sharps the fundamental tonality is an Aeolian mode on C sharp. The form is binary (Table 9):

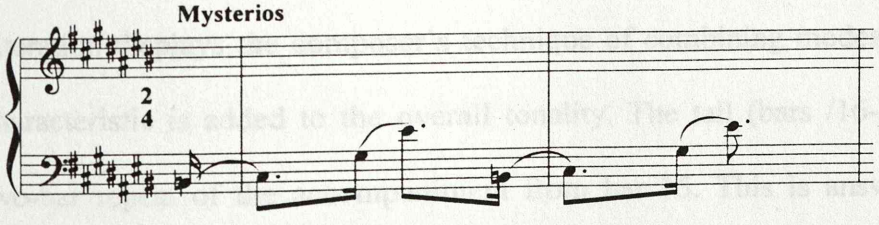
TABLE 9

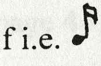
SECTION	BAR NUMBERS	
Introduction	/1-2	(repeated in bars /21-22 and /41-42)
A	/3-9	(repeated in bars /23-29 and /43-49)
link	/10-11	(repeated in bars /30-31 and /50-51)
B	/12-20	(repeated in bars /32-40)
tail	52-54	

As in earlier pieces in the set, the introduction contains the material for the accompaniment in the entire piece. It comprises a spaced tonic chord with flattened seventh always employing a dotted rhythm. It is interesting to note that many of the right-hand note-values don't correspond to the correct number of beats. The written crotchet will more frequently represent a dotted or double dotted crotchet (Example 31):

EXAMPLE 31

Mompou: *Impressiones intimas: Secret*, bars /1-2

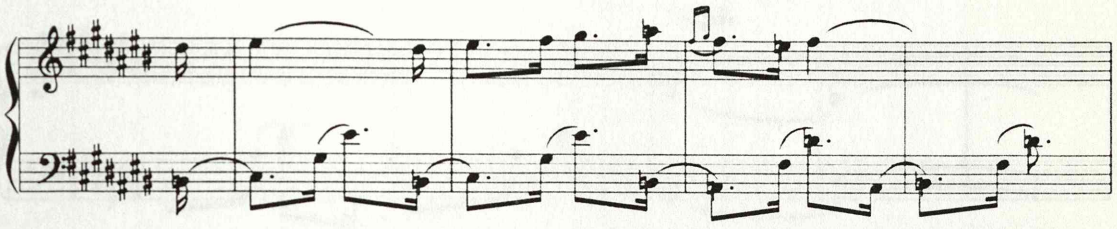


The melody, characterised by a rhythmic motif i.e. , mainly consists of stepwise movement answered by two descending intervals of a third and fourth before resolving onto the tonic. It also displays the composer's alteration of the third degree of the scale. The accompaniment continues the ostinato pattern from the introduction

but is then changed to a more angular bassline employing the same rhythm. The melodic notes at the cadence point (bars 9-10) suggest a full close. However, this is undermined by the presence of dominant harmony in the left hand (Example 32):

EXAMPLE 32

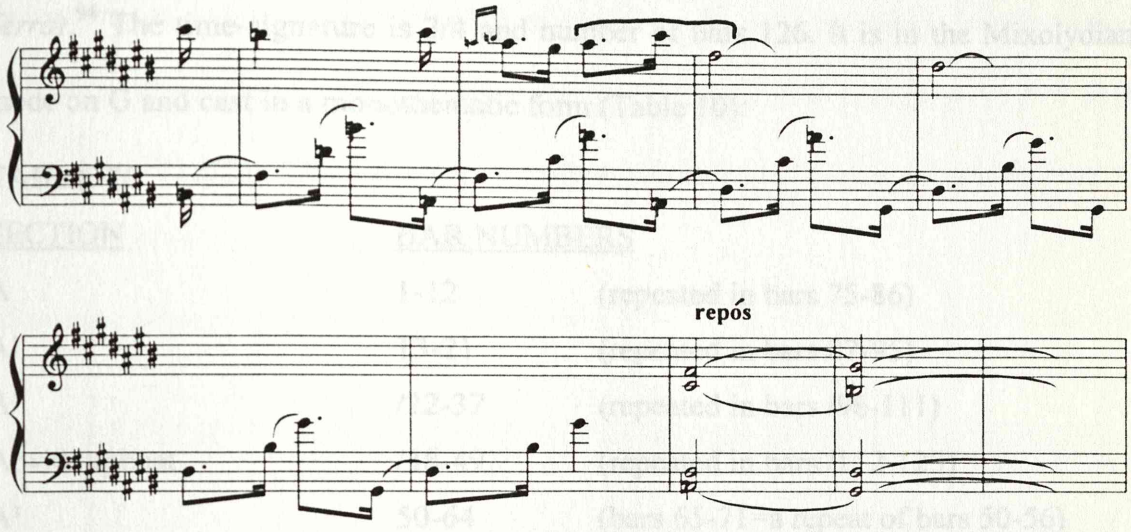
Mompou: *Impressiones intimas: Secret*, bars /3-6



The link (bars /10-11) outlines the tonic chord, now although emphasizing thr dominant note. Section B (bars /12-20) divides into a four-bar phrase with a five-bar tail. The melody now begins on c#''', consists of six notes (c#''', b♮'', a♮'', g#'', f#'' and d#'') and spans a minor seventh. The last melodic note d#'' is important: although the accompaniment continues with its rhythmical and angular leaps it briefly introduces d♮ in bar 12 but reinstates d# in bars 14 and 15. This chromatic alteration displays the composer's technique of combining modes. Here a Phrygian characteristic is added to the overall tonality. The tail (bars /16-20) begins with a two-bar repeat of the accompaniment from bar 15. This is answered by a modal variant of the Phrygian cadence, marked *repós*, which for added resonance is allowed to sound through bar 20 (see Example 33 on page 44):

EXAMPLE 33

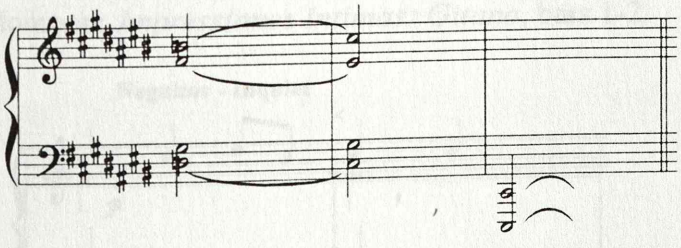
Mompou: *Impressiones intimas: Secret*, bars /12-20



The following thirty-one bars (bars /21-51) comprise repeats of material previously heard (see Table 9 on page 42). The three-bar tail (bars 52-54) is another example of a Phrygian cadence. It employs the same chordal figuration as bars 18-19. However, here the music finishes on the tonic chord, supported by a low ringing tonic octave to end the piece (Example 34):

EXAMPLE 34

Mompou: *Impressiones intimas: Secret*, bars 52-54



Gitano (Gypsy)

The final movement in this set is dedicated to Pere Serra (*a mon estimat mestre Pere Serra).*[94] The time-signature is 3/4 and number of bars 126. It is in the Mixolydian mode on G and cast in a monothematic form (Table 10):

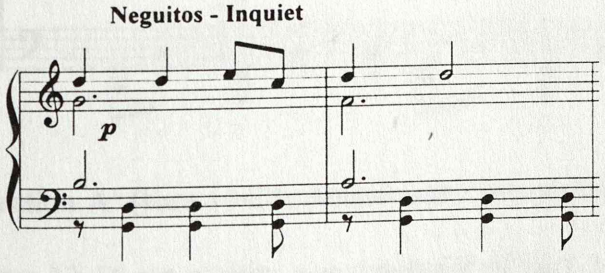
TABLE 10

SECTION	BAR NUMBERS	
A	1-12	(repeated in bars 75-86)
A^1	13-21	(repeated in bars 87-95)
A^2	/22-37	(repeated in bars /96-111)
A with upbeat	/38-49	(repeated in bars /112-123)
A^3	50-64	(bars 65-71=a repeat of bars 50-56)
link	72-74	
tail	124-126	

Section A, marked *neguitos (dark)* and *inquiet (anxious)*, comprises one four-bar phrase, one five-bar and a three-bar tail. The opening bars further divide into a repeated two-bar unit. The melodic interest basically consists of a repeated dominant note harmonised by alto and tenor lines in parallel sixths over a syncopated and reiterated tonic drone in the bass. This rhythm permeates the entire piece (Example 35):

EXAMPLE 35

Mompou: *Impressiones intimas: Gitano*, bars 1-2



94 Pere Serra, also known as Pedro Serra, was Mompou's favourite piano teacher.

Bars 3-4 echo bars 1-2. The melody in the second phrase contains wavering quavers around the dominant note with the parallel sixths and offbeat drone from bars 1-2 in the accompaniment. An unusual shift in tonality occurs as the music briefly passes through A minor (bars 7-8), employing the characteristic chord-progression (V7 with added sixth-I), then finishes the phrase with a full close in the tonic (Example 36):

EXAMPLE 36

Mompou: *Impressiones intimas: Gitano*, bars 5-9



The tail (bars /10-12) modifies the last three melodic notes from the previous phrase. The tonal centre is also unusual as this motif is associated with wholetone harmony, i.e. C, D, E, F#, G# and A#. However, this alteration is contradicted by the cadence (bars 11-12), where the phrase ends with a full close. In bar 12 the tenor and bass switch rhythm anticipating future accompaniment (Example 37):

EXAMPLE 37

Mompou: *Impressiones intimas: Gitano*, bars /10-12



Section A^1 (bars 13-21) divides into two phrases, one of four bars and the other five. Bars 13-16 are mainly a restatement of bars 1-4 with the continuation of the rhythm change in the left hand. Both the repeated-note idea from bar 1 and a motif derived

from the last three notes in bars 8-9 become the basis for the melody in bars /17-21. The soprano also employs the rhythm from bar 1 now in reverse in the form of an anacrusis and repeated note. It then moves sequentially down a third in bars /20-21. The accompanying syncopated pattern moves into the alto over a sustained bass creating a series of diatonic chords in C. The cadence nevertheless suggests a close in A minor, with a modal variant of the dominant chord in bar 20. This change in tonality is momentary as the dominant chord, marked *sec (dry)*, ushers in a repeat of bars 1-4 to announce the arrival of section A^2 (Example 38):

EXAMPLE 38

Mompou: *Impressiones intimas: Gitano*, bars /17-21



Section A^2 (bars /22-37) equally divides into four four-bar phrases. Bars 22-25 are a repeat of bars 1-4, this time with a dominant upbeat. In the second phrase (bars /26-29) the tonality is built from a mode on C. However, brief suggestions of F major and A minor are apparent in bars 26-27 and 27-28 respectively (Example 39):

EXAMPLE 39

Mompou: *Impressiones intimas: Gitano*, bars /26-29



The melody employed in bars /30-33 is a repeat of the previous phrase. However, monotony is avoided due to the descending inner chromatic lines over the syncopated tonic pedal which briefly creates a false-relation between the notes c-cb'. The note cb' maintains the inner chromaticism, and the phrase finishes unusually on the tonic seventh chord (Example 40):

EXAMPLE 40

Mompou: *Impressiones intimas: Gitano*, bars /30-33



Bars /34-37 are an extension of the previous phrase. They begin with a repeat of bars 32-33. The melodic interest is shifted onto the tonic and dominant notes (c'' and g'), while the tenor note ab continues the chromatic presence (Example 41):

EXAMPLE 41

Mompou: *Impressiones intimas: Gitano*, bars /34-37



Section A returns in bars 38-49 with the addition of an anacrusis taken from bar 21. Section A^3 (bars 50-64) separates into two phrases, one of seven bars and the other eight. In bars 50-56 the melody moves mainly in octaves and employs the rhythmic ostinato from bars 16-17 onwards. This doubling in octaves is altered to a richer 8-5 chord on the strong beat of each bar, and this serves to highlight the descending

chromatic movement of the melodic line, i.e. g'', f#'', f♮'', eb' and db'. The left-hand accompaniment comprises a syncopated tenor over a tonic drone in the bass. The phrase finishes with a modal full close, i.e. flattened V/I with major 7-I (Example 42):

EXAMPLE 42

Mompou: *Impressiones intimas: Gitano*, bars 50-56



The melody continues in octaves (bars 57-64). It is freely chromatic, creating false-relations between the following tonic notes: G and gb'' in bar 58, and g and gb' in bar 60. However, the notes d-G in bars 63-64 restore the basic key, G (Example 43):

EXAMPLE 43

Mompou: *Impressiones intimas: Gitano*, bars 57-64



Phrase one from section A^3 (bars 50-56), marked *doloros (painfully)*, recurs in bars 65-71. The link (bars 72-74), marked *lent*, not only intimates the return of section A but also the cadence point from bars 55-56, i.e. flattened V7d-I (Example 44):

EXAMPLE 44

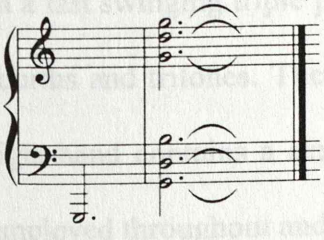
Mompou: *Impressiones intimas: Gitano*, bars 72-74



Section A, marked *refrend (refrain)*, begins a repeat of material previously heard (see Table 10 on page 45). Bar 124 is an echo of bar 123. A deep tonic note GG answered by a sustained tonic chord in both hands brings the piece and collection to an end (Example 45):

EXAMPLE 45

Mompou: *Impressiones intimas: Gitano*, bars 125-126



2.2 *SCÈNES D'ENFANTS (CHILDRENS SCENES)*

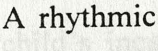
Like Schumann's, Mompou's *Scènes d'enfants* are inspired by children. This portfolio is dated between 1915 and 1918 and is dedicated to Manuel Blancafort.[95] It comprises five pieces: *Cris dans la rue (Screams in the Street)* is the initial scene, a reflection of children in the street; *Jeux (Games)* one, two and three are a series of games and the fifth, *Jeunes filles au jardin (Young Ladies in the Garden)*, deals with a group of young ladies dancing in the garden.

Cris dans la rue (Screams in the Street)

Cris dans la rue is fifty-six bars in length. It lies within a tonality of C major and is cast in cyclic form (Table 11):

TABLE 11

SECTION	BAR NUMBERS
A	/01 - 14
B	/15 - 30
C	/31 - 47
A	/48 - 56

In a fast swinging triple pulse, section A, marked *gai*, consists of chords built on perfect fourths and tritones. These superimposed fourths are played in the left hand, while the right-hand contains a series of 8-5 chords. A rhythmic ostinato (i.e. ) is employed throughout and abandoned only at the cadence. The phrases finishes with a 4-3 suspension on the dominant seventh chord (see Example 46 on page 52):

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95 Manuel Blancafort (see n.24 on page 6).

EXAMPLE 46

Mompou: *Scènes d'enfants: Cris dans la rue,* bars /1-4



On the repeat of these four bars, the quartal-chords are now played in the right hand accompanied by a syncopated drone on the note C with an ascending and descending dominant (Example 47):

EXAMPLE 47

Mompou: *Scènes d'enfants: Cris dans la rue*, bars /5-8



Section B (bars /15-30), marked *très vif* (very fast), is in the dominant key, G major and divides into two repeated four-bar phrases. In comparison to the opening chordal texture, a well-defined melody similar to that of a child's incantation is present here. It lies within the range of a seventh, is pentatonic (g', a', b', d'', e') and characterised by the leap of a third and repeated note. This chant is accompanied by an unchanging tonic-

dominant ostinato in the left hand derived from the right-hand 8-5 chords at the opening (Example 48):[96]

EXAMPLE 48

Mompou: *Scènes d'enfants: Cris dans la rue,* bars /15-18



From this emerges section C, marked *calme*, which returns to the initial tonality and divides into two four-bar phrases with a one-bar tail. The soprano melody, marked *chantez un peu grossièrement (sing a little roughly)*, originates from the opening bars of a Catalan folk-song *La filla del Marxant*.[97] This song is also employed in the fifth scene, *jeunes filles au jardin (Young Ladies in the Garden)* (Example 49):

EXAMPLE 49

La filla del Marxant (The Merchants Doughter)



The time-signature of the folk-song is altered from 6/8 to 3/4 here. The soprano melody is harmonised with and accompanied by the parallel fourths and tonic-dominant drone

---

96 It is interesting to note the absence of barlines in the left-hand part. This technique is not uncommon for this composer.

97 Subira Josep: *Cançons populars Catalanes* (Barcelona: [Monografies Historiques de Catalunya] Editorial Milla, 1990), 36.

from the opening section. A superimposed third stave contains gentle intermittent dissonances (Example 50):

EXAMPLE 50

Mompou: *Scènes d'enfants: Cris dans la rue,* bars /31-38



Bars /39-46 continue the melody and accompaniment in the same way. The material for the tail (bar 46-47) is taken from bars 31-32 and is sustained over the dominant note (Example 51):

EXAMPLE 51

Mompou: *Scènes d'enfants: Cris dans la rue,* bars 46-47



A repeat of the section A, marked *gai lointain (happily from a distance)*, ends the piece.

Jeux sur la plage (Games on the Beach)

Jeux sur la plage comprises three games written in 1915. The first has a triple metre and is thirty-six bars is length. However, including the repeats the total is sixty-seven bars. The form is ternary (Table 12):

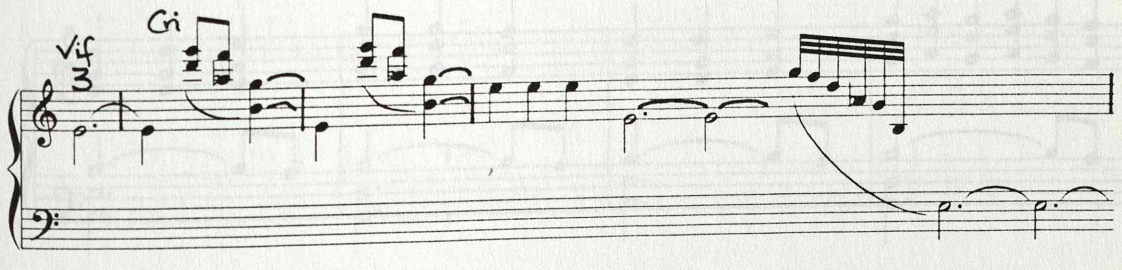
TABLE 12

SECTION	BAR NUMBERS
Introduction: *Cri*	1-4
a	5-8 (repeated in bars 9-12)
b	13-16 (repeated in bars 17-20)
a	21-28 (a repeat of 5-12)
tail	29-31
Codetta: *Cri*	32-35 (a repeat of 1-4) and 36

The first game opens with a *cri (cry)* which may represent a 'call to attention' for the beginning of the game. This cry consists of a G seventh chord with an added second ab'' superimposed on a repeated note E. This ab'' acts on the ear as though it were g# in false relation with the g♮ of an E minor triad (Example 52):

EXAMPLE 52

Mompou: *Scènes d'enfants: Jeux sur la plage,* bars 1-4



The game tune, marked *rythmé (rhythmic)* and *tranquillement (in a tranquil manner)*, is in the soprano and comprises a rotation around the notes b', a' and c''. This is harmonised in the right hand with a fourth and then a fifth, while the left hand oscillates between the intervals of a sixth and fifth over a pedal note A. The phrase finishes with a tonic ninth chord (Example 53):

EXAMPLE 53

Mompou: *Scènes d'enfants: Jeux sur la plage,* bars 5-8



Bars 9-12 are identical to bars 5-6. In phrase b (bars 13-16) the pentatonic melody (d'', e'', f'', g'', a'') moves in a series of 8-4 and 8-5 chords. This is accompanied in the bass by oscillating drones on the notes A and G. Reminiscences of the melody from phrase a are present in the tenor here (Example 54):

EXAMPLE 54

Mompou: *Scènes d'enfants: Jeux sur la plage,* bars 13-16



The tail, marked *douloureux (sadly)*, consists of a motif derived from the first three beats of the opening scene, *Cris dans la rue*. Here the upbeat is omitted and the three notes are inverted. This pattern is repeated a tone lower in each bar. Two new four-note cells are employed in the middle registers, i.e., e, f, c, d and a, c', b, ab'. The false relation in the original *cri* becomes more apparent at the cadence, with the ab now heard as g# (Example 55):

EXAMPLE 55

Mompou: *Scènes d'enfants: Jeux sur la plage,* bars 29-31



Game 1 ends with a restatement of the *cri* ending on the tonic ninth chord which permeated the piece and now echoes into silence (Example 56):

EXAMPLE 56

Mompou: *Scènes d'enfants: Jeux sur la plage,* bars 34-36



Jeu II *(Game 2)*

The next game, marked *vif*, has a time-signature of 6/8 and a total of twenty-one and thirty-eight bars with and without repeats respectively. The form is monothematic (Table 13):

TABLE 13

SECTION	BAR NUMBERS
Introduction: *Cri*	/1-4
a	/5-6 (repeated in bars /7-8)
a^{1}	/9-10 (a repeat of /11-12)
tail	/13-16
Codetta: *Cri*	/17-20 (a repeat of /1-4) and 21

The *cri* that opens *jeu* II begins with a repeated descending tritone (g#''-d♮'') and then evolves into a dancing altered version of itself. The left hand enters with the note a# which descends through the interval of a tritone to en harmonised with a sixth, G# (Example 57):

EXAMPLE 57

Mompou: *Scènes d'enfants: Jeu* II, bars /1-4



The game tune is pentatonic, comprising the notes d'', e'', f#'', g#'', a#''. This wholetone idea is accompanied by the opening three notes from the left hand (bars 3-4) now in the form of a rhythmical ostinato and repeated parallel sixths (see Example 58 on page 59):

EXAMPLE 58

Mompou: *Scènes d'enfants: Jeu* II, bars /5-6



After a repeat of bars /5-6 the melody begins a fifth higher. The accompaniment is shared between the bass and the treble register with the sixths now moving chromatically. The presence of the G# chord with d# now resolves the tritone (Example 59):

EXAMPLE 59

Mompou: *Scènes d'enfants: Jeu* II, bars 9-10



After a chromatic cadential phrase, marked *retenu*, the music moves to a passage marked *très vif (very fast)* but also *sourd (dull)*. Both tune and *cri* disappear, and the passage consists of an ostinato of fifths on G# and e. The tritone returns in bar 16 anticipating a restatement of the *cri* (see Example 60 on page 60):

EXAMPLE 60

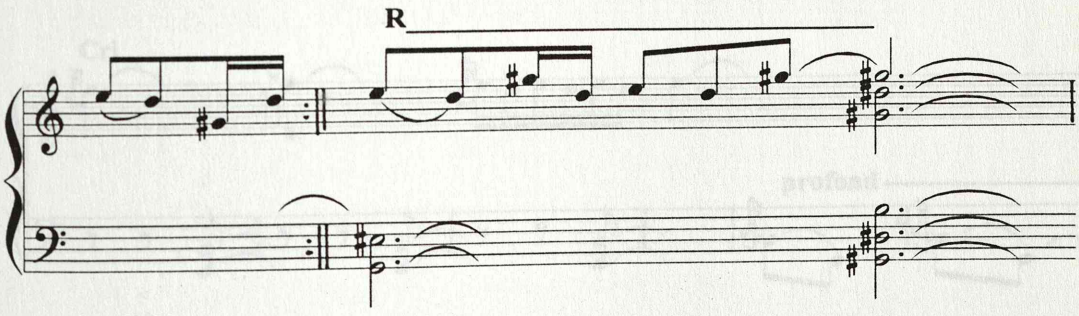
Mompou: *Scènes d'enfants: Jeu* II, bars 13-17



The *cri* returns, marked *triste (sad)*, and the piece ends with a resolution of the tritone onto a full G sharp minor triad (Example 61):

EXAMPLE 61

Mompou: *Scènes d'enfants: Jeu* II, bars 20-21



Jeu III *(Game 3)*

This game has a time-signature of 3/8, a total of sixty-five bars and is cast in a rondo-type structure (see Table 14 on page 61):

TABLE 14

SECTION	BAR NUMBERS
Introduction: *Cri*	1-7
A	/8-17
link[1]	18-19
A[1]	/20-33
B	34-44
link[2]	/45-46
A[1] fragmented	/47-55
A fragmented	/56-61
Codetta: *Cri*	/62-65

The *cri* of the third *Jeu* alternates between two notes e'' and d'' over a bass drone on E. This is answered by a decorative, descending tritone Bb to Eb marked *profond (intense)*, in the bass register (Example 62):

EXAMPLE 62

Mompou: *Scènes d'enfants: Jeu* III, bars 1-6



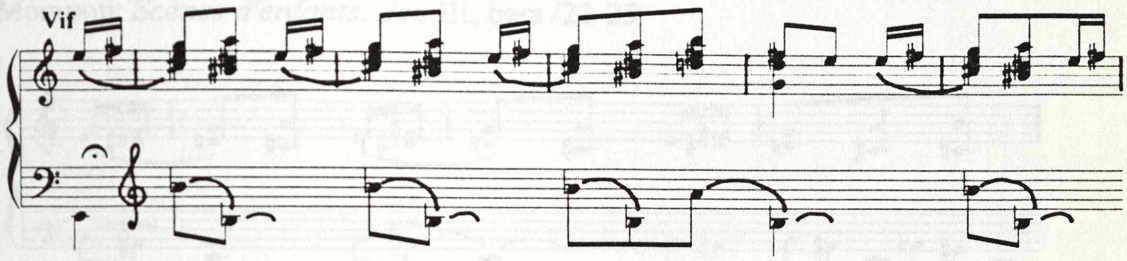
The third game-tune, marked *vif*, has two contrasting sections (A and B); the rhythm is a feature of the first, while the second is shorter and more melodic.

Section A (bars /8-17) divides into one four-bar phrase repeated with a two-bar tail. The melody is a wedge-shaped idea from the tonic E. It is accompanied by an ostinato bb' in the treble register falling the octave with the interjection of the note a' at potential

cadential points. The phrase finishes with an appoggiatura f#''-e'' above a second inversion tonic seventh chord with a diminished fifth (Example 63):

EXAMPLE 63

Mompou: *Scènes d'enfants: Jeu* III, bars /8-12



Bars /12-15 and the two-bar tail are a repeat of bars /8-11 and 11 respectively. This dissolves into a statement of the opening two notes of the original *cri,* now marked *interrogation (question)* (Example 64):

EXAMPLE 64

Mompou: *Scènes d'enfants: Jeu* III, bars 15-19



Section A[1] (bars /20-33) divides into a three-bar unit followed by a repeated four bars and ends with a three-bar phrase. The melody in this section is a transposition down an octave of the right hand from section A. Two alterations are present; firstly a descending inner chromatic line is added in the right hand in bar /25-26, and secondly a new left-hand figuration is introduced. This bass pattern embroiders the tritone from the original

cri, this time using the enharmonic A# instead of Bb. This enharmony is employed to maintain the shape of the original opening tritonal idea, i.e. C-Bb-E now becomes B-A#-E (Example 65):

EXAMPLE 65

Mompou: *Scènes d'enfants: Jeu* III, bars /23-25



However, these tritones rotate on themselves and move chromatically downwards to become an ostinato on C instead of E to end section A[1]. Section B (bars 34-44), marked *très triste (very sad)*, divides into a four-bar and five-bar phrase with a three-bar tail. The descending arch-like melody in the soprano spans an octave over an ostinato left hand taken from bar 33. Bars 38-41 are basically a repeat of the previous phrase resolving onto the overall dominant chord (B major) with a new jaunty BB-F# in the left hand (see Example 66 below and on page 64):

EXAMPLE 66

Mompou: *Scènes d'enfants: Jeu* III, bars 34-42



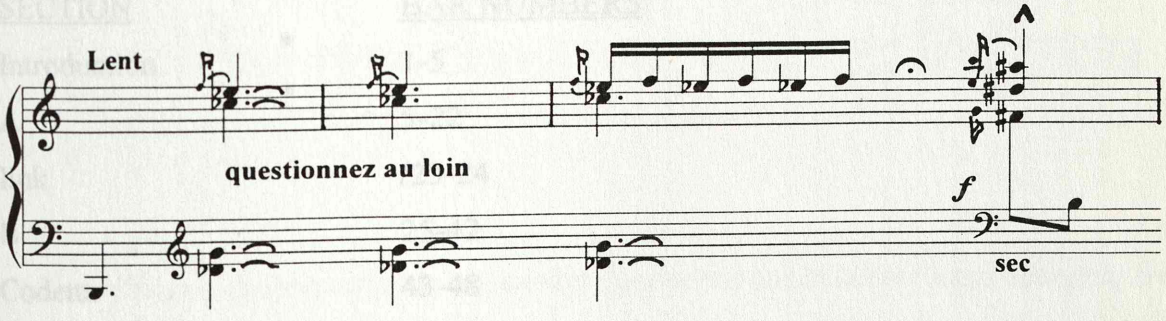
EXAMPLE 66 continued



The *jeu* disperses in a restatement of a modified *cri,* now marked *Lent* and *questionnez au loin (question in the distance)*. Four alterations are inherent in this cry. The ascending appoggiatura is now a descending one, e'' is transposed down a semitone to eb'', the semiquaver idea is inverted and the accompaniment comprises an ostinato 7-4 chord. All of the notes in this *cri* combined create a wholetone scale (i.e. cb'', db, eb'', f'', g',) a technique also used in the second *jeu.* After a pause the cry ends with a dry, decorated B major chord with a major seventh, marked *sec (dry)*, preceded by a triple appoggiatura outlining the notes of the tonic minor chord (Example 67):

EXAMPLE 67

Mompou: *Scènes d'enfants: Jeu* III, bars 44-46



The tritone-filled game is then repeated, albeit in reverse order as section A^1 is heard before section A. The scene ends with the final hearing of the original *cri* answered by a spaced, decorated tonic minor triad (see Example 68 on page 65):

EXAMPLE 68

Mompou: *Scènes d'enfants: Jeu III,* bars 62-65



Jeunes filles au jardin (Young Ladies in the Garden)

The fifth and final scene is one of Mompou's most popular piano pieces. It was orchestrated by Aleksander Tansman,[98] transcribed for violin and piano by Josef Szigeti[99] and included by John Lanchbery[100] in the ballet entitled *House of Birds.*[101] It contains forty-eight bars and is ternary in form (Table 15):

TABLE 15

SECTION	BAR NUMBERS
Introduction	1-5
A	5-22
link	/23-24
B	25-42
Codetta	43-48

98 Aleksander Tansman was born in Poland in 1897 and died in Paris in 1986. He was a composer and pianist who settled in Paris in 1919 except for the years 1940-1946 which he spent in America. His works include film music, eight symphonies, two piano concertos and an oratorio *Isiah the Prophet.*

99 Josef Szigeti (1892-1972) was an Hungarian-born violinist. He settled in America in 1926 and attained citizenship in 1951. He toured the world with a wide repertoire from Bach to modern composers such as Prokofiev, Bartók and Bloch. He retired to Switzerland in 1960.

100 John Lanchbery (see n.67 on page 14).

101 Álvaro García Estefanía (see n.40 on page 11), 35.

The introduction (bars 1-5), marked *calme (calm)*, begins in a triple metre. This comprises a floating chord of ii7b and the dominant note Bb in a cluster effect based on E flat minor tonality (Example 69):

EXAMPLE 69

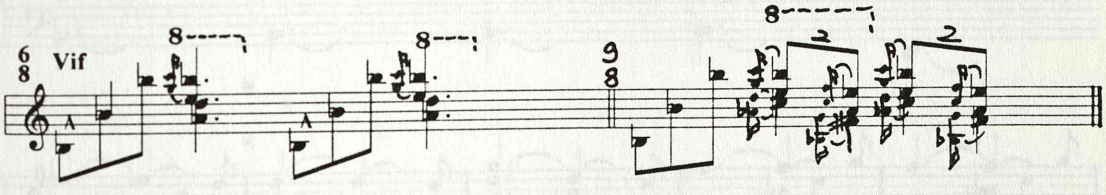
Mompou: *Scènes d'enfants: Jeunes filles au jardin*, bar 1



This *calme* atmosphere is interrupted by an alternation of two ideas in 6/8 and 9/8. The first is a rising three-note figure spanning two octave leaps. The second is a chord built from the whole-tone scale in the pattern of an appoggiatura resolving onto a tritonal figuration (Example 70):

EXAMPLE 70

Mompou: *Scènes d'enfants: Jeunes filles au jardin*, bar 2-3



The introduction finishes with an expansive dominant note in octave leaps spanning five octaves. Section A (bars 5-22), marked *calme* and *très doux (very soft)*, contains a dance in 6/8 which divides into two eight-bar phrases with a two-bar tail. Although the melody ripples through the scale of Eb over a dominant pedal Bb, the harmony suggests the following keys (see Table 16 on page 67):

TABLE 16

BARS	KEY
09-10	G flat major
10-11	C minor
12-13	B flat major
19-22	G minor
23-24	E flat major

This volatile tonality is atypical of Mompou's pieces for children and perhaps portrays their transition to young ladies. The second phrase is a variation of the first, with the dominant pedal now moving in a series of 9-5 chords (bars 13-16) and the last four bars of the melody are altered slightly to end on a striking F# (Example 71):

EXAMPLE 71

Mompou: *Scènes d'enfants: Jeunes filles au jardin,* bars 5-19



Bars 20-22 are a repeat of bar 19. The link (bars /23-24), marked *gai*, is an exact restatement of bars 2-4. Section B (bars 25-42), marked *lentement*, comprises a song which is intimated in the first scene, *Cris dans la rue* (see Example 50 on page 54). Similar to the opening scene the melody, marked *avec la fraîcheur de l'herbe humide (with the freshness of wet grass),* is mainly harmonised with perfect fourths. Although the basic tonality is E flat major the accompanient and harmony are chromatically rich[102] (Example 72):

EXAMPLE 72

Mompou: *Scènes d'enfants: Jeunes filles au jardin*, bars 25-34



Bars 35-42 continue the melody in the same way. However, this love song is lost in a transient moment as the codetta (bars 43-48) enters with reminiscences from the introduction. The cluster effect from bar 1 is more dense here (bar 44) as the 4-3 pattern of the second chord is now doubled in the first. Bars 45-47 return to the leaping octaves of bars 2-4. *Jeunes filles au jardin* and *Scènes d'enfants* seem to finish with a decorated

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102 In the composers recording of this work (*Mompou interpreta Mompou*, Ensayo-ENY-CD-3418) Section B is repeated with no direction on the score to do so.

full close but in a unresolved manner as the piece fades out on a spaced dominant octave (Example 73):

EXAMPLE 73

Mompou: *Scènes d'enfants, Jeunes filles au jardin*, 47-48



2.3 *PESSEBRES*

Pessebres (Nativity Scenes) was written between 1915 and 1917. It comprises three movements. The title of the first movement appears in French (i.e. *Créches*, which translates into Catalan as *Belenes* or *Nacimientos*, meaning *Cribs*).[103] The other two movements employ Catalan names (Table 17):

TABLE 17

MOVEMENT	TITLE	YEAR
I	*Créches (Cribs)*	1917
II	*L'ermita (The Hermitage)*	1914
III	*El pastor (The Shepherd)*	1915

Initially the collection contained two additional items, *Nieve de harina (Snow like Flour)* and *Ríos de papel de plata (Rivers of Silver Paper)*; however, these were not included in the final edition [104]

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103 Antonio Iglesias: *Federico Mompou: Su obra para piano* (Madrid: Editorial Alpuerto, 1976), 67.

104 As n.103.

Créches (Cribs)

This is the longest movement, with a total of eighty bars. It is a dance in 6/8 time and ternary form (Table 18):

TABLE 18

SECTION	BAR NUMBERS	KEY
Introduction	1-2	G Aeolian
A	3-20	G Aeolian
link	21-30	F Dorian-Ab
B	/31-55	Ab
A^1	56-74	Ab
Codetta	75-80	Eb

The two-bar introduction, marked *tranquillament*, employs a rocking rhythm between the tonic and dominant notes; this establishes the accompaniment (Example 74):

EXAMPLE 74

Mompou: *Pessebres: Créches*, bars 1-2



Section A divides into two nine-bar phrases. Each phrase further sub-divides into two four-bar units with an extended bar at the end. The simple folk-like melody, marked *piano*, in the soprano lies within a range of a twelfth and comprises mainly leaps of thirds and fifths. This unit finishes with a half close in bar 6 (see Example 75 on page 71):

EXAMPLE 75

Mompou: *Pessebres: Créches*, bars 3-6



Bars 7-9 are a repeat of bars 3-5. Mompou's use of cb'' and fb'' (see bars 9-10) stems perhaps from a deliberate decision to write sixths rather than sevenths. Bars 10-11 represent the cadential point employing a variation of a full close (i.e. bVII-I) with a *tierce de picardie* (Example 76):

EXAMPLE 76

Mompou: *Pessebres: Créches*, bars 10-11



A restatement of bars 3-11, marked *mezzo forte*, is varied by the alteration in direction of the accompaniment ostinato (Example 77):

EXAMPLE 77

Mompou: *Pessebres: Créches*, bars 12-15



An octave displacement of the dominant note in bar 20 anticipates imminent change (Example 78):

EXAMPLE 78

Mompou: *Pessebres: Créches*, bars 19-20



The link (bars 21-30) divides into two four-bar units with a two-bar tail. The key-signature adds a third flat as the music continues in the Dorian mode on F. New melodic material is introduced in the soprano, and in comparison to section A moves mainly by step within the range of an octave. The accompanying pattern now incorporates two lines which proceed in parallel sixths on successive accents over a repeated note f in the form of a tonic pedal (Example 79):

EXAMPLE 79

Mompou: *Pessebres: Créches*, bars 21-24



The following four bars (25-28) begin in a similar way. However, the presence of a dominant seventh chord with augmented fifth in bar 26 ushers in a full close in Ab, complete with added sixth in the tonic chord (bar 27). The cadence is repeated in a

modified form, now with the initial rocking tonic-dominant movement (bars 28-30) (Example 80):

EXAMPLE 80

Mompou: *Pessebres: Créches*, bars 25-30



Section B divides into three phrases of eight, nine and eight bars respectively. In the first, marked *piano*, a melody based around the dominant note employs a constant rhythm. A new accompanying ostinato features a repeated dominant note and syncopated rhythm. This syncopation is subtly altered at bar 34 (Example 81):

EXAMPLE 81

Mompou: *Pessebres: Créches*, bars /31-34



Bars /35-36 are identical to bars /31-32. The final two bars (bars 37-38) are altered to confirm the tonality. Here the syncopated ostinato relaxes completely (Example 82):

EXAMPLE 82

Mompou: *Pessebres: Créches*, bars 37-38



The nine-bar phrase (bars /39-46) transposes bars /31-38 up a fifth. An additional link bar (bar 47) modulates back to A flat major (Example 83):

EXAMPLE 83

Mompou: *Pessebres: Créches*, bars 46-47



Bars /48-55 are an exact re-statement of bars /31-38. Section A^1 (bars 56-74) divides into two phrases of ten and nine bars respectively. Both form transpositions of the opening bars (i.e. bars 2-20), with the right hand down a tone and the left hand up a tone. The result is an ingenious combination. The only alteration occurs in bar 65, where the cadence resolves onto a major third (figure X) and not the expected minor sixth (see Example 84 on page 75):

EXAMPLE 84

Mompou: *Pessebres: Créches*, bars 61-65



The material for the codetta (bars 75-80) is taken from the link and consists of a full close in Eb over the dominant to tonic rocking bass line. The added sixth (c' in bars 76 and 78) softens the effect of the occasional chromatic notes here. The rocking rhythm eventually comes to a close, as sustained dominant octaves in the right hand peal into silence (Example 85):

EXAMPLE 85

Mompou: *Pessebres: Créches*, bars 75-80



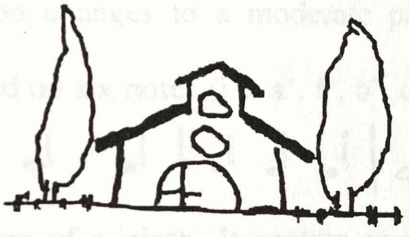
L'ermita (The Hermitage)

In 1908 Mompou renewed his friendship with Guillermo Viñas. Viñas owned a house in no. 60 Paseo de San Juan in Barcelona. On the top floor there was a studio with a piano where artist friends and musicians would meet to discuss art, literature, music and religion: it was called *L'ermita (The Hermitage)*. After some years the group renewed

itself, and a second hermitage was founded in La Garriga.[105] José Mompou[106] drew his impressions of the second hermitage in the sketch of a crumbling chapel with two cypresses standing as sentinels at the half-open doors.[107] This drawing and Federico's initials are found on all his compositions (Figure 1):[108]

FIGURE 1

José Mompou: Impressions of *L 'ermita (The Hermitage)*



The piece has a triple time-signature and contains thirty-six bars. It is cast in ternary form and in an A mode (Table 19):

TABLE 19

SECTION	BAR NUMBERS
A	1-13
B	14-25
A	26-36

Section A comprises an introduction and conclusion of two bars each, framing two phrases of four and five bars in length. Bars 1-2, marked *lent* and *piano*, consist of a bell-like repeated 8-6-2 chord over a sustained tonic drone (see Example 86 on page 77):

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105 Mompou, his parents and grandparents holidayed in La Garriga,a small town north of Barcelona. Mompou and his good friend Blancafort discovered romantic gardens dating back to the 1800s with a central fountain and this was to become Mompou's favourite walk.

106 José Mompou (see n.1 on page 2) also frequented the hermitage.

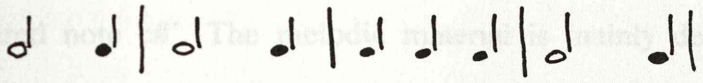
107 Santiago Macario Kastner (see n.9 on page 4), 55.

108 Figure 1 is an attempt by the author to reproduce the sketch made by José Mompou.

EXAMPLE 86

Mompou: *Pessebres: L'ermita*, bars 1-2



After a pause the tempo changes to a moderate pace. This introduces the principal melody (bars 3-11) based on six notes (i.e. a', f', b', d'', e' and c') and built on a simple rhythm, i.e.  and lies within the range of a ninth. It centres around the tonic note and sounds in resonant octaves in the upper alto strand. This is accompanied by sighing parallel sixths based on the subdominant chord. A variation of the opening drone, i.e. a linear descending fifth, provides the bassline. This drone variation returns to the initial notes (AA-E) in the final three bars, where the subdominant chord is now replaced by the tonic (bars 9-11). Bar 9 is repeated, followed by a restatement of the opening bars (Example 87 below and on page 78):

EXAMPLE 87

Mompou: *Pessebres: L'ermita*, bars 3-11



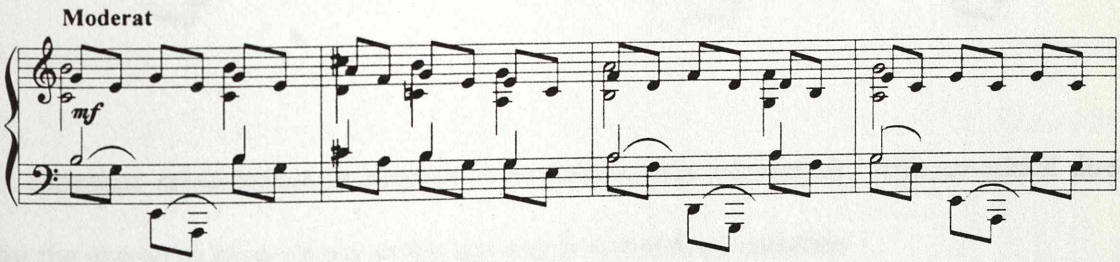
EXAMPLE 87 continued



Section B, also marked *moderat*, divides into three four-bar phrases. The tonality is altered as the first phrase (bars 14-18) displays characteristics of A Mixolydian mode with the altered note c#'. The melodic material is mainly derived from bars 5-6 of section A. This melody also moves in octaves, but these are now shared between the upper alto and tenor strands, surrounded by the sighing parallel sixths. A new lower alto part serves to increase the textural density; this creates a series of consecutive seventh chords (Example 88):

EXAMPLE 88

Mompou: *Pessebres: L'ermita*, bars 14-17



The octave doubling breaks off briefly in bar 20. Instead each upper-alto melodic note is combined with the sixth and seventh below, with the tenor part creating a type of echo effect (as circled in Example 89 on page 79):

EXAMPLE 89

Mompou: *Pessebres: L'ermita*, bars 18-21



The final phrase in section B (bars 22-25) is very similar to bars 14-17. However, the tonality momentarily changes to G Aeolian (bars /24-25). This is strengthened by an adjustment of pitch in the bass linear fifth (i.e. D-GG) (Example 90):

EXAMPLE 90

Mompou: *Pessebres: L'ermita*, bars 22-25



A complete restatement of section A concludes this movement, with an added direction for the tempo to slow down at the approach to the final cadence.

El pastor (The Shepherd)

The third and final piece is broadly modal in language, has a total of fifty-four bars and reveals a monothematic form (see Table 20 on page 80):

TABLE 20

SECTION	BAR NUMBERS
Introduction	/1-4
A	/5-24
A^1	/25-44
A	/45-52
Tail	/53-54

The monophonic introduction, marked *indiferent* and *piano*, suggests a Mixolydian G mode. However, is in a Dorian D mode. It moves mainly by step and lies within the range of an octave (Example 91):

EXAMPLE 91

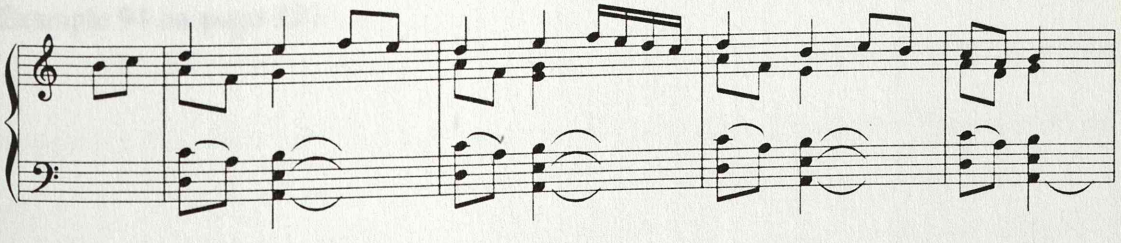
Mompou: *Pessebres: El pastor*, bars /1-4



Section A divides into five four-bar phrases. A second statement of the melody is harmonised in four to six parts. The accompaniment comprises tonic and dominant chords (usually with the upper parts rich in the seventh or ninth) in the form of an ostinato. One feature of this pattern is the descending third in the alto and upper strand of the bass which mimics the one intervallic leap in the melody i.e. the third (Example 92):

EXAMPLE 92

Mompou: *Pessebres: El pastor*, bars /5-8



Bars /9-12 are a repeat of bars /5-8. In the third phrase of section A a variation of the melody (as circled in example 93 below) is shared between the upper and lower strands of the soprano, momentarily harmonised in sixths and thirds. The tonality is also altered and is now in C harmonic minor with the presence of the note ab''.[109] The ostinato accompaniment is distributed between the alto and bass. Although rhythmically transformed, the descending third is still present, and because of the note ab'', is answered by its inversion, the sixth (Example 93):

EXAMPLE 93

Mompou: *Pessebres: El pastor*, bars /13-16



Harmony is the technique used to achieve variation in bars /17-19. In bars 17-18 V7C chords of the keys of B and B flat are employed while II13/7 major of D minor is present in bar 19. This phrase is shortened, with an enharmonic equivalent of the sustained supertonic major chord in D minor in bar 19 and the presence of rests in bar 20 (see Example 94 on page 82):

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109 It is interesting to note that the composer employs the enharmonic equivalent of ab'', i.e. g#'' in bar 14, presumably to preserve the sequence of sixths and thirds.

EXAMPLE 94

Mompou: *Pessebres: El pastor*, bars /17-20



Another variant of the melody appears in the soprano (bars /21-24), accompanied by chromatically altered seventh chords. These resolve onto descending harmonised thirds derived from bars 3-4 of the initial theme, with a strong tonic-dominant ostinato accompaniment. It is the only occasion in the left hand where the descending third is replaced by an ascending seventh (see figure Y). Rhythmically this pattern is derived from bars 13-16. Bar 22 is repeated twice to end the phrase (Example 95):

EXAMPLE 95

Mompou: *Pessebres: El pastor*, bars /21-24



The melody is stated in its original form for section A^1. Variation is achieved here by employing the accompanying rhythmic pattern from bars 13-16 (see Example 96 on page 83):

EXAMPLE 96

Mompou: *Pessebres: El pastor*, bars /25-28



Bars /29-32 and /33-44 are identical to bars /25-28 and /13-24 respectively. A restatement of section A (bars /45-52) leads to the tail. Here the tempo is marked *lent*, and the metre is changed to duple. The tonality contains an unusual twist, as the four initial melodic notes in the soprano are accompanied by tonic and dominant seventh chords followed by the supertonic seventh chord. This chord is then sustained and chromatically altered to form a single major chord; this allows *El pastor* and *Pessebres* as a collection, to end in positive and peaceful manner (Example 97):

EXAMPLE 97

Mompou: *Pessebres: El pastor*, bars /53-54



2.4 *SUBURBIS*

Suburbis (Slums) was written between 1916 and 1917. It comprises a sequence of five scenes which are dedicated to Mompou's mother (*à ma mère*) (Table 21):

TABLE 21

YEAR	SCENE	TITLE
1917	1	*El carrer, el guitarrista i el vell cavall (The Street, The Guitarist And The Old Horse)*
1916	2	*Gitanes* I *(Gypsies)*
1917	3	*Gitanes* II *(Gypsies)*
1916	4	*La Cegueta (The Little Blind Girl)*
1916	5	*L'Home de l'Aristo (The Man With The Barrel Organ)*

El carrer, el guitarrista i el vell cavall

The first of these scenes, *El carrer, el guitarrista i el vell cavall (the Street, the Guitarist and the Old Horse)*, is in a measured four time and a B flat Aeolian mode. However, few barlines are present. Dotted barlines have been inserted to facilitate the analysis and discussion. Therefore it has a total of 157 'bars' (Table 22):

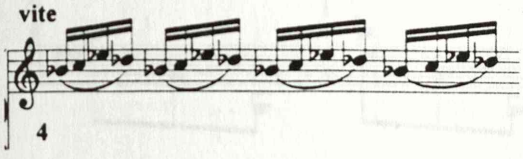
TABLE 22

SECTION	PICTURE	'BAR' NUMBERS
A	Street	1-6 ('bar' 1 repeated in 64-65 and 68-71)
B	Guitar	X:7-16 (repeated in 94-104)
		Y:17-24 (repeated in 105-111)
		X^1:/25-32 (repeated in /112-119)
		Codetta: 33-41 (repeated in 120-128)
C	Old Horse	42-51 (46-51 repeated in 72-77)
B	Guitar	52 (repeated in 78)
C	Old Horse	53-57 (repeated in 79-82)
B	Guitar	58-63 (62-63 repeated in 66-67)
B^1	Guitar	83-93
C^1	Old Horse	129-138
A^1	Street	139-142
Coda	Combination	143-157

The street, marked *vite (quickly)*, begins with a rotating four-semiquaver ostinato figure (bb', c'', db'' and eb'') (Example 98):

EXAMPLE 98

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bar' 1



This is repeated for four 'bars' with the interjection of a five-note motif (Example 99):

EXAMPLE 99

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall,* 'bars' 2-4



This bustling activity comes to a halt on a sustained Eb chord over a 9-6 figuration. Section B ('bars' 7-41), marked *tranquillement rythmé* (*tranquil rhythm),* is in ternary form. The music depicts the guitar with the introduction of a new folk-like tune in 3/8 time. Unit X ('bars' 7-16) begins with a two-bar introduction comprising the chord, Bb, followed by the soprano melody harmonised in fourths and accompanied by oscillating chords of bVII7d-Ic over a descending tonic octave (see Example 100 on page 86):

EXAMPLE 100

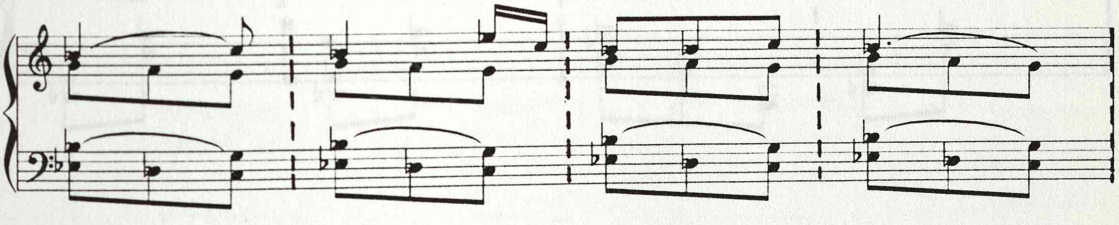
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 9-12



These 'bars' are repeated ('bars' 13-16). Unit Y ('bars' 17-24) also further divides into two four 'bars'. It consists of the soprano melody now accompanied by chords of Eb and C with the false relation between the notes eb and eb' exploited to the full (Example 101):

EXAMPLE 101

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 17-20



The return of unit X, (X^1), marked *plus animé (more animated)*, contains one alteration: the expected descent of the tonic octave is replaced with a rhythmical ostinato (see Example 102 on page 87):

EXAMPLE 102

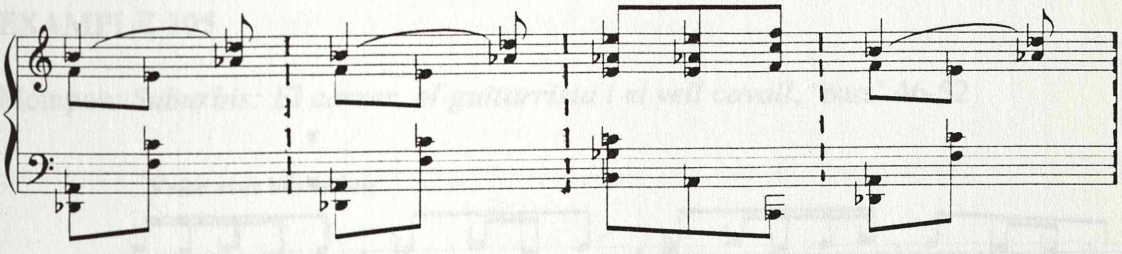
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 25-28



The material for the codetta ('bars' 33-41) is derived from unit X. It is accompanied by alternating chords of the tonic seventh and dominant minor seventh with dancing open fifths in the bass register, Textural density is increased as a six-note chord followed by the notes ab-Db harks a move towards D flat (Example 103):

EXAMPLE 103

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 33-36



The codetta finishes with a repeat of 'bars' 34-35 and three statements of 'bar' 33. The old horse is introduced in 'bars' 42-45 with the melodic interest in the soprano accompanied by a descending chromatic inner strand over a series of 10-4 chords and deep DDb. The interjection of the rests seem to depict the slowness of the horse to move (see Example 104 on page 88):

EXAMPLE 104

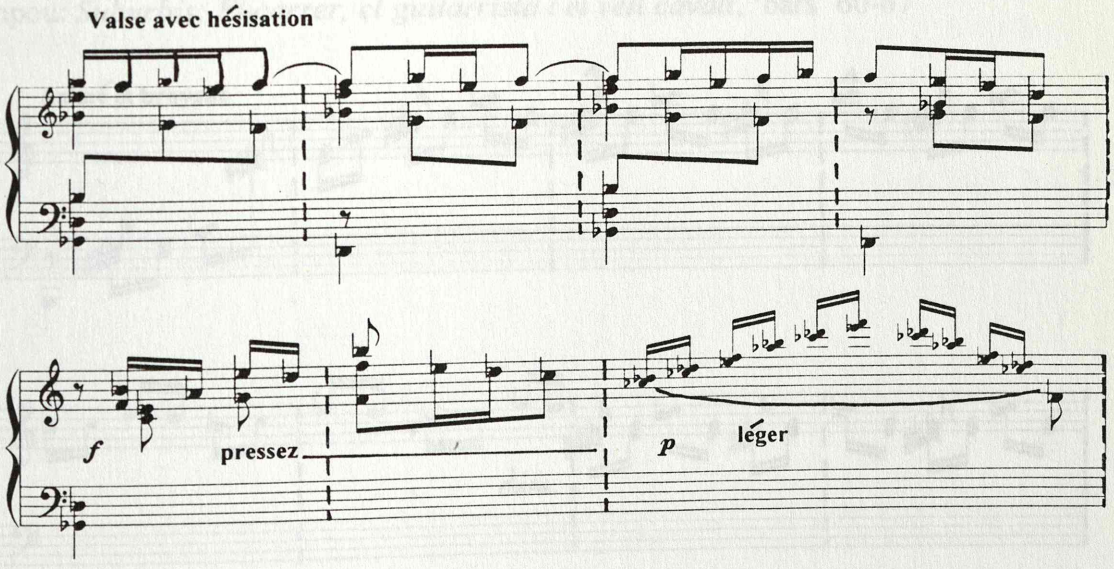
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 42-45



The note DDb is resolved in the waltz, marked *valse, avec hésisation* (*waltz with hesitation*) which emulates the movement of the horse, when the music is now in G flat. The melody is embroidered around five notes (gb'', f'', eb'', db'' and bb'). The accompanying patterns consist of a tonic drone in the alto and bass registers to be answered by a dominant pedal. Reminiscences of the street are present in the tenor three-note motif (bb, eb and db). This is interrupted by a flickering cadenza typical of a Spanish guitar player (Example 105):

EXAMPLE 105

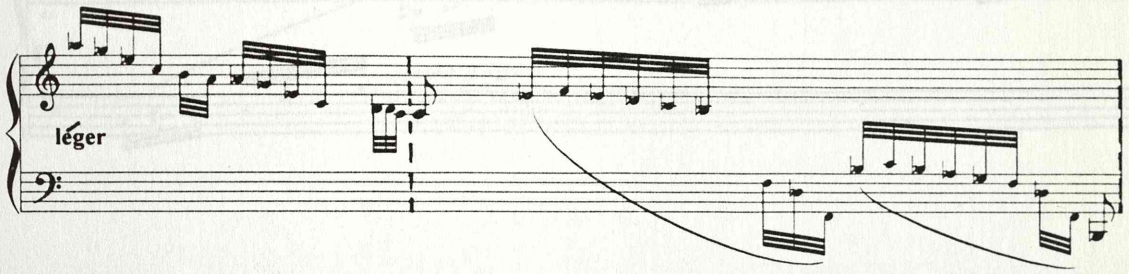
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 46-52



'Bars' 53-56 are an exact statement of 'bars' 46-49. This is interrupted by another cadenza which outlines the supertonic seventh chord with both forms of the notes ab''-a♮' and b♮'-bb. It continues with a brief whole-tone idea with the notes f', eb', db', cb' and bbb to end with a full close in the left hand (F-BBb) (Example 106):

EXAMPLE 106

Mompou: *Suburbis: El carrer, el guitarista i el vell cavall*, 'bars' 58-59



The guitar player becomes more animated and boisterous (with the marking *animé et bruyant)* with rising and falling cluster fourths, thirds and seconds echoing the street idea as these are presented in four-note rotating semiquavers. This is confirmed in 'bars' 64-65 when the street motif is briefly stated (Example 107):

EXAMPLE 107

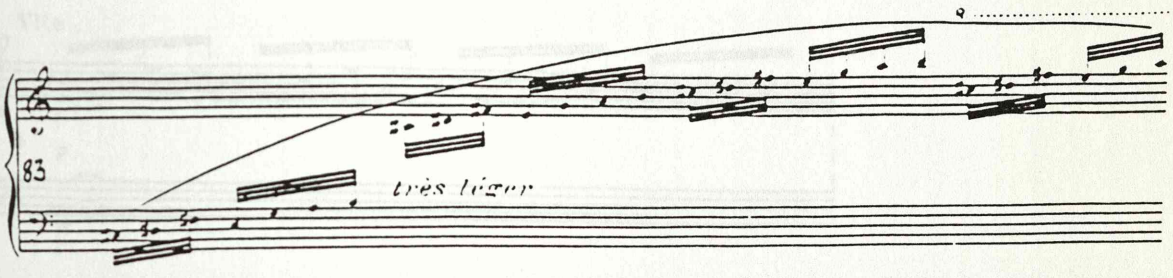
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 60-67



'Bars' 68-71 and 72-82 are a repeat of 'bar' 1 (stated four times) and 46-56 respectively. Another guitar cadenza interjects and comprises a rising seven-note idiom based on the Aeolian scale of C#. This is transposed up through the registers (Example 108):

EXAMPLE 108

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bar' 83



'Bars' 84-93 take the seconds from 'bar' 52 and state them descending only over a spread tonic chord of Gb. The next section is a restatement of 'bars' 7-41 ('bars' 94-128). It fades into 'bars' 135-138, marked *plus calme (very calm)*, where the old horse passes children playing. The time-signature changes from 3/8 to 6/8 and a simple playful tune in the soprano is accompanied by a pedal eb with internal swaying perfect fifths. This bassnote eb prepares for the return of the street idiom (Example 110):

EXAMPLE 110

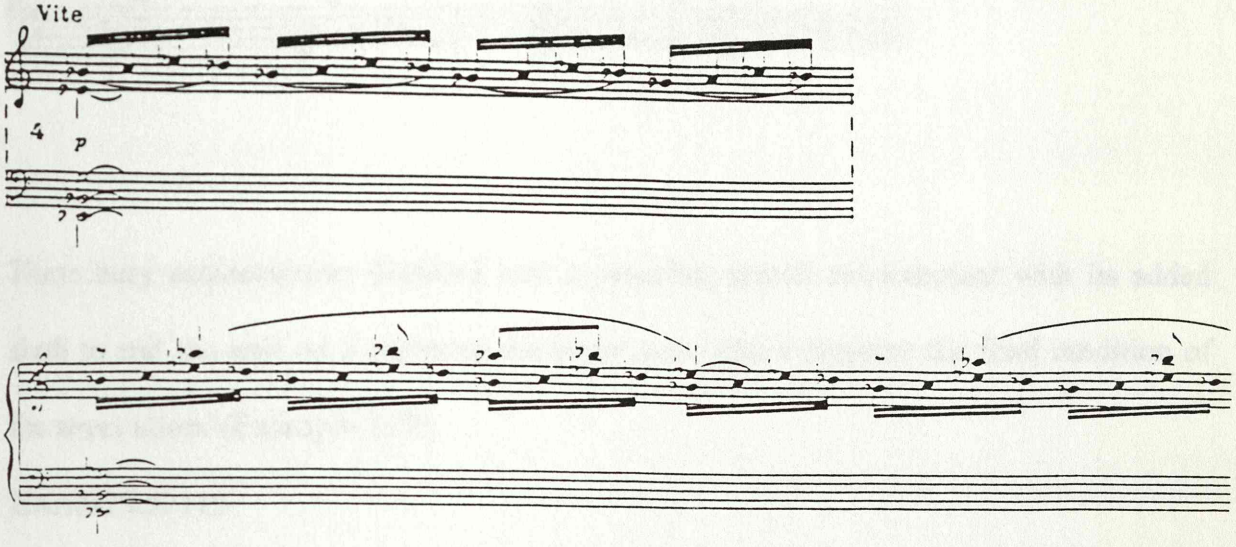
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 135-136



This is then followed by the bustle of the semiquaver street idea with the interjection of the three-note theme. However, it is now accompanied by a sustained Eb major chord and Eb minor chord ('bars' 139-140) (Example 111):

EXAMPLE 111

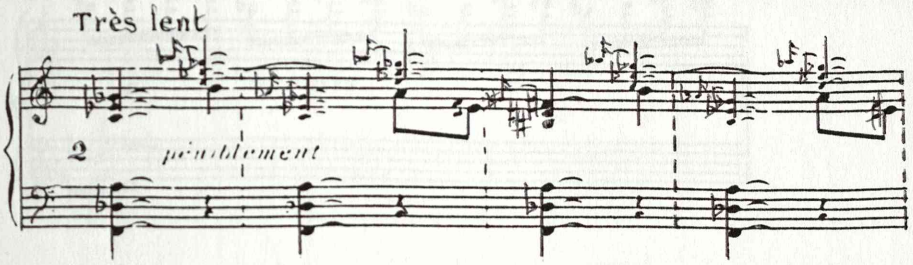
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 139-140



The coda ('bars' 143-157), marked *très lent (very slow)*, is now in a duple metre and divides into two units of ten and five 'bars' in length. It comprises the dominant ninth chord on F enriched by an additional sixth and preceded by acciaccaturas which possibly mimic the lethargic movements of the old horse. This chord takes the form of a 10-6 pattern beneath a 4-3 figuration. It is permeated by a four-note theme using the notes b', a', e#' and f#'. The latter notes are the enharmonic equivalent of f' and gb' (see Example 112 on page 92):

EXAMPLE 112

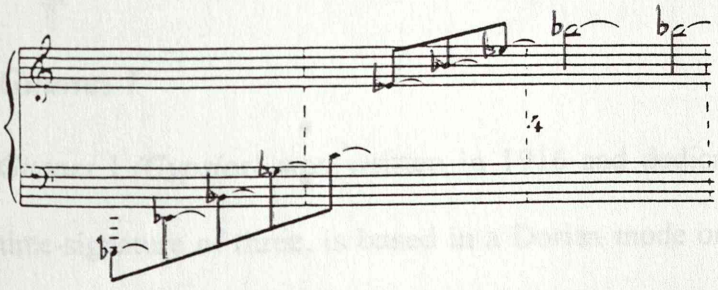
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 143-146



These busy acciaccaturas dissolve into a peaceful, spread subdominant with its added sixth to end the unit on a repeated dominant note which prepares the final rendition of the street idiom (Example 113):

EXAMPLE 113

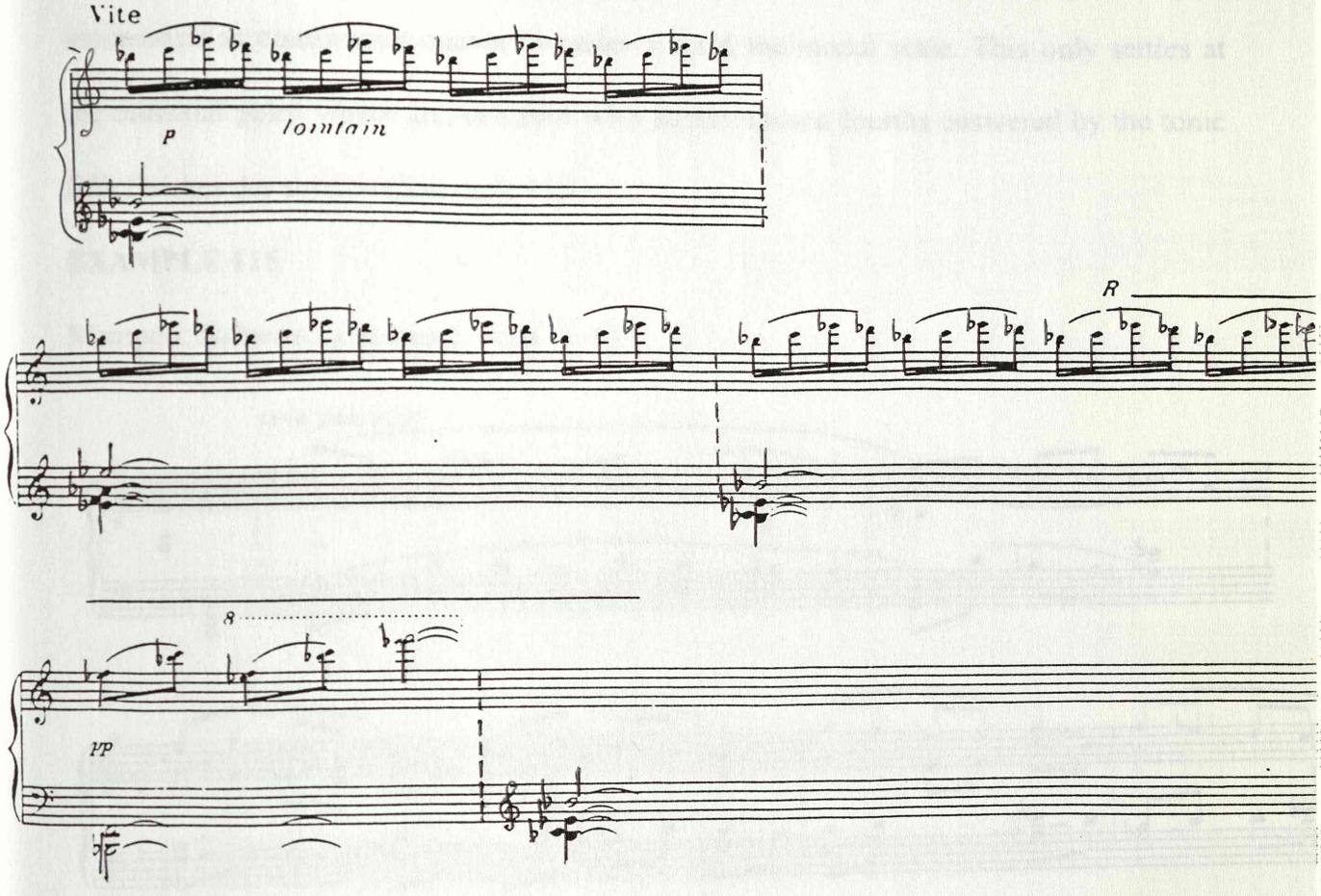
Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 150-152



'Bars 153-157 remember the street sounds up the octave and accompanied by 10-4-2 sustained chords. A final reference to the first guitar cadenza, marked *pianissimo*, answered by the sustained 10-4-2 tonic chord ends this movement (see Example 114 on page 93):

EXAMPLE 114

Mompou: *Suburbis: El carrer, el guitarrista i el vell cavall*, 'bars' 153-157



Gitanes I

Gitanes I *(Gypsies)* was written in 1916 and dedicated to Robert Gerhard.[110] It has a time-signature of three, is based in a Dorian mode on C and cast in ternary form (Table 23):

TABLE 23

SECTION	'BAR' NUMBERS
A	1-13
B	14-20
B	21-27
A	28-36
tail	37-40

110 Robert Gerhard (see n.48 on page 11) was a very prolific composer. His works include an opera, four ballets, incidental music, chamber music and works for orchestra and voice.

Section A begins with an open fifth on the tonic in the bass marked *tres plaintif* (*very plaintive*). This is followed by a stark duet in the right and left hands with pulsating momentum as continuous quavers wander around the modal scale. This only settles at the cadential point where an Ab chord with superimposed fourths answered by the tonic fifth finishes the section (Example 115):

EXAMPLE 115

Mompou: *Suburbis: Gitanes* I, 'bars' 1-13



Section B ('bars' 14-20), marked *vite et agaçant (fast and annoying)*, is constructed on a one-'bar' idea. A series of 8-5 chords sway in the right hand over an Ab pedal in the left hand. The phrase ends with a full close as an 8-5 chord on the dominant in the treble

register is answered by the tonic fifth. However, this is slightly undermined due to the anticipatory note c in 'bar' 19 (Example 116):

EXAMPLE 116

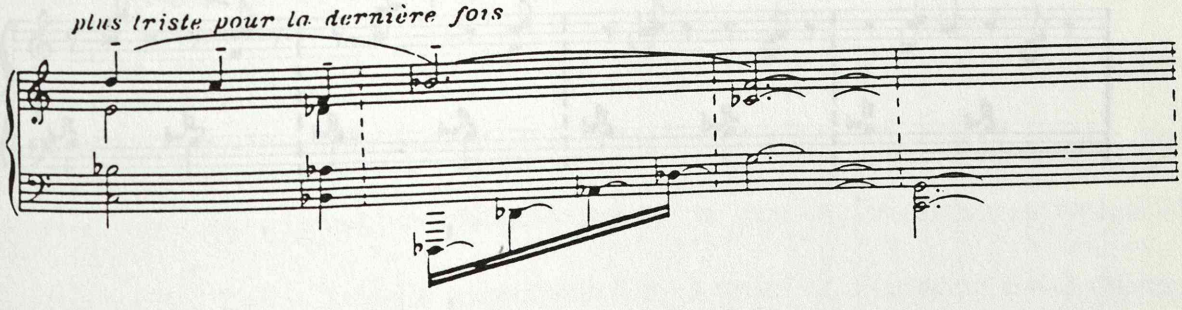
Mompou: *Suburbis: Gitanes* I, 'bars' 14-20



Sections B and A are restated in 'bars' 21-27 and 28-36 respectively. The tail, marked *plus triste pour la dernière fois (more sad for the last time)*,begins with a repeat of 'bar' 11 followed by a hint of a Phrygian presence due to the spread chord of Db but this is immediately abandoned as the phrase ends with a full close (Example 117):

EXAMPLE 117

Mompou: *Suburbis: Gitanes* I, 'bars' 37-40



Gitanes II

This piece was written in 1917 and dedicated to Jose Mompou.[111] It has a time signature of 6/8 and the music is based around the Aeolian G mode with both forms of the second (a-a♮) and third (b♭-b♮) present. The form is ternary (Table 24):

TABLE 24

SECTION	'BAR' NUMBERS
A	1-17
B	18-35
A	36-52
tail	53-55

Section A, marked *dans un rythme inquiet (in an anxious rhythm)*, further divides into three four-'bar' units followed by a five-'bar' tail. Each unit comprises a series of offbeat 6-5 right-hand chords with one 7-5 figuration momentarily interjected over a repeated and decorative tonic pedal in the bass. A melody is not overtly apparent within these descending chords. However, short snippets of the descending third constitute the melodic interest (Example 118):

EXAMPLE 118

Mompou: *Suburbis: Gitanes* II, 'bars' 1-4



[111] Jose Mompou (see n.1 on page 2).

'Bars' 5-8 echo the previous four 'bars'. In the third unit ('bars' 9-12) the right-hand chords now incorporate the altered notes bb and ab', and rise and fall by step. The repeated pedal note is now replaced by a descending line (Example 119):

EXAMPLE 119

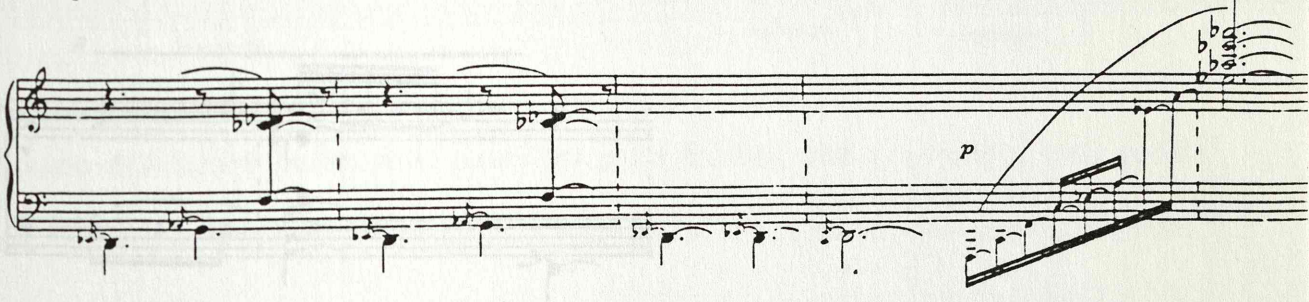
Mompou: *Suburbis: Gitanes* II, 'bars' 9-12



The tail ('bars' 13-17) contains tonic-dominant bass notes with the interjectory 6-5 right-hand chord. A repeated dominant note dissolves into a cluster of grace notes which outlines the chord of VII7 to settle on a sustained 8-5 chord over eb'' (Example 120):

EXAMPLE 120

Mompou: *Suburbis: Gitanes* II, 'bars' 13-17

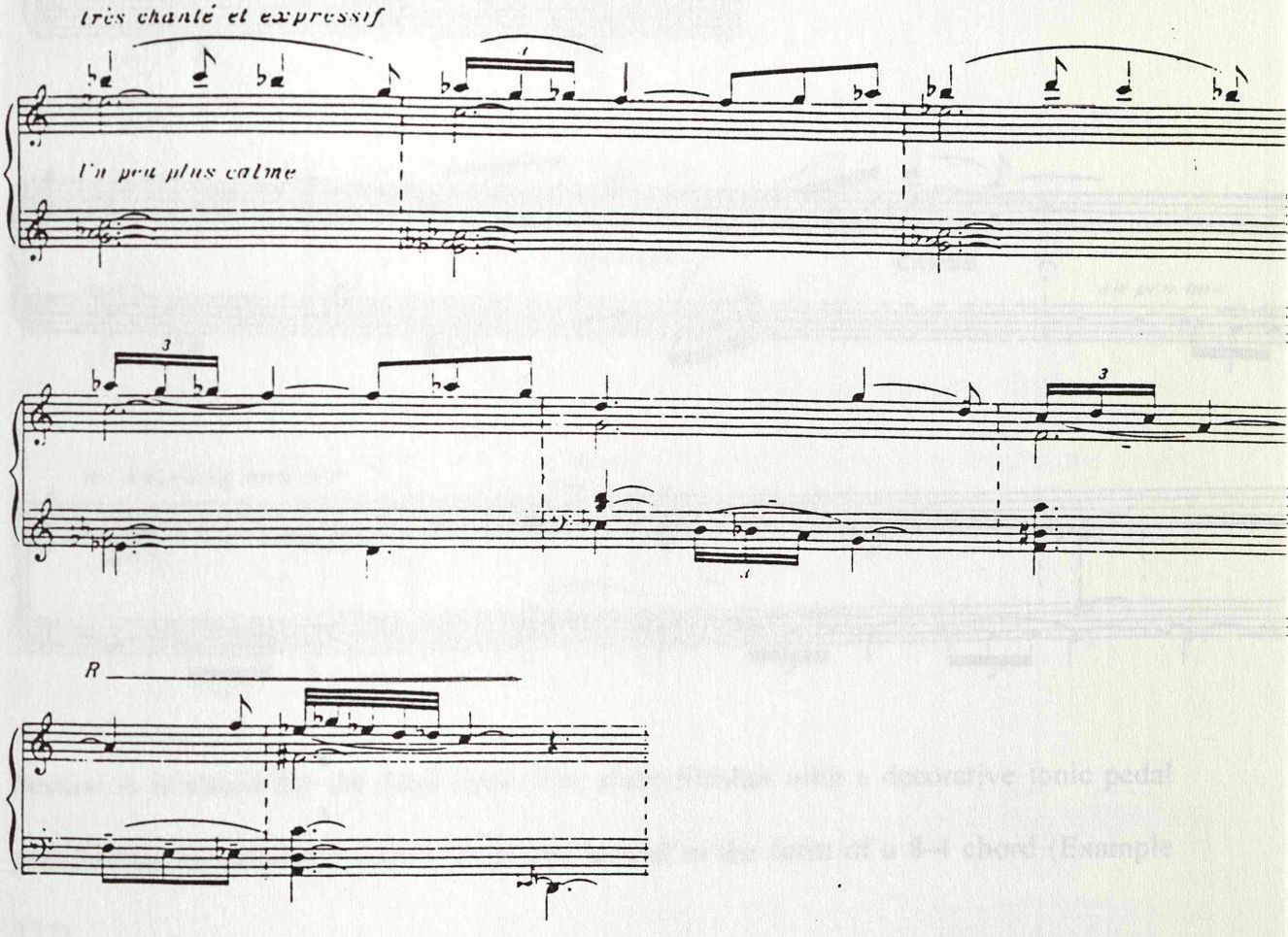


Section B ('bars' 18-35) divides into two phrases of seven and eleven 'bars' in length. Phrase one, ('bars' 18-24), marked *très chanté et expressif (very attractive and expressive)*, is in the treble register. The lilting soprano melody, marked *un peu plus calme (a little more calm)*, is characterised by the new triplet rhythm so typical of Spanish music. This is initially accompanied by a series of alternating 6-4-2 chords.

Brief dialogue follows as the triplet idiom moves into the bass register. The phrase ends with a half close (Example 121):

EXAMPLE 121

Mompou: *Suburbis: Gitanes* II. 'bars' 18-24



The second phrase ('bars' 25-35), marked *rappelez le première mouvement (recall the initial movement)*, is an almost improvisatory one. The alternating tonic and dominant notes return in the bassline. The descending triplet Spanish idiom followed by a sustained tonic pedal with a 6-5 chord ends the section (see Example 122 on page 99):

EXAMPLE 122

Mompou: *Suburbis: Gitanes* II, 'bars' 25-35



Section A is stated for the final time. The piece finishes with a decorative tonic pedal enriched by its sustained added sixth and second in the form of a 8-4 chord (Example 123):

EXAMPLE 123

Mompou: *Suburbis: Gitanes* II, 'bars' 52-55



La cegueta

The fourth scene in *Suburbis*, *La cegueta (The Little Blind Girl)* is dedicated to Adolfo Salazar[112]. It is in a measured two time, has a total of fifty-one 'bars' and is based on G flat tonality. The form is binary (Table 25):

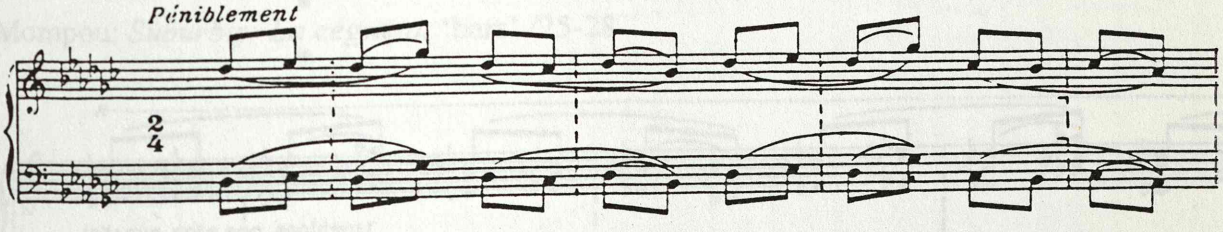
TABLE 25

SECTION	'BAR' NUMBERS	
A	/1-16	(/1-8 repeated in /17-24)
B	/25-48	
Tail	49-51	

Section A, marked *peniblement* (*painfully*), further divides into four four-'bar' phrases. Each phrase, played at the interval of an octave, comprises a wandering around the notes of the scale in continuous quaver motion (Example 124):

EXAMPLE 124

Mompou: *Suburbis: La cegueta*, 'bars' /1-4



'Bars' 5-8 continue in the same way. A Mixolydian influence is apparent in the third phrase ('bars' /9-12) with the presence of the note fb'' (see Example 125 on page 101):

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112 Adolfo Salazar (see n.29 on page 10).

EXAMPLE 125

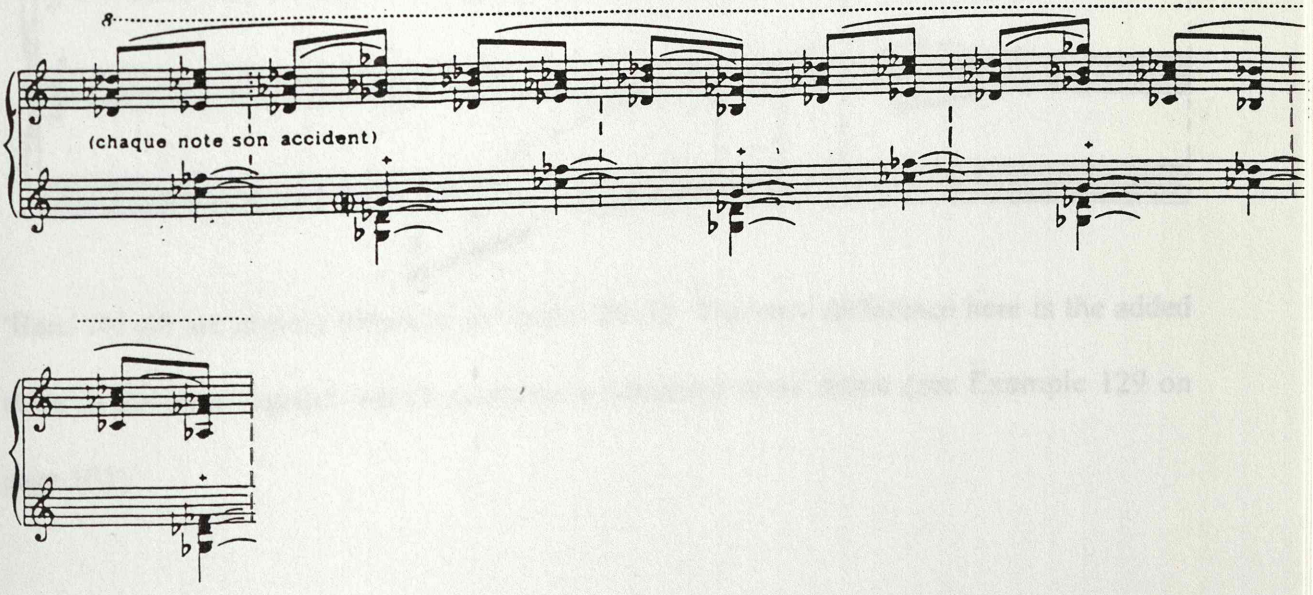
Mompou: *Suburbis: La cegueta,* 'bars' /9-12



The Ionian mode is restored in 'bars' /13-16 as fn'' returns. 'Bars' /1-8 are restated and end on a spread tonic chord. Section B ('bars' 25-48) follows with the cancellation of the key-signature i.e. *chaque note son accident* (*each note with an accidental*). The melodic line is now heard up an octave and harmonised with concords in the right hand. The accompanying left hand in the treble register comprises an alternation of two chords in the form of an ostinato i.e. a fourth descends to a tonic 8-5 figuration complete with both forms of the notes g♮' and gb. This results in bell-like sounds (Example 126):

EXAMPLE 126

Mompou: *Suburbis: La cegueta,* 'bars' /25-28



'Bars' /29-32 continue in the same fashion. The only alteration in the next phrase ('bars' /33-36) is in the left-hand ostinato figure which now contains alternating fifths and sixths (Example 127):

EXAMPLE 127

Mompou: *Suburbis: La cegueta*, 'bars' /32-33



The ostinato disappears in 'bars' /37-40 and is replaced by a new motif. This consists of a broken chord of F with its added sixth outlining the notes F, Cb, Eb, A and Db (Example 128):

EXAMPLE 128

Mompou: *Suburbis: La cegueta*, 'bars' /37-38



'Bars' /41-48 are almost identical to 'bars' /25-32. The only difference here is the added stave in the bass register which contains a sustained tonic drone (see Example 129 on page 103):

EXAMPLE 129

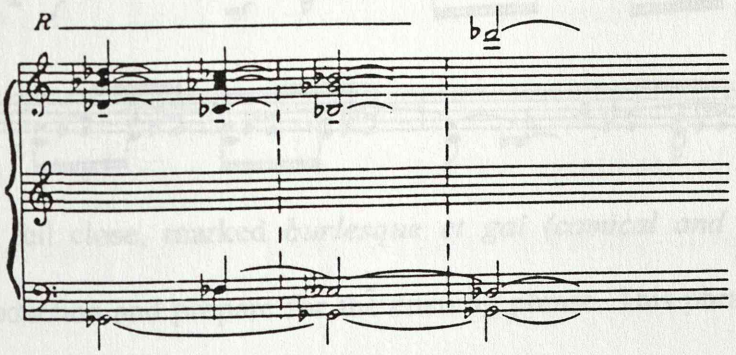
Mompou: *Suburbis: La cegueta,* 'bars' 41-42



The tail ('bars' 49-51) close the scene with a descending cadence. The bass note DDb answered by a Gb suggests a full close. However, a chromatic chordal sequence follows with imitation in the inner strands (db'-cb'-bb and fb-ebb-db) and the piece ends with a sustained tonic chord (Example 130):

EXAMPLE 130

Mompou: *Suburbis: La cegueta,* 'bars' 49-51



L'home de l'aristo

L'Home de l'aristo (*The Man with the Barrel-Organ*) was written in 1916 and dedicated to Pilar Graell.[113] It has a total of seventy 'bars', is based in E flat major and structured in ternary form (Table 26):

TABLE 26

SECTION	'BAR' NUMBERS
A	1-17 (repeated in 'bars' 18-35)
B	36-51
A	52-70

It opens with a call-to-attention which consists of a descending dominant B♭ to be followed by a sequence of rhythmical perfect fourths marked *fainéant (lazy)* (Example 131):

EXAMPLE 131

Mompou: *Suburbis: L'Home de l'aristo,* 'bars' 1-7



The full close, marked *burlesque et gai (comical and gay)*, serves to complete the introduction and prepare for the ensuing phrase. This phrase, marked *mais un peu lourd (but a little heavy)*, contains a simple soprano melody harmonised in sixths and fourths and accompanied by an wavering tonic-dominant bassline. Reminiscences of *Gitanes* II

113 Pilar Graell (dates unknown) was a friend of Mompou.

are present here in the interjectory descending decorative triplets answered by leaping dominant notes. These triplets are then transposed down an octave to end the section (Example 132):

EXAMPLE 132

Mompou: *Suburbis: L'Home de l'aristo.* /8-17



Section A is heard again *comme au commencement (as at the beginning)* with an extended two 'bars' at the end, comprising a sustained tonic chord ('bars' 34-35). This leads directly into section B, marked *gémissant et désaccordé (moanfully and disagreeably)*, which contains two eight-bar phrases further divided into two four 'bars'. This mood is realised through the continuous quavers and repetition of one bar stated three times at the beginning of each phrase. Phrase one in the right hand is a rhythmical rotation around an Eb major third and Ab perfect fifth over a tonic pedal alternating with

a dominant drone in the form of an ostinato. The second phrase suggests A flat tonality and realises the disagreeably mood through the use of the notes eb' and eb (Example 133):

EXAMPLE 133

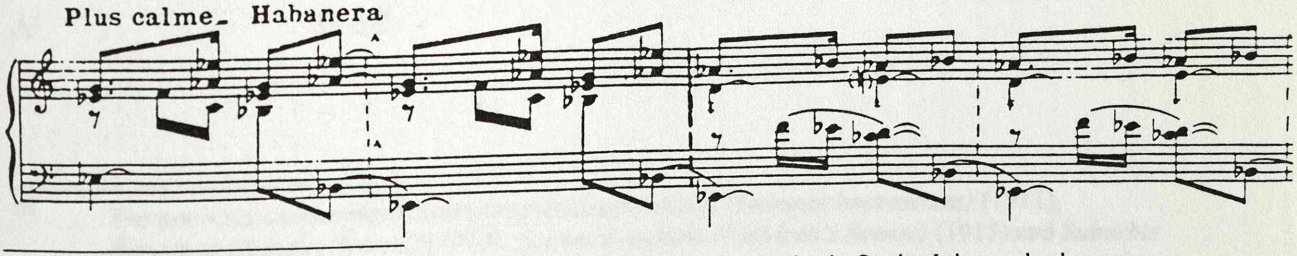
Mompou: *Suburbis: L'Home de l'aristo,* 'bars' 34-43



Both phrases are repeated in the style of a Habanera,[114] marked *plus calme*. Here the left-hand ostinato has changed to a rhythmical three-note call answered by a dominant-tonic bass. In the first phrase, the three-note call contains the notes f', c' and bb and in the second f', eb' and cb' (Example 134):

EXAMPLE 134

Mompou: *Suburbis: L'Home de l'aristo,* 'bars' 44-45 and 48-49



114 Habanera is a slow Cuban song and dance which is very popular in Spain. It has a duple metre and employs many dotted rhythms.

Section A is repeated in reverse order. The sequence of fourths now follows the lively melody. The piece ends with a full close and with it the collection.

2.5 *CANTS MÁGICS (MAGICAL SONGS)*

Although *Cants mágics*, written in 1917, was the fifth piece of music composed by Mompou, it was the first to be published in 1920.[115] The set is dedicated to Ferdinand Motte Lacroix[116] and comprises five short songs (Table 27):

TABLE 27

(i) *Energic*

(ii) *Obscur*

(iii) *Profond-lent*

(iv) *Misteriós*

(v) *Calma*

(i)

The first song has a total of thirty-two 'bars'.[117] It is cast in ternary form and based on E melodic minor (Table 28):

TABLE 28

SECTION	'BAR' NUMBERS
A	1-10
B	11-22
A^1	23-32

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115 The previous compositions were *Impressiones intimas (Intimate Impressions)* (1911), *Pessebres (Nativity Scenes)* (1914), *Scènes d'enfants (Children's Scenes)* (1915) and *Suburbis (Suburbs)* 1916).

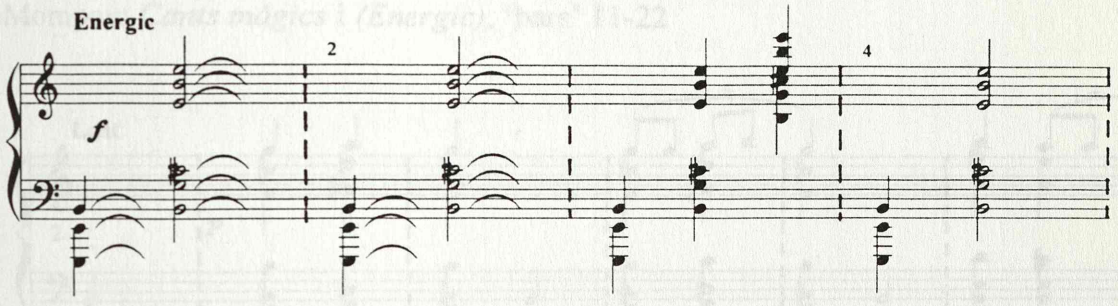
116 The dedication on the score reads *A mon cher maître Ferdinand Motte Lacroix (To My Dear Friend Ferdinand Motte Lacroix).* Motte Lacroix was not only an excellent piano teacher to the young composer but a sincere friend. (No dates were found for Motte Lacroix).

117 Although few barlines are present in the score the music lies within a regular 3/4 time. Broken barlines are inserted to facilitate identification and discussion.

It is difficult to describe this piece as a song as it contains very little melodic material. Section A, marked *forte*, consists of an unchanging spread chord of E minor with an added major sixth. This chord exploits the full range, as it spans five octaves and establishes an ostinato pattern of a deep drone answered by a 9-6 combination in the left hand and an 8-5 in the treble register (Example 135):

EXAMPLE 135

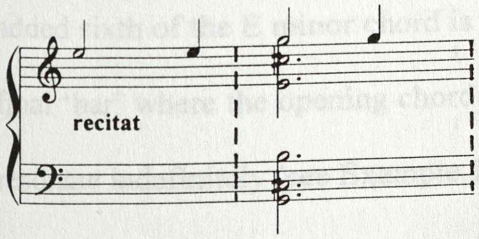
Mompou: *Cants mágics* i *(Energic)*, 'bars' 1-4



'Bars' 5-6, marked *dism.* [*sic*],[118] and 7-8 are a repeat of 'bars' 3-4 and 1-2 respectively. The final two 'bars' in this section are marked *recitat.* and contain the first hint of melodic movement. The accompanying chord moves to first-inversion form of E minor with an added major sixth in a new figuration of 10-6 and 10-4 (Example 136):

EXAMPLE 136

Mompou: *Cants mágics* i *(Energic)*, 'bars' 9-10



118 *Dism.* [*sic*] should read *dim.* (confirmed by Carmen Bravo-Mompou, February 1993).

Section B ('bars' 11-22), marked *lent*, changes to a duple metre. Similar to the opening section, it comprises widely-spaced chords. However, a two-bar chant-like tune, which is based on a whole-tone scale (g'', a'', b'' and c#'''), emerges in the top strand. The accompanying chords move in consecutive steps with melody in the figuration taken from the recitative. i.e. 10-6 and 10-4. The deep drone from 'bars' 1-8 returns and reinforces each two-'bar' rendition of the chant (Example 137):

EXAMPLE 137

Mompou: *Cants mágics* i *(Energic)*, 'bars' 11-22



In section A^1 ('bars' 23-32), marked *I. temps*, 'bars' 23-26 are a restatement of 'bars' 1-4. 'bars' 27-31, marked *lluny (distant)*, resemble the initial 'bars'; however, the added sixth of the E minor chord is altered to a minor interval. This c#' returns in the final 'bar' where the opening chord is arpeggiated upwards in individual notes which resonate indefinitely (see Example 138 on page 110):

EXAMPLE 138

Mompou: *Cants mágics* i *(Energic)*, 'bars' 27-32



(ii)

The next song, marked *obscur*, is forty-four 'bars' in length. However, with the repeats the performing total amounts to sixty-five. Although no time-signature is present in the score the music is easily heard and barred in a duple metre. The music is conceived within a B minor mode (Table 29):

TABLE 29

THEME	'BAR' NUMBERS
Introduction	1-7
A	8-14
A^1	15-30
B	31-34
A^1	35-41
tail	42-44

A simple melody in the bass register is directed to be repeated. This melody, distantly related to section B of song (i), is based on four notes (i.e., F#, G, A and B). Its two phrases, marked figure a and figure b below, comprise a question and answer-type sequence (Example 139):

EXAMPLE 139

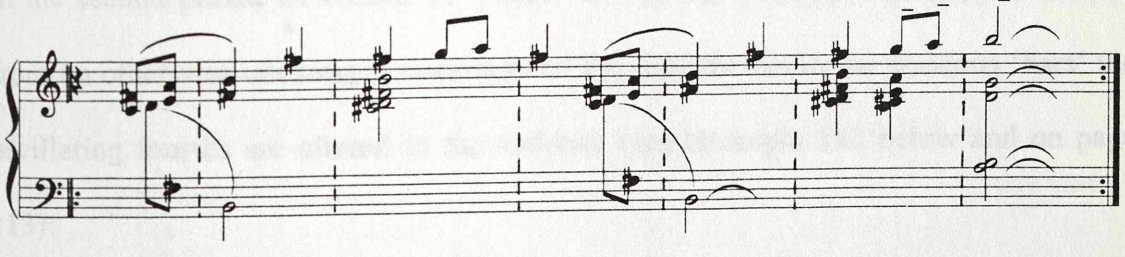
Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 1-7



Section A, marked *clar*, contains the tune in the treble register partially harmonised in fourths. The accompanying left hand combines broken and unbroken forms of the B minor chord with an added major second. The phrase finishes ambiguously with a G chord on its added second, A (Example 140):

EXAMPLE 140

Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 8-14



After a repeat of 'bars' 8-14, the tempo doubles for section A^1 ('bars' 15-30) and a superimposed third stave expands the textural layout. The melody is now placed in the middle register, where the opening three-note question pauses before the answer follows, now transposed down an octave and leading directly to the end of the melody. The scant left-hand accompaniment comprises open fifths and the added second from bar 10, C#. Above all of this, marked *brillant*, the interval of the fourth

is given prominence as oscillating augmented and perfect fourths undulate in the added stave. The perfect fourth is occasionally interrupted by a sixth as the music closes on a G drone with an added sixth (Example 141):

EXAMPLE 141

Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 15-22



In the second phrase of section A^1 ('bars' 23-30) the three-note question is omitted from an otherwise unchanged statement of the melody. As in the previous 'bars' the oscillating fourths are altered at the cadence (see Example 142 below and on page 113):

EXAMPLE 142

Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 23-30



EXAMPLE 142 continued



Section B, marked *cant*, features a time-signature of 3/2, and the tonality briefly shifts to Db. The oscillating fourths are now replaced with a mixture of fourths, sixths and fifths, and the melody is supplanted by a broader chordal sweep which descends towards the original B minor *(perdentse)* (Example 143):

EXAMPLE 143

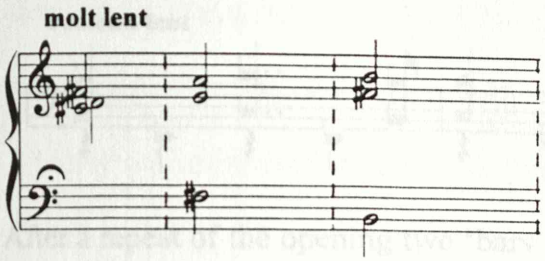
Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 31-34



Section A is repeated ('bars' 35-41). The three-bar tail, marked *molt lent*, finally presented in augmentation (see Example 144 on page 114):

EXAMPLE 144

Mompou: *Cants mágics* ii *(Obscur)*, 'bars' 42-44



(iii)

Song (iii), marked *profond-lent*, has a total of twenty-two 'bars'.[119] It is cast in monothematic form and lies within a tonality of Eb (Table 30):

TABLE 30

THEME	'BAR' NUMBERS
A	1-4
A^1	5-8
A^2	9-10 (repeated)
A^3	13-17
A^1	18-22

Like the two previous songs, this is based on four notes, i.e., Bb, Cb, C and Eb. Again the melodic line can hardly be called a tune, as it is more an exploitation of the interval of a second. It is notated in octaves in the bass register, where a minor second alternates with a major second over a syncopated tonic Eb pedal (see Example 145 on page 115):

119 'Bars' as dotted barlines have been inserted for easier reference.

EXAMPLE 145

Mompou: *Cants mágics* iii *(Profond-lent)*, 'bars' 1-2



After a repeat of the opening two 'bars' ('bars' 3-4), the melodic line is accompanied by chromatic descending thirds in the right hand (Example 146):

EXAMPLE 146

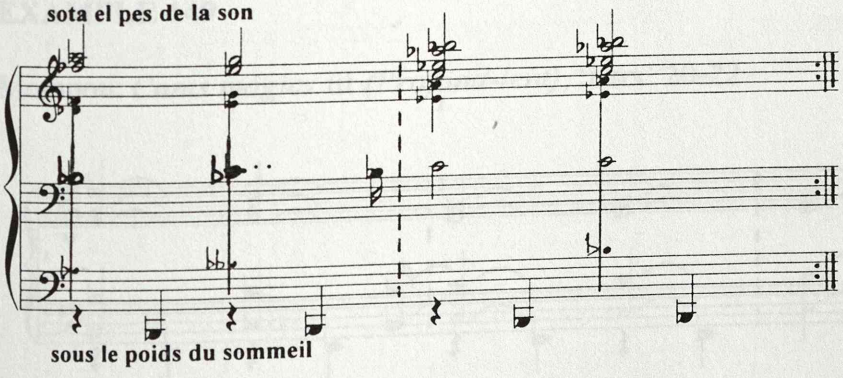
Mompou: *Cants mágics* iii *(Profond-lent)*, 'bars' 5-6



'Bars' 7-8 are a restatement of 'bars' 5-6. In section A^2, marked *sota el pes de la son (under the weight of sleep)*, a third stave is added to contain these descending thirds. The melodic line lies in the middle register, while the Eb pedal note is now replaced by its dominant Bb. Written in smaller notation and moving in contrary motion to the descending thirds is a brief series of third-inversion chords (Example 147):

EXAMPLE 147

Mompou: *Cants mágics* iii *(Profond-lent)*, 'bars' 9-10



In section A^3 ('bars' 13-17), marked *una mica d'aire (a little air)*, the first two melodic notes are changed to a descending third. Above this is heard a filigree of demisemiquavers, written in smaller notation. These descending cascades are derived from bar 10. The Bb pedal note continues its regular pulse. In 'bars' 16-17 the octave F# may be interpreted as an enharmonic equivalent of the note Gb from 'bar' 14 (Example 148):

EXAMPLE 148

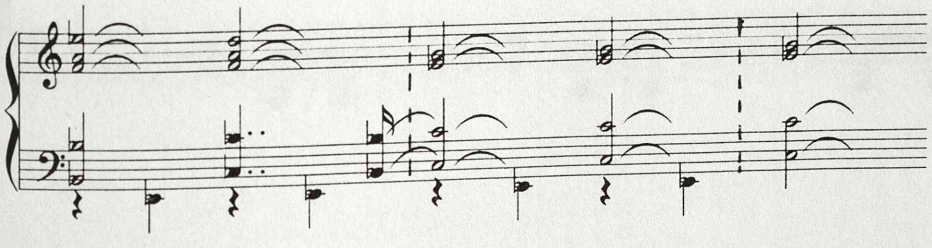
Mompou: *Cants mágics* iii *(Profond-lent)*, 'bars' 13-14 and 16



After a pause section A^1 returns with one small alteration: a brief descant is added in bar 20, moving in contrary motion to the main melodic strands. The song ends on a fundamental tonic pedal with the added sixth in octaves (Example 149):

EXAMPLE 149

Mompou: *Cants mágics* iii *(Profond-lent)*, 'bars' 20-22



(iv)

The fourth *cant,* marked *misteriós*, has a total of thirty-three 'bars'. However, with the repeats included the length is forty-eight. The tonality is C minor and the music is cast in an overall binary structure (Table 31):

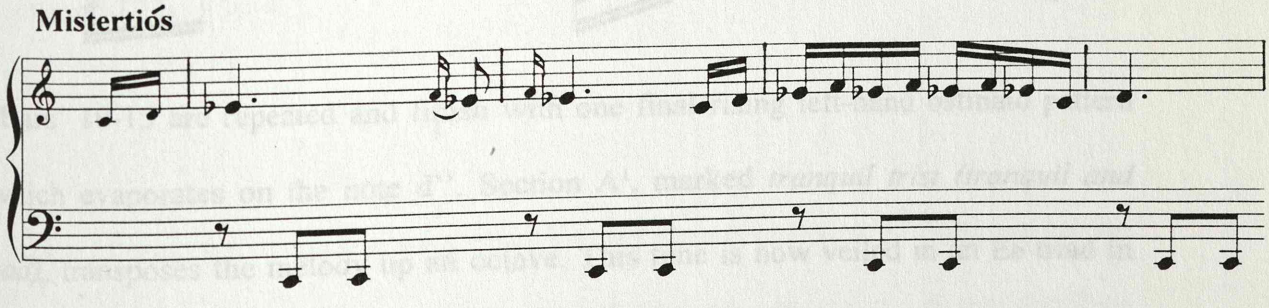
TABLE 31

THEME	'BAR' NUMBERS
A	/1-9
B	10-16
A^1	17-26
A^2	/27-35
B	36-42

Section A is based on four notes, i.e., c', d', eb' and f', accompanied by a low pedal C in the left hand. It comprises two four-bar phrases and an extension of the last 'bar' [4+4+1]. Although the melodic interest lies within a narrow range this is further condensed as the note f is only employed in a decorative way. It is possible to interpret bar 3 as a written out trill. The only leap (at the end of 'bar' 3) leads to a half close (Example 150):

EXAMPLE 150

Mompou: *Cants mágics* iv *(Misteriós)*, 'bars' /1-4



Section B, marked *viu, sens ordre (alive, without order)*, changes to a quadruple metre and comprises rapid arpeggiated figures in both hands. The low C pedal is maintained in the accompaniment with an ascending ostinato pattern outlining the tonic with an added second, while the right-hand descending pattern starts on the fourth of the group (d''' a'' g'' eb'', g'' d'' c'' bb, d'' a'g' etc) (Example 151):

EXAMPLE 151

Mompou: *Cants mágics* iv *(Misteriós)*, 'bars' 10-11



These rapid arpeggios dissipate into a series of parallel perfect fourths and fifth, marked *dolorós*, over the ostinato accompaniment pattern (Example 152):

EXAMPLE 152

Mompou: *Cants mágics* iv *(Misteriós)*, 'bars' 14-15



'Bars' 10-15 are repeated and finish with one final rising left-hand ostinato pattern which evaporates on the note d''. Section A^1, marked *tranquil trist (tranquil and sad)*, transposes the melody up an octave. This tune is now veiled in an Eb triad in

the form of oscillating bell-like sounds in the left hand and a repeated sustained note bb'' in the treble (Example 153):

EXAMPLE 153

Mompou: *Cants mágics* iv *(Misteriós)*, 'bars' 17-22



Section A^2, marked *en l'aire (in the air)*, repeats the tune in the treble register. However, the oscillating Eb triads are replaced with an ascending Gb arpeggio which is repeated regularly in the left hand (Example 154):

EXAMPLE 154

Mompou: *Cants mágics* iv *(Misteriós)*, 'bars' /27-30



An echo of bar 17 ends the section. The song concludes with an exact restatement of Section B ('bars' 36-42).

(v)

Similar to previous songs the final *cant*, marked *calma*, contains no barlines. As the music lies within a regular metre, broken barlines are included to facilitate discussion. Therefore the score comprises twenty-six 'bars' and with the repeat 'bars'

in section B included thirty 'bars'. The music lies within a tonality of F and is cast in binary form (Table 32):

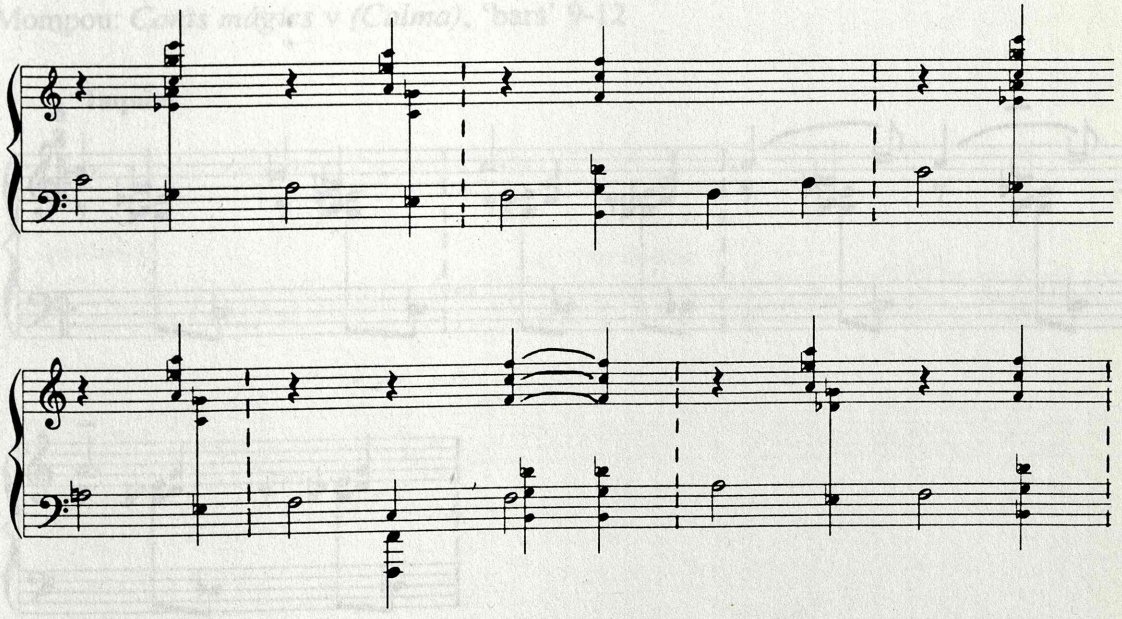
TABLE 32

THEME	'BAR' NUMBERS
A	1-8
B	9-12 repeated and 13-14
A^1	15-22
Codetta	23-26

Section A ('bars' 1-8) is in 4/4 time and divides into two four-bar phrases. The melodic interest consists of a spread tonic major arpeggio which falls and rises in the bass register. This is accompanied off the main accents by chromatic chords transcribed in smaller notation and comprising 8-5 and oscillating 9-6/10-6 chords shared between hands (Example 155):

EXAMPLE 155

Mompou: *Cants mágics* v *(Calma)*, 'bars' 1-5



In the second phrase of section A ('bars' 5-8), there is momentary change to the tonic minor in the left-hand melody. The accompanying chromatic chords are mainly a

repeat of the opening, with one alteration in bar 6 where the right hand is changed to an 8-4 figuration (Example 156):

EXAMPLE 156

Mompou: *Cants mágics* v *(Calma)*, 'bars' /7-8



Section B ('bars' 9-12), marked *inquiet (anxiously)*, changes into the new time-signature of 6/8 and tonality of Db. The melodic interest is transferred to the right hand and, similar to earlier *cants*, is based on four notes, i.e. a', bb', c' and db''. This is accompanied by a two-bar ostinato consisting of a tritone, which is combined with a descending broken 9-6 chord (Example 157):

EXAMPLE 157

Mompou: *Cants mágics* v *(Calma)*, 'bars' 9-12



In section A^1 ('bars' 15-22), a more dense texture is achieved as the initial melody is doubled two octaves higher. Because of this doubling the original top note of each treble chord is now omitted (Example 158):

EXAMPLE 158

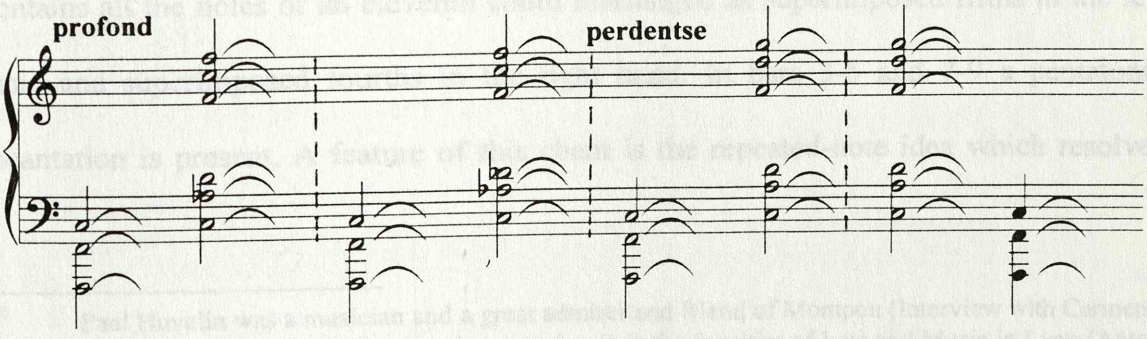
Mompou: *Cants mágics* v *(Calma)*, 'bars' 15-18



The codetta, marked *profond (deep)* and *perdentse (dying away)*, comprises the opening chords from the first *cant* now transposed up a minor second, thus unifying the entire set of songs (Example 159):

EXAMPLE 159

Mompou: *Cants mágics* v *(Calma)*, 'bars' 23-26



2.6 *FÊTES LOINTAINES*

Fêtes lointaines (Distant Celebrations) was written in 1920 and dedicated to Paul Huvelin.[120] It comprises six movements of varying lengths with the fourth being the shortest (19 bars) and the fifth the longest (53 bars). This work is to be played in its entirety.[121]

I

The first piece, marked *calme,* is fifty bars in length and reveals a hybrid form, which lies between a brief ternary and rondo structure (Table 33):

TABLE 33

SECTION	BAR NUMBERS
A	1-10
B	11-20
A	21-30
B^1	31-40
C	41-50

Section A is in a Bb mode and consists of a six-note chord, (Bb, Db, F, Ab, Cb and Eb), which alternates between its prime position and the octave above. This six-note chord contains all the notes of an eleventh chord rearranged as superimposed fifths in the left hand and superimposed fourths in the right hand. In bars 3-5 and 7-9 a pentatonic incantation is present. A feature of this chant is the repeated-note idea which resolves

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120 Paul Huvelin was a musician and a great admirer and friend of Mompou (Interview with Carmen Bravo, February 1993). He was also a professor in the faculties of Law and Music in Lyon (Antonio Iglesias (see n.103 on page 69), 109.

121 The direction on page 1 of the score states *Autant que possible, enchaîner les six pièces* (*As far as possible, link the six pieces).*

onto the subdominant note (eb') in bar 5 and the dominant note (f') in bar 9 (Example 160):

EXAMPLE 160

Mompou: *Fêtes lointaines* I, bars 1-10



For section B, the metre changes to 6/8, the mode to a Lydian E flat, and the mood to *gai.* It can be divided into two four-bar phrases with a two-bar tail. Each phrase consists of an arched arpeggiated melody, unlike the repetitive chant of the opening section. The first phrase is accompanied by a statement of the tonic first inversion (Eb major) oscillating with the bass note f and an altered tonic chord (E diminished), which produces an almost mischevious effect (Example 161):

EXAMPLE 161

Mompou: *Fêtes lointaines* I, bars 11-14



The melody, still in a Lydian E flat, is repeated in the second phrase (bars 15-18). However, the music now temporarily intimates the dominant with the additional note (Bb) in the left hand, which offers temporary relief from the tonic (Eb), and makes a subconscious connection with the opening tonal centre. Marked *très expressif* and *ritenuto*, this tenuous connection is again apparent in bar 20 with the dissonant f'' in the melody recalling the tonal feel of the opening, while the accompaniment resolves onto Eb at the final drone (Example 162):

EXAMPLE 162

Mompou: *Fêtes lointaines* I, bars 15-20



After a repeat of section A (bars 21-30), the music in section B changes to a metre of 6/8 and a *gai* mood. Although the melody is arpeggiated, a chromatic B♮ is included in bar 32 which creates a dissonance with Bb in the accompaniment. The chords at this point are taken from bars 15-16, however are syncopated here with the insertion of a quaver rest in the bass; syncopation is also apparent in the melody with the accentuated tied note d'' (see Example 163 on page 126):

EXAMPLE 163

Mompou: *Fêtes lointaines* I, bars 31-32



The momentary change to 3/4 in the bass (bar 33) creates an overall contradictory effect with the duple nature of the righthand. The chord has changed to a dominant seventh of Eb with an appoggiatura 13th, this appoggiatura (g`-f`) resolves without the chord changing. A brief movement of the melody in octaves is present in bars 33-34 accompanied by a first inversion of Eb with an added sixth with the Bb pedal now a drone on Eb (Example 164):

EXAMPLE 164

Mompou: *Fêtes lointaines* I, bars 33-34



Bars 35-38 and bars 39-40 are a repetition of bars 31-34 and bars 19-20 respectively. Section C returns to the original key-signature and is marked *rythmé.* Although there are no barlines in the opening, a direction of 2 is present. Although there is no direction in the score for a change of speed, in the recording the tempo is quickened considerably.[122]

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122 In the composer's performance of *Fêtes lointaines* movement I, there is an obvious *accerlando* in the tempo; *Mompou interpreta Mompou*, Enysayo - ENY-CD-3426.

New melodic interest within the range of a perfect fourth is introduced in the alto line with falling stems in bar 41. This melody is integrated into the busy accompaniment which consists of notes from the opening chords of section A in broken-chord formation. A different rhythmic pattern is also introduced, i.e. ♩♬ (Example 165):

EXAMPLE 165

Mompou: *Fêtes lointaines* I, bar 41



A variant of the new melody (bar /42), marked *plus clair,* now begins on an upbeat d''' which contributes to the urgency of the music. The busy accompaniment is now replaced with a one-bar ostinato. The overall tonal centres of the piece alternate between a B flat mode in the opening section and a Lydian E flat in section B, while section C seems to centre around a Mixolydian mode on D flat (Example 166):

EXAMPLE 166

Mompou: *Fêtes lointaines* I, bars /42-45



The final phrase of the movement (bars /46-50) represents a continuation of the ostinato accompaniment from bars /42-45. However, the melodic interest combines the rhythmic melody from section C and the arpeggiated idea from section B. It is not unusual for the

initial movements to end inconclusively, and such is the case here; as the tempo slows down in bars 49-50, the music fades on a Db chord with an added sixth (Example 167):

EXAMPLE 167

Mompou: *Fêtes lointaines* I, bars /46-50



II

The second piece, marked *vif,* is thirty-four bars in length and reveals a ternary form (Table 34):

TABLE 34:

SECTION	BAR NUMBERS
A	01-10 repeated
B	11-23
A	24-33 repeated
Codetta	34

Section A can be divided into two four-bar phrases with a two-bar extension. A child-like incantation in the alto contains the melodic interest. The first four bars rotate around

the notes b' and a', while in bars 5-8 an inversion of the chant is added, starting a fifth above, i.e. f''. Both phrases are accompanied by a one-bar semiquaver ostinato in the soprano and tenor over a pedal a. This ostinato is composed of a six-note broken chord built from superimposed thirds, i.e. a, c'', eb', g', b', d'' and f' (Example 168):

EXAMPLE 168

Mompou: *Fêtes lointaines* II, bars 1-8



In bars 8-9, the pulsating accompaniment and child-like incantations merge into a chord of A, with the omission of the notes C and Eb . The underlying tonal centre of section A now changes to D with the resolution of the pedal note a onto an open fifth on D. A solitary note a in bar 10 serves as the dominant for a Dorian D mode for the next section (see Example 169 on page 130):

EXAMPLE 169

Mompou: *Fêtes lointaines* II, bars 9-10



With the direction *2e fois 8ve supérieure,* section A is repeated an octave higher. Section B, marked *gai,* comprises a four-bar phrase with a two-bar 'tail'. The four-bar phrase is repeated, and the 'tail' is extended to three bars. The 'octave-role'[123] is reversed in this section, with the direction that the first statement of the theme is to be performed an octave higher than written followed by its repeat *loco*. This phrase consists of a pentatonic melody in the soprano, which utilises the busy rhythm from the opening accompaniment and the repeated-note idea from the incantation. Although the fundamental tonality is a Dorian D, it is worth noting that there is only one occurrence of the minor third (f'' in bar 11); this note is then raised (f#'' in bar 15), and the alteration undermines the overall harmonic feel. Similar to the opening section, the accompaniment here is composed of a one-bar repeated pattern of which the notes are taken from bar 9; however, the open fifth on D is now a syncopated drone in the bass. Bar 16, like bar 10, serves as a link and reinforces the significance of the note A (the foundation for bars 1-8) (see Example 170 on page 131):

123 'Octave-role' refers to Mompou's statement of a theme in one register, accompanied by a direction for it to be repeated an octave higher.

EXAMPLE 170

Mompou: *Fêtes lointaines* II, bars 11-16



Although it begins as a repeat of the previous phrase, the second statement is modified in bar 21. Mompou chooses not to use an altered F to create tonal ambiguity (as in bar 15 in Example 170), but a sharpened keynote, D#. The D# may be perceived as an enharmonic equivalent of Eb, an aural preparation of the Eb in the opening chord. This altered D creates a strong dissonance with the accompanying drone on D and A. However, the D# is immediately undermined in the following two bars as the dominant note a in the bass is answered by an open fifth drone on D (Example 171):

EXAMPLE 171

Mompou: *Fêtes lointaines* II, bars 21-23



Variations of the original six-note chord permeate the piece: in section A all six notes are utilised as either melodic notes or form part of the broken chordal accompaniment, and in section B the notes C and Eb are omitted while F and D are given an increased

importance in the melody. After a (complete) return of section A, the composer rounds off the movement with a fuller version of the chord which closed section A and formed the accompaniment for section B (Example 172):

EXAMPLE 172

Mompou: *Fêtes lointaines* II, bar 34



III

The third movement comprises thirty-eight bars and is in ternary form (Table 35):

TABLE 35

SECTION	BAR NUMBERS
A	1-6
A^1	7-12
B	13-18
B^1	19-26
A	27-32
A^2	33-38

The opening four bars of section A, which is marked *rythmé*, comprise a one-bar pattern with its variation. This pattern in the treble register consists of a repeated, punctuated note a' in the alto answered by a falling step harmonised in thirds in the soprano. The

rhythm of this pattern, i.e. , momentarily relaxes on the final beat, when a' is answered by g'. Three elements may be identified (as illustrated in Example 173):

- Figure 1: Interval of the rising fifth
- Figure 2: Falling step
- Figure 3: Descending fourth

EXAMPLE 173

Mompou: *Fêtes lointaines* III, bar 1



A variation of this opening idea occurs on the final beat of bar 2 with a semiquaver run. This consists of the note a' now followed not only by g' but also by figure 2. Figure 3 is then employed as d' descends a fourth to the note a thus extending the original range. In the final beat of bar 3 Mompou reverses figure 1 in the lower part to confirm the fundamental tonality by its dominant-tonic nature (Example 174):

EXAMPLE 174

Mompou: *Fêtes lointaines* III, bars 3-4



After bar 4, a repeat of bar 2, the music dissolves into a sustained note a. Figure 1 is then augmented and answered by a diminished seventh on e with a cadential appoggiatura in the top line. The resolution (a'-g') represents an augmentation of the final beat of bar 1.

The bassnote E assumes the nature of a dominant in preparation for the next section, A^1 (Example 175):

EXAMPLE 175

Mompou: *Fêtes lointaines* III, bars 5-6



This section (bars 7-12) differs from the opening in three ways:

(i); Each bar begins with a quaver rest in the melodic line.

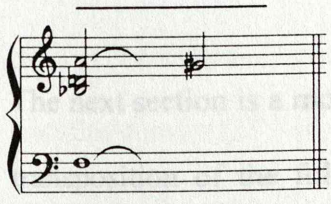
(ii); The accented crotchet a' in the alto is now replaced by statements of the chord from bar 6.

(iii); A new sustained bassnote A rises a fifth at the end of each bar.

Instead of moving to the dominant note e in the final bar of this section, Mompou's cadential figure, although it employs the appoggiatura falling to an altered g' (g'#), results in a version of the German sixth chord (i.e. Bb, D, F and G#), here in a 6-4-2 position. Bar 12 presents a chromatically altered form of the chord in bar 6 (Example 176):

EXAMPLE 176

Mompou: *Fêtes lointaines* III, bar 12



Section B, marked *un peu plus lent* (*a little more slowly*) and in a duple metre, is more lyrical in style. A folk-like melody moves within the narrow range of a perfect fourth and employs a more jaunty rhythm (i.e. ♩.♪) which permeates the section. Figure 2 is augmented here and performed in octaves. The tonic-dominant alternation continues in the bass (Example 177):

EXAMPLE 177

Mompou: *Fêtes lointaines* III, bar 13-17



This section ends on a chord built from a combination of fifths and fourths (variations of figures 1 and 2), with figure 2 now reduced to grace notes (e'''-d''') and a central harmonised third which is also prominent in the opening section (Example 178):

EXAMPLE 178

Mompou: *Fêtes lointaines* III, bar 18



The next section is a modified version of B, extended by two bars at the end. A complete transposition of the folk-like melody and augmented figure 2 is performed a second

lower. The main alteration occurs in the accompaniment; here figures 1 and 2 alternate. The notes of figure 2 (i.e. the tone d-e) are now combined (variation of figure 2) and an alternating fifth (figure 1) is built on each note of the major second. This alternation is resolved in bar 23 when the open fifth drone AA- E returns (Example 179):

EXAMPLE 179

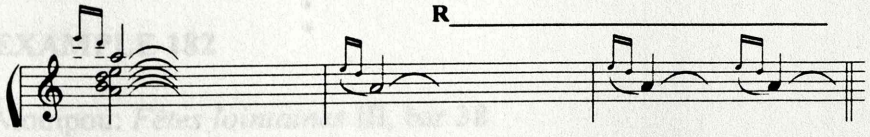
Mompou: *Fêtes lointaines* III, bar 19-23



The final chord of section B (bar 18) also completes section B^1 (bar 24). The two-bar extension echoes the soprano notes of the previous chord transposed down an octave, and serves as a preparatory link for the repeat of the opening (Example 180):

EXAMPLE 180

Mompou: *Fêtes lointaines* III, bar 24-26



After the return of A with only one alteration (i.e. the grace notes of figure 2 before the initial a') A^2, marked *plus lent,* is performed. This section is a complete repetition of A^1, with a new strand superimposed in the upper register. This strand consists of two sustained notes (c''' and a'') with interjections of figure 3 (the descending fourth) and its inversion (the ascending fourth) (see Example 181 on page 137):

EXAMPLE 181

Mompou: *Fêtes lointaines* III, bar 33-37



Section A² finishes with a more robust form of the cadence initially heard in bar 6. The first chord omits its bassnote E and combines with its own transposition an octave higher. The movement ends with the resolution of the appoggiatura (a''-g''), but over an ambiguous diminished 6-3 chord (Example 182):

EXAMPLE 182

Mompou: *Fêtes lointaines* III, bar 38



IV

The fourth movement is twenty-four bars in length and in binary form. However, with a direction for the first and second bars of both A sections to be repeated, the total number of bars is twenty-eight[124] (Table 35):

TABLE 35

SECTION	BAR NUMBERS
A	1-3 (bars 1 and 2 are repeated)
B	4-11
A^1	12-14
B^1	15-24

Section A is cast in the Aeolian mode of a. The first bar consists of alternating chords in the treble register over a tonic pedal. These chords are inversions built from superimposed thirds, the first derived from the note F (i.e. F A C E) and the second from E (i.e. E G B D F). While there is no time-signature one can infer from bar 11 (which prepares for a return of section A) that the the music is in a duple metre[125] (Example 183):

EXAMPLE 183

Mompou: *Fêtes lointaines* IV, bar 1



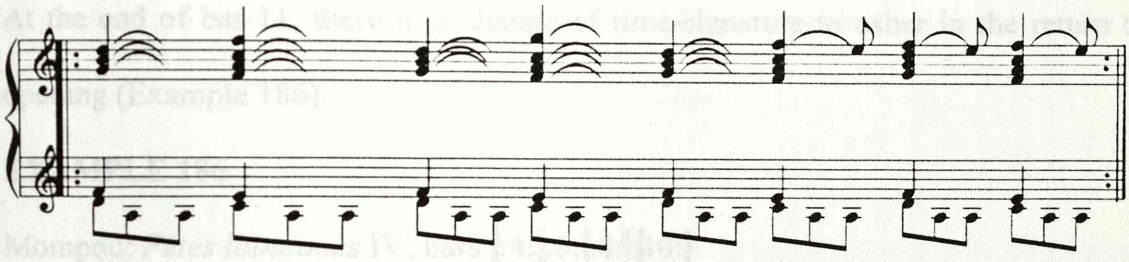
124 As these first and second bars are both exact repetitions, they are not included in table 35.

125 Mompou's recording of this movement clearly identifies a duple metre - *Mompou interpreta Mompou*, Enysayo - ENY-CD-3426.

Bar 2 represents a continuation of bar 1, but it begins with the second chord from bar 1, now in its resolved form, a sound anticipated at the end of bar 1. The oscillating chords here are also composed of thirds, the first built on G (i.e. G B D F) and the second from a fundamental F (i.e. F A C E), over a pedal on the note a (Example 184):

EXAMPLE 184

Mompou: *Fêtes lointaines* IV, bar 2



Bar 3 begins a thinning out of the material, when the second chord is omitted and the note-values doubled. In addition, every alternate third in the left hand is omitted and replaced by a quaver rest. The rhythmic movement is also altered when it moves from quavers to crotchets (Example 185):

EXAMPLE 185

Mompou: *Fêtes lointaines* IV, bar 3



Section B (bars 4-11) is in triple metre. Although the score gives the impression of more activity, such is not the case as the speed and mood are relaxed at this point. For the return of this section the music is marked *plus lent* a direction which presumably applies

also to corresponding point earlier in the movement at the end of bar 3.[126] Apparently just over six bars in length, section B divides into two phrases each of which contains the equivalent of four bars of 3/4 time. Each phrase begins with a short embellishment within the narrow range of a major third. This settles on a repeated sustained note E which serves as a local tonic. The repeated statement (bars 7-9) adds a bassnote A which restores the original mode; the melodic figure is also modified to end on A rather than E. At the end of bar 11, there is a change of time-signature to usher in the return of the opening (Example 186):

EXAMPLE 186

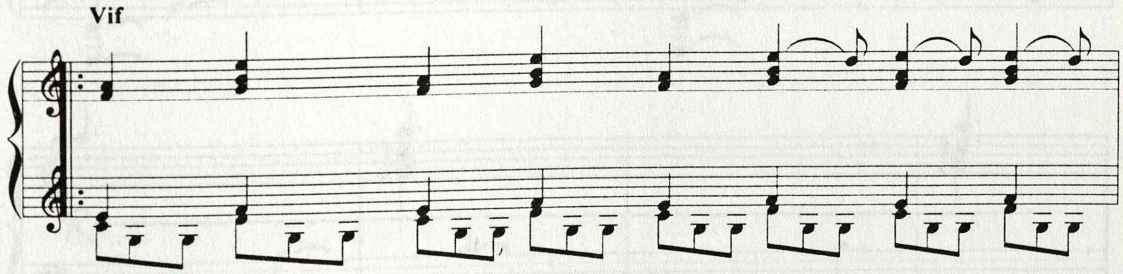
Mompou: *Fêtes lointaines* IV, bars ‖:4:‖:6:‖:8:‖‖10:‖



In section A^1 (bars 12-14) the left-hand pedal note is now g rather than a, and this almost imperceptible change alters the mode to Mixolydian (Example 187):

EXAMPLE 187

Mompou: *Fêtes lointaines* IV, bar 12



126 Mompou's recording of *Fêtes lointaines,* movement V clearly identifies a change in tempo and therefore mood - *Mompou interpreta Mompou*, Enysayo - ENY-CD-3426.

The final section B^1 (bars 15-24), marked *plus lent,* employs the bass clef for the first time in the movement. While the folk-like rotation around a'' is retained, a two-bar arpeggio arch in the left hand now replaces the original repeated chords. Bars 15-18 combine the chords of E and D# majors. Bars 19-20 are a repeat of bars 15-16. When D# changes to C# (bar 22), the result is #iidim7 (i.e. fx', a#', c#'', e''), combined with a fundamental fifth drone on E. In the final bar the note d#'' is replaced by c#``, which can be alternatively described as db'', resulting in a chord built on thirds on E (i.e. e'', fx', a#', c#'', a'''). The final sound is inconclusive in two ways:

(i); The chord of #iidim7 is left unresolved

(ii); The melodic note A is an unresolved accented passing note as it never proceeds to G/F##

(Example 188):

EXAMPLE 188

Mompou: *Fêtes lointaines*: IV, bars 15-18 and 21-24



V

The fifth movement is fifty-three bars in length and is the most extended in *Fêtes lointaines*. The form is ternary (Table 37):

TABLE 37

SECTION	BAR NUMBERS
A	1-9
B	10-29
B¹	30-41
A¹	42-50
Codetta	51-53

Section A, marked *lentement*, is in a Dorian G mode. It comprises parallel second-inversion chords in the right hand with a tonic-dominant accompaniment in the bass. A dotted rhythmic pattern is used extensively, i.e. ♪♩. 𝅘𝅥𝅯 (Example 189):

EXAMPLE 189

Mompou: *Fêtes lointaines*: V, bar 1-2



Section B, marked *très gai*, now in the new key of G major and duple metre. In the first four-bar phrase first-inversion chords in a *tremolando* style over dominant and subdominant pedals. An extended version of the opening rhythm is employed, i.e. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (see Example 190 on page 143):

EXAMPLE 190

Mompou: *Fêtes lointaines*: V, bars 10-13



Bars 14-17 repeat the content of bars 10-13. Bars 18-19 continue the process to form a plagal cadence (IVC-I) (Example 191):

EXAMPLE 191

Mompou: *Fêtes lointaines*: V, bars 18-19



These bars are repeated immediately (bars 20-21). Although the *tremolando* chords are now reduced to a single-line melody the textural density is increased to five parts (bars 22-29). The tonality implies a move to D major (bars 22-23), with the tonic-dominant nature of the bass-line accompaniment and the inclusion of c#' in the alto. However, in bars 24-25 the note c' returns to restore G major but the left-hand material continues to undermine the overall tonality (see Example 192 on page 144):

EXAMPLE 192

Mompou: *Fêtes lointaines*: V, bars 22-25



These four bars are repeated (bars 26-29). In section B[1] (bars 30-41), the chords of the right-hand part are an exact repetition of those in bars 10-21. However, the accompaniment differs: in bars 30-33 and its repeat (bars 34-37) the bassline employs a rhythmic variant of material from bar 10 onwards (Example 193):

EXAMPLE 193

Mompou: *Fêtes lointaines*: V, bars 30-33



Bars 38-41 are a repetition of bars 18-21 and now incorporate a slowing down. Section A[1], marked *lentement chantez au milieu* (*slowly sing in the middle*), returns to the Dorian G mode. This unusual direction is realised in the score as the melody in the alto is surrounded by a series of mainly 10-4 chords written in smaller notation over tonic and dominant pedals (see Example 194 on page 145):

EXAMPLE 194

Mompou: *Fêtes lointaines*: V, bars 42-45



Bars 46-50 continue the original melody in the same way. The final bars of the fifth movement are an echo of bars 10-11 from section B. They are directed to be performed *pianissimo* and an octave higher. The chord position changes from second inversion to root position when a tonic pedal is added below the original material. The piece finishes with an expansive tonic chord (Example 195):

EXAMPLE 195

Mompou: *Fêtes lointaines*: V, bars 51-53



VI

The final movement in *fêtes lointaines*, marked *vif,* has a triple metre and is in the key of C major. It is forty-four bars in length and reveals a ternary form due to the *da capo* direction at the end of the music (see Table 38 on page 146):

TABLE 38

SECTION	BAR NUMBERS
A	1-15
B	16-30
B^1	31-44
A	1-15

Section A is in C major and divides into five three-bar phrases. The second and fourth phrases (bars 4-6 and 10-12) are repeats of the first and third respectively (bars 1-3 and 7-9). Bars 7-9 form a variant of the opening phrase. The melodic interest lies in the left hand which utilises as basic material six notes (bars 1-12), accompanied by sighing second-inversion chords in the right hand. The music proceeds relentlessly until bars 14-15 where a perfect cadence is employed (Example 196):

EXAMPLE 196

Mompou: *Fêtes lointaines*: VI, bars 1-3, 7-9 and 13-15



Section B (bars 16-30) divides into one three-bar phrase repeated three times with a three-bar cadence at the end. It is constructed from elemental intervals of perfect fourths,

fifths and octaves, with one exception, i.e. a' in the melody in bar 18. The melodic elements, which are now transferred to the treble register, combines ideas from the original right accompaniment and left-hand melody. The accompaniment continues the supertonic-tonic progression (ii-I) and ends with a perfect cadence (Example 197):

EXAMPLE 197

Mompou: *Fêtes lointaines*: VI, bars 16-18 and 28-30



Section B[1], marked *très loin, comme un écho* (*very distant, like an echo*), is basically the same as section B, except that it is played more softly, with the right hand music performed an octave higher.

A *da capo* direction occurs at the bottom of page two of the score. However, the word *fine* is omitted. Nevertheless, in the composer's performance the first section returns to conclude the piece.[127]

127 *Mompou interpreta Mompou*, Enysayo - ENY-CD-3426.

2.7 *CHARMES*

Charmes(Charms), written in 1920-1921, were the composer's favourite pieces, as he commented: 'responde mejor a mi forma o manera de componer'.[128] The set comprises a total of six movements. Nos i-iii and iv-vi are dedicated to Émile Vuillermoz[129] and Ricardo Viñes[130] respectively (Table 39):

TABLE 39

MOVEMENT	TITLE
(i)	*Pour endormir la souffrance (In Order To Numb The Suffering)*
(ii)	*Pour pénétrer les âmes (For Penetrating The Soul)*
(iii)	*Pour inspirer l'amour (For Inspiring Love)*
(iv)	*Pour évoquer l'image du passé (For Evoking The Image Of The Past)*
(v)	*Pour les guérisons (For The Healings)*
(vi)	*Pour appeler la joie (For Summoning Joy)*

i *Pour endormir la souffrance (In Order To Numb The Suffering)*

The first piece has a total of twenty-two bars in 3/4 and a final open-ended 'bar' of twelve crotchets (or four dotted minims). It is based on the Aeolian mode on G and cast in a monothematic form (Table 40):

TABLE 40

SECTION	BAR NUMBERS
Introduction	1
A	2-11
A^1	12-22

128 Antonio Iglesias (see n.103 on page 69), 129: 'they respond better to my form and way of composition'.

129 Émile Vuillermoz (see n.26 on page 7).

130 Ricardo Viñes (see n.35 on page 10).

In the one-bar introduction the left-hand initiates an oscillation between a tritone (eb-a) and the bassnote G. This hypnotic ostinato establishes the pattern of accompaniment for the rest of the piece. Section A (bars 2-11) divides into two five-bar phrases. The melody in the soprano lies within the range of a ninth. The ambiguous tonality and jerky, irregular effect of dotted figures and short runs combine to evoke a feeling of unrest, possibly emulating suffering. An inner melody which mainly avoids the first beat descends through the range of a fifth. The ostinato accompaniment slides in the fourth bar of the melody, where the note f# creates a false relation with the melodic f♮. This f# suggests a possible change of tonality into G minor. Even the perfect cadence in G (bars 5-6) is thwarted by the bassnote A in bar 6 (Example 198):

EXAMPLE 198

Mompou: *Charmes* i *(Pour endormir la souffrance)*, bars 1-6



Bars 7-11 are a repeat of bars 2-6. Section A[1] (bars 12-19) divides into one five-bar phrase with a 'four-bar' tail. The melody is stated as before in the soprano. The accompaniment, now in the treble register, begins with the left-hand ostinato, but with the notes of the tritone inverted. This is developed, which at the cadence point

settles in the relative major, B flat. The fundamental perfect cadence is enriched by the flattened second (cb'), flattened seventh (ab') and added sixth (g). This tonality prevails for the remainder of the movement (Example 199):

EXAMPLE 199

Mompou: *Charmes* i *(Pour endormir la souffrance)*, bars 12-16



The final phrase of this piece, marked *très doux*, repeats the first two bars of the melody over the new ostinato bass. The centre of the texture contains a sustained chord which combines all the notes from the opening left-hand ostinato. The melody is soon abandoned as the piece evaporates with repeated bell-like octaves on the dominant, F (Example 200):

EXAMPLE 200

Mompou: *Charmes* i *(Pour endormir la souffrance)*, bars 17-22



ii *Pour pénétrer les âmes (For Penetrating The Soul)*

The next piece, marked *lent (en apparence) (in appearance)*, has a triple metre. As barlines are only present at the end of each phrase, dotted barlines are included to facilitate discussion. This results in a total number of thirty-nine 'bars' in 3/4 time. The music is based in the tonality of E minor and monothematic in form (Table 41):

TABLE 41

SECTION	'BAR' NUMBERS
A	1-12
A^1	13-24
A^2	25-36
tail	37-39

Section A divides into two six-bar phrases. Similar to the thematic material of an earlier set of pieces, *Cants màgics*, the melody here is based on four notes, e, f#, g and b. This melody, notated in dotted minims in the soprano, lies within the narrow range of a fifth and is accompanied by a rising scale (in the tenor register) over an ostinato descending fifth on the tonic in the bass. The ascending inner part creates parallel sixths and sevenths with the melody before resolving on a tritone (c#'-g'') (Example 201):

EXAMPLE 201

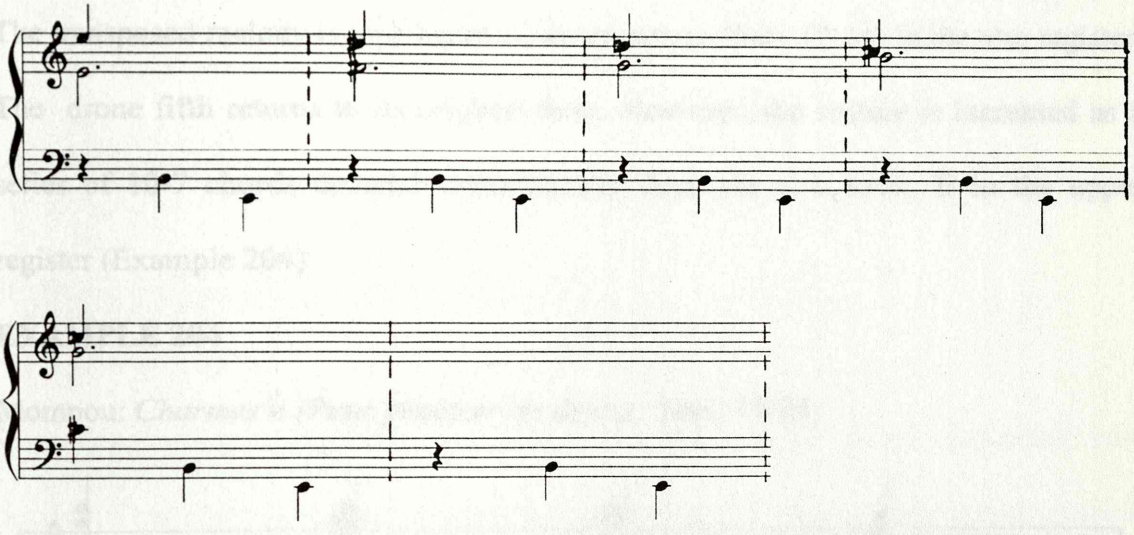
Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 1-6



In the second phrase of section A ('bars' 7-12) the melody is transposed down an octave as an alto line over the left-hand ostinato fifth. A new descending chromatic descant replaces the earlier tenor scale (Example 202):

EXAMPLE 202

Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 7-12



Section A^{1} ('bars' 13- 24) also divides into two six-bar phrases and is the dominant key. The soprano melody is now transposed up a fifth and sounded in octaves. As in the initial phrase of section A the tenor moves as before. The accompanying drone is developed (see Example 203 below and on page 151):

EXAMPLE 203

Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 13-18



EXAMPLE 203 continued



The transposed melody is now heard down an octave (bars 19-24) in the alto register. The drone fifth returns to its original form. However, the texture is increased as a series of 10-7 chords descend chromatically from the new tonic, B in the upper register (Example 204):

EXAMPLE 204

Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 19-24



In section A^2 the melody returns to its original pitch but is sounded in octaves over the initial ostinato fifth. The inner part now features a chromatically descending three-note figure. This figure consists of combined fourths until the cadence where the tritone element returns (i.e. g'-c#' in 'bar' 28 and c#'-g in 'bar' 29) (see Example 205 on page 152):

EXAMPLE 205

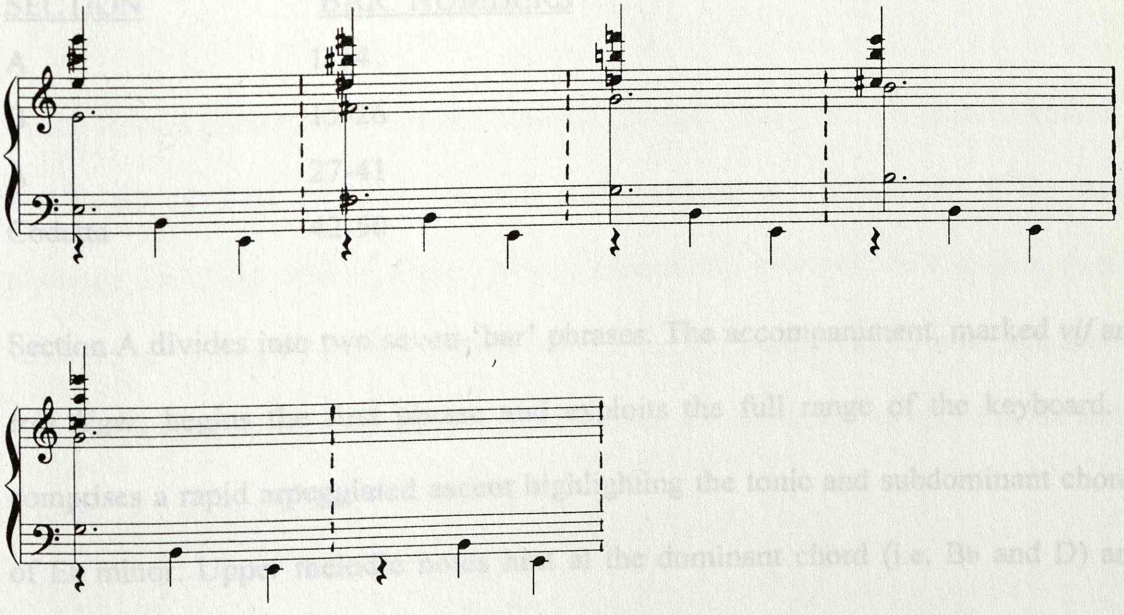
Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 25-30



In the final phrase the melody remains in octaves but now transposed down two octaves. This is accompanied not only by the ubiquitous ostinato fifth but by a series of 10-6 chords (with one exception, a 10-7 in 'bar' 34) these descend chromatically in the upper register (Example 206):

EXAMPLE 206

Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 31-36



The ending ('bars' 37-39) fades on a discordant sustained 10-6 chord over the opening three notes in the left hand from bar 1, now in augmentation (Example 207):

EXAMPLE 207

Mompou: *Charmes* ii *(Pour pénétrer les âmes)*, 'bars' 37-39



iii *Pour inspirer l'amour (For Inspiring Love)*

The third piece is unusual for two reasons: an additional third stave bears the melodic line and secondly, two time-signatures are employed simultaneously, the melody being in 3/4 and the accompaniment in 3/8. As no barlines are present broken barlines are inserted for easier reference. The total length of this piece is fifty 'bars', and the form is ternary (Table 42):

TABLE 42

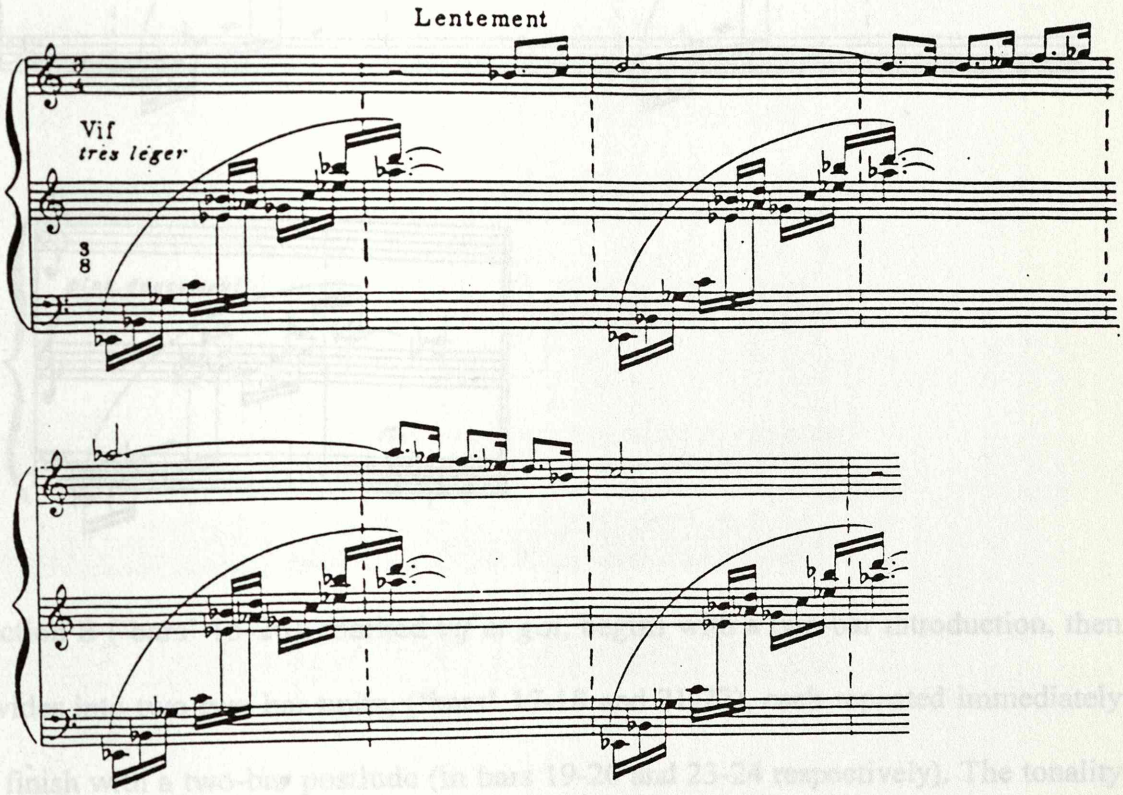
SECTION	'BAR' NUMBERS
A	1-14
B	15-26
A	27-41
Codetta	42-50

Section A divides into two seven-'bar' phrases. The accompaniment, marked *vif* and *très léger*, begins the first phrase and exploits the full range of the keyboard. It comprises a rapid arpeggiated ascent highlighting the tonic and subdominant chords of Eb minor. Upper melodic notes hint at the dominant chord (i.e. Bb and D) and

create a 'call', this also anticipates the beginning of the melody. The soprano melody, marked *lentement*, is in E flat melodic minor. It is chant-like, moves mainly by step employing dotted rhythms and lies within the range of a seventh (Example 208):

EXAMPLE 208

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' 1-8



In the second phrase the expected melodic note ab'' from bar 5 is now stretched to bb'' in bar 11. The left-hand ostinato is also altered to a V7c chord of Db major, although the 'calls' remain intact. After a descending series of 9-6-4 chords, (which were set up in 'bar' 1) marked *très calme*, the left hand, marked *plus doucement*, changes its bass to a Db, and the section ends on the dominant Ab chord in the treble register (see Example 209 on page 157):

EXAMPLE 209

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' /9-14



Section B ('bars' 15-26), marked *vif et gai*, begins with a two-bar introduction, then divides into two two-bar units, ('bars' 17-18 and 21-22), each repeated immediately to finish with a two-bar postlude (in bars 19-20 and 23-24 respectively). The tonality is now Ab. 'Bars' 15-16 contain the ostinato accompaniment which comprises wavering dominant-tonic chords in the figuration of fourths and, fifths and thirds in the right and left hands respectively (Example 210):

EXAMPLE 210

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' 15-16



The pentatonic melody, notated in minims, is in the form of a spread falling arpeggio. In the composer's recording[131] there is a definite accentuation and duration of two crotchet beats for the note bb'' from the third beat of the accompaniment in bar 18 and the same note later transposed up an octave in bar 22[132] (Example 211):

EXAMPLE 211

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' 17-18 and 21-22



The final two 'bars' of section B are a gradual augmentation of the accompanying notes taken from 'bar' 15, beat 1 (Example 212):

EXAMPLE 212

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' 25-26



131 *Mompou interpreta Mompou*, Ensayo - ENY-CD-3418.

132 This shall be attributed to the list of editorial errors.

Section A is repeated in bars 27-41. One very slight change is introduced: the first note in the left hand in 'bars' 27 and 40 is played in octaves. The codetta ('bars' 42-50), marked *lent*, maintains only one time-signature, 3/4. It opens with a Bb minor broken triad, a partial reference to the tonality of the melody from section A. After a sustained 9-6-3 chord the progression in Eb minor I (with added sixth)-IV-V follows. This reference to the tonality of the opening ostinato figure leads to an augmentation of the initial rapid figuration of the accompaniment (Example 213):

EXAMPLE 213

Mompou: *Charmes* iii *(Pour inspirer l'amour)*, 'bars' 42-50



iv *(Pour évoquer l'image du passé) (For Evoking The Image Of The Past)*

The fourth piece indicates a time-signature of 2/4 at the start, briefly switches to 4/4, then returns again to 2/4. However, it is virtually unmeasured, so that dotted barlines have been inserted to facilitate an analysis of the music. It has a total of forty-one 'bars' and is monothematic in form (see Table 43 on page 160):

TABLE 43

SECTION	'BAR' NUMBERS	TIME-SIGNATURES
A	1-20	2/4
link	21-25	4/4
A^{1}	26-35	2/4
tail	36-41	4/4

Section A, marked *modéré*, divides into two ten-'bar' phrases. Each phrase further divides into a two-'bar' introduction and an eight-'bar' melody. The opening launches a deliberate ostinato thread in which 10-6 and a perfect fifth alternate. Reminiscences of Chopin's famous funeral march are apparent in the opening notes and rhythm of the soprano melody. Mompou's melody, in Bb minor, suggests a fanfare and spans an octave (Example 214):

EXAMPLE 214

Mompou: *Charmes* iv *(Pour évoquer l'image du passé)*, 'bars' 1-10



The presence of the note B♮ in the left-hand ostinato undermines the tonality. This alteration later creates a harsh dissonance with the melodic note bb' (see Example 215 on page 161):

EXAMPLE 215

Mompou: *Charmes* iv *(Pour évoquer l'image du passé)*, 'bars' 11-20



The link ('bars' 21-25), marked *très rythmé et sourd (very rhythmic and heavy)*, alters both time-signature (to 4/4) and key-signature (to two sharps). It is based on a throbbing alternation between a B pedal and partial dominant ninth chord (i.e., ninth g, fifth c#' and root f#'). The momentum is relaxed in 'bar' 25 with minim notation and the inclusion of pause marks (Example 216):

EXAMPLE 216

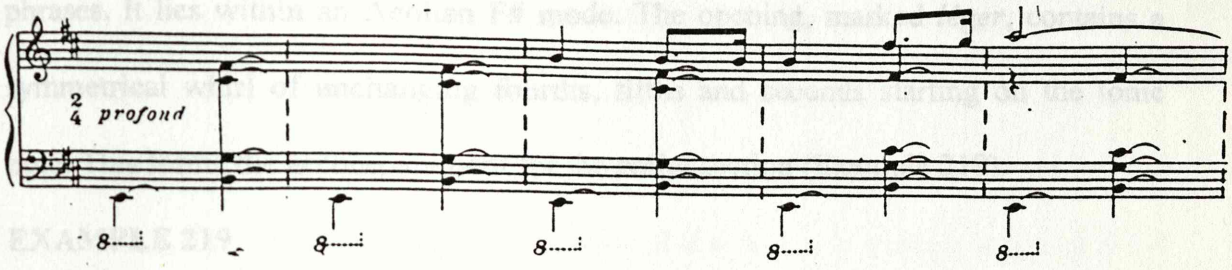
Mompou: *Charmes* iv *(Pour évoquer l'image du passé)*, 'bars' 21-25



The oscillating elements from the link combine in section A^1 ('bars' 26-35) to produce a chord of E, enriched by an added second and sixth. The melody, now in a Dorian E mode, is stated in its entirety (see Example 217 on page 162):

EXAMPLE 217

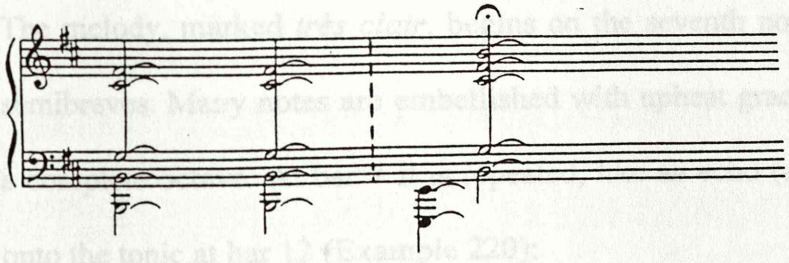
Mompou: *Charmes* iv *(Pour évoquer l'image du passé)*, 'bars' 26-30



'Bars' 36-39 form a repeat of 'bars' 21-24, with the pedal note B now in octaves. Bar 40 recalls the four-note chord from bar 26. The final tonic chord incorporates an internal construction of superimposed fourths (g-C#-F#-B) (Example 218):

EXAMPLE 218

Mompou: *Charmes* iv *(Pour évoquer l'image du passé)*, 'bars' 40-41



v *(Pour les guérisons) (For The Healing)*

The fifth piece has a total of twenty-nine bars, a time-signature of 4/4 and a ternary form (Table 44):

TABLE 44

SECTION	BAR NUMBERS
A	1-12
B	13-21
A^1	22-29

As in the third piece an additional third stave is employed to contain the main melody. Section A divides into a two-bar introduction followed by two five-bar phrases. It lies within an Aeolian F# mode. The opening, marked *léger*, contains a symmetrical whirl of unchanging fourths, fifths and seconds starting on the tonic note. This forms the accompaniment for the entire section (Example 219):

EXAMPLE 219

Mompou: *Charmes* v *(Pour les guérisons)*, bar 1



The melody, marked *très clair*, begins on the seventh note, and proceeds mainly in semibreves. Many notes are embellished with upbeat grace-notes. The melody spans a complete octave. At bar 7 it is repeated, like an echo *(en écho)*, and only resolves onto the tonic at bar 12 (Example 220):

EXAMPLE 220

Mompou: *Charmes* v *(Pour les guérisons)*, bars 3-6 and 12



Section B, marked *très rythmé*, is cast in a Dorian F# mode. It divides into an introductory bar, two two-bar units, a three-bar unit and one-bar tail. Here the third stave is omitted, and the accompaniment alternates tonic and dominant notes in a continuous quaver movement. The melodic interest in bars 14-15 comprises a sequence of second inversion chords around the supertonic chord. In the second and third units ninths are added above these second inversions to create a series of 9-6-4 chords (Example 221):

EXAMPLE 221

Mompou: *Charmes* v *(Pour les guérisons)*, bars 13-21



Section A[1] (bars 22-29) continues the accompanying rhythmic pattern from section B. The melody is stated as before with one change: in bar 26 the expected grace-notes (from bar 6) are now rhythmically altered to become main melodic notes. The piece ends with a ringing tonic over an offbeat 9-6-4 chord (see Example 222 on page 165):

EXAMPLE 222

Mompou: *Charmes* v *(Pour les guérisons)*, bars 26-29



vi *(Pour appeler la joie)*

The final piece, marked *gai*, contains irregular barring. Similar to earlier pieces dotted barlines are included to facilitate discussion. The time-signature is 3/8, with a brief change to 2/4 in section C. The total length is fifty-nine 'bars', and the form is cast in a type of cyclic structure (Table 45):

TABLE 45

SECTION	'BAR' NUMBERS
A	1-10
B	/11-38
C	39-48
A^1	49-59

Section A comprises an unaccompanied line based on four notes, i.e., a, b, e and f#. This opening seems to mimic cascading laughter, an apt choice of rhythms for the title of this piece. Despite a key-signature of two sharps the tonality is A (see Example 223 on page 166):

EXAMPLE 223

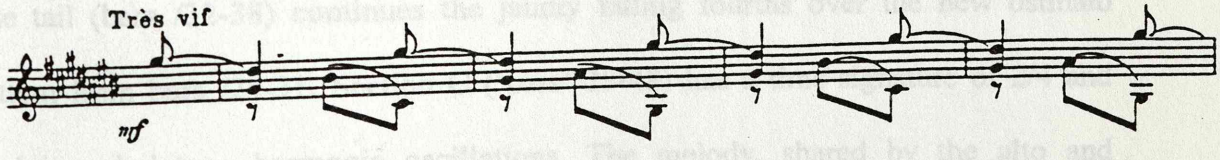
Mompou: *Charmes* vi *(Pour appeler la joie)*, bars 1-10



In section B, marked *très vif*, the score contains a total of twenty-eight bars. However, from a discussion with Carmen Bravo-Mompou[133] and study of the composer's performance[134] the total length should be thirty-one. Therefore this section then divides into two twelve-bar phrases with a seven-bar tail. Each phrase further divides into three four-bar units. The tonality is now C sharp major. The melodic interest is playful in effect, with a jaunty rhythm comprising the dominant note falling to a fifth drone on the dominant. This is accompanied by an oscillation of descending seventh and ninth leaps in the form of an ostinato (Example 224):

EXAMPLE 224

Mompou: *Charmes* vi *(Pour appeler la joie)*, bars /11-14



The melody fills in the initial interval of a fourth. The ostinato accompaniment continues (see Example 225 on page 167):

133 Author's Interview with Carmen Bravo-Mompou, Barcelona, February 1993.

134 In Mompou's recording of this piece a bar is inserted between bars 20 and 21; this inserted bar corresponds with notes from bar 30. Also bars 22-23 are repeated before bar 24; *Mompou interpreta Mompou*, Ensayo - ENY-CD-3418.

EXAMPLE 225

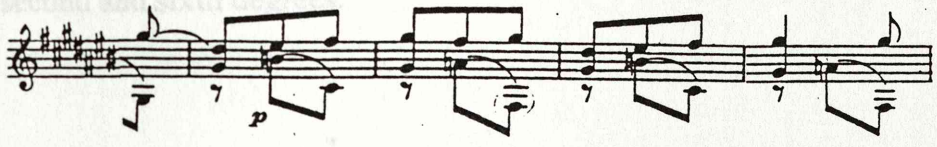
Mompou: *Charmes* vi *(Pour appeler la joie)*, bars 15-21



Bars 22-23 are a repeat of bars /11-12. In the second phrase (bars /24-31) the melody is stated in its entirety. However, the ostinato accompaniment is altered to contain the flattened sixth and seventh of the scale, and the broken ninth is stretched downwards to a tenth. These adjustments anticipate the darker tonality of section C (Example 226):

EXAMPLE 226

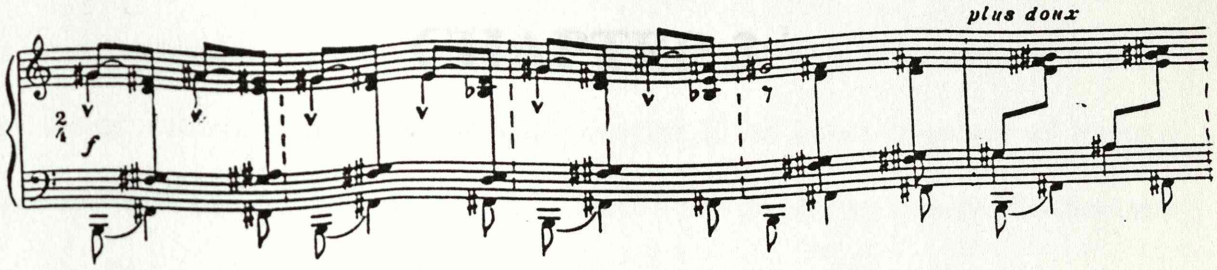
Mompou: *Charmes* vi *(pour appeler la joie)*, bars /24-27



The tail (bars /32-38) continues the jaunty falling fourths over the new ostinato pattern from bars /24-31. Section C ('bars' 39-48) has a time-signature of 2/4 and exploits wholetone harmonic oscillations. The melody, shared by the alto and soprano strands, lies within the range of a sixth. The first four notes emulate the playfulness of a child's incantation. Every second melodic note is accompanied by an 8-6-2 chord over a syncopated fifth BB-F# in the form of an ostinato. This bass pattern creates further tonal ambiguity (see Example 227 on page 168):

EXAMPLE 227

Mompou: *Charmes* vi *(pour appeler la joie)*, 'bars' 39-42



THE PIANO MUSIC OF 1921-1930

'Bars' 43-46 are a restatement of the previous four bars, with the melody now transposed down an octave and the accompanying chords differently disposed on the piano. Section C fades on the BB-F# ostinato figure. In section A^1 the cascading laughter returns, this time accompanied by an ostinato of fifths and fourths over a pedal F# in the treble register. The piece and set ends on a chord of B with its added second and sixth degrees.

CHAPTER 3

THE PIANO MUSIC OF 1921-1930

3.1 *TROIS VARIATIONS*

This work was written in 1921 and dedicated to Mompou's father.[135] As in earlier pieces the music contains no barlines. Broken barlines have been inserted for analysis purposes. The theme, marked *simplement* (simply), consists of an initial statement of fourteen notes and its repetition of thirteen. Both phrases rotate around the notes of B♭ dominant seventh with an added sixth. Each accidental is supplied as necessary (*Chaque note porte son accident)* as directed on page 1 of the score (Example 228):

EXAMPLE 228

Mompou: *Trois variations: Thème* 'bars' 1-8



Variation I

Marked *les soldats* (the soldiers), the first variation is a march (*temps de marche*) in 2/4 time with a total of twenty 'bars' (Table 46):

TABLE 46

PHRASE	'BAR' NUMBERS
A	1-8
A^1	9-15
Tail	16-20

135 Frederic Mompou Montmany: see page 2.

The theme is transposed up an octave for the entire variation. The accompaniment in phrase A is in the treble clef and comprises two outer pedal notes eb' and bb', with a central descending chromatic line encompassing a fourth (eb'-ab) (Example 229):

EXAMPLE 229

Mompou: *Trois variations: les soldats*, 'bars' 1-8



Phrase A^1 is harmonised with a tonic drone (Eb-Bb) in the bass, while the dominant pedal note, bb'and descending chromatic line remain in the treble (Example 230):

EXAMPLE 230

Mompou: *Trois variations: les soldats,* 'bars' 9-15



In the tail, marked *lointain (distant)*, the last note from the theme is developed into a fanfare of B flat major. The dynamics for this phrase (*subito pp)* are in sharp contrast with both the first (*mezzo forte)* and second (*forte)* phrases, and the sudden reduction creates the required distant effect. The last three crotchets of the fanfare, marked *retenu*, are accompanied by a descending series of 10-6-4 and one 11-7-5 chords. Mompou directs the variation to be repeated (*répétez, je vous prie*) (see Example 231 on page 172):

EXAMPLE 231

Mompou: *Trois variations: les soldats,* 'bars' 16-20



Variation II

The second variation, entitled *courtoisie* (*courtesy*) and marked *très aimable* (*very amiable*), has a total of eight 'bars' and a triple metre (Table 47):

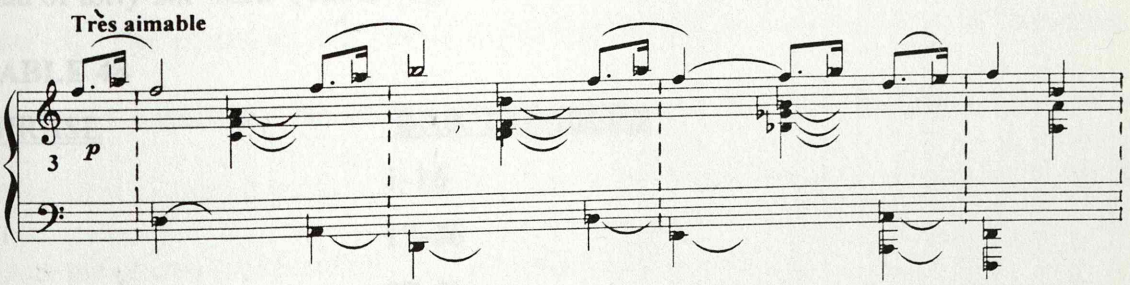
TABLE 47

PHRASE	'BAR' NUMBERS
a	/1-4
a^2	/5-8

The dotted rhythmic pattern from variation I ('bars' 19-20) is exploited here and the overall tonality is now D flat. The theme, still transposed up the octave, now begins with an upbeat and is accompanied by decending fifths in the bass register. A short reminiscence of the chromatic line is present in the treble-clef chords. The phrase finishes with a full close (Example 232):

EXAMPLE 232

Mompou: *Trois variations: courtoisie,* 'bars' /1-4



The second phrase introduces a sharp dynamic contrast, with a sudden *sforzando* to *forte* and back to the initial *piano*. Here the theme is altered in two ways:

1. The note f'' in 'bar' 5 is a transposition of f'' up an octave.
2. The theme is developed into a descending motif, answered in the alto register in 'bar' 7. The initial ab' in the theme ('bar' 7) is now altered to an a♮' in 'bar' 7 here; this is then answered by the original thematic notes in the soprano.

The phrase ends with a full close in D flat and as in the previous variation the direction (*répétez, je vous prie*) *(repeat if you wish)*, is present (Example 233):

EXAMPLE 233

Mompou: *Trois variations, courtoisie*, 'bars' /5-8



Variation III

The final variation, marked (*lentement modèrè*) *(moderately slow)*, is a nocturne with a total of forty-six 'bars' (Table 48):

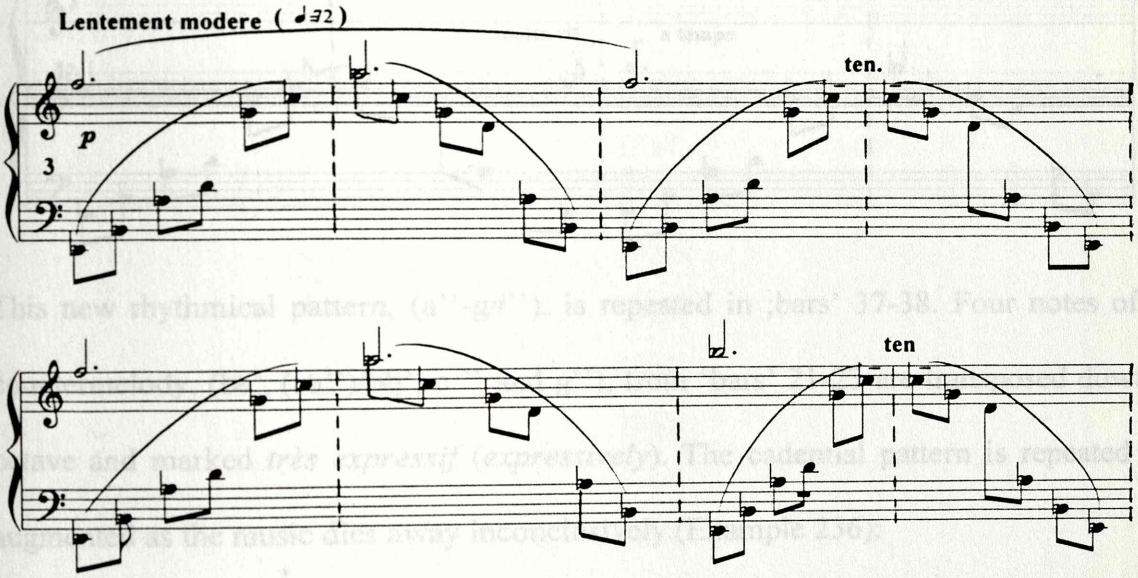
TABLE 48

PHRASE	'BAR' NUMBERS
A	1-16
A^1	17-36
Codetta	37-46

As in the previous variations, the theme is transposed up an octave. Here in phrase A it is presented in augmentation. An arpeggiated accompaniment in the form of a two-bar ostinato permeates the section. A repeated cb'', marked *tenuto (held)*, produces a mild dissonance with the melodic note bb''. This anticipates the arrival of a countermelody (Example 234):

EXAMPLE 234

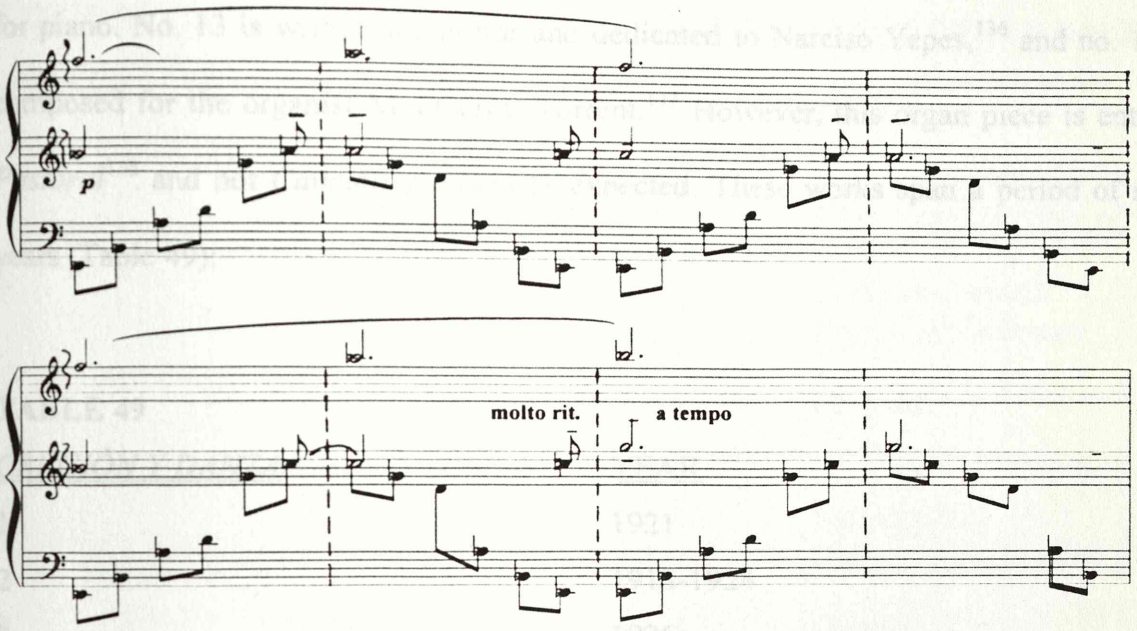
Mompou: *Trois variations: nocturne*, 'bars' 1-8



'Bars' 9-16 continue in the same way. In phrase A^1 ('bars' 17-36) the countermelody is heard in on a second stave in the treble clef (as a superimposed third stave now contains the augmented melody). It wanders chromatically from bb' up to g'', then down to c' in 'bar' 35. The extended four 'bars' at the end of this phrase ('bars' 33-36) comprise this chromatic wandering beneath another rendition of the opening three notes. A new rhythmical cadential pattern, (a''-g#''), in the accompaniment is introduced in bar 36 to finish the phrase (see Example 235 on page 175):

EXAMPLE 235

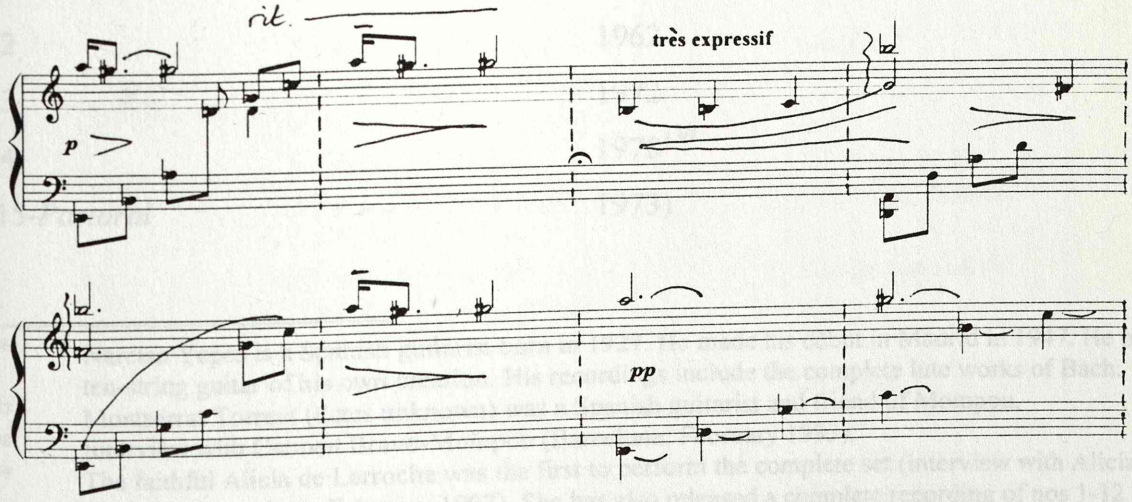
Mompou: *Trois variations: nocturne,* 'bars' 17-24



This new rhythmical pattern, (a''-g#''), is repeated in ;bars' 37-38. Four notes of the countermelody, (bb', (cb'')/b♮', c '' and g''), from 'bars' 21-23 are transposed down an octave and marked *très expressif* (*expressively*). The cadential pattern is repeated and augmented as the music dies away inconclusively (Example 236):

EXAMPLE 236

Mompou: *Trois variations: nocturne,* 'bars' 37-42 and 'bars' 45-46



3.2 *CANCIÓNES Y DANZAS (SONGS AND DANCES)*

Mompou wrote fifteen *Canciónes y danzas*. The first twelve and no. 14 are composed for piano. No. 13 is written for guitar and dedicated to Narciso Yepes,[136] and no. 15 is composed for the organist Montserrat Torrent.[137] However, this organ piece is entitled *Pastoral*[138] and not *Canción y danza* as expected. These works span a period of sixty years (Table 49):

TABLE 49

CANCIÓN Y DANZA	YEAR
1	1921
2	1918-1924
3	1926
4	1928
5	1942
6	1942
7	1944
8	1946
9	1948
10	1953
11	1961
12	1962
13	1972
14	1978[139]
(15-*Pastoral*	1973)

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136 Narciso Yepes is a Spanish guitarist born in 1927. He made his début in Madrid in 1947. He plays a ten-string guitar of his own creation. His recordings include the complete lute works of Bach.

137 Montserrat Torrent (dates unknown) was a Spanish guitarist and friend of Mompou.

138 Interview with Carmen Bravo-Mompou (Barcelona: February 1993).

139 The faithful Alicia de Larrocha was the first to perform the complete set (interview with Alicia de Larrocha: Barcelona, February 1993). She has also released a complete recording of nos 1-12 and 14 (*Spanish Songs and Dances:* CD RCA VICTOR 09026 62554 2, 1994)

Twelve of these pieces employ popular Catalan folksongs; the six exceptions are original Mompou creations: *Danzas* nos 3, 11 and 14 and *Canciónes y danzas* nos 5, 6 and 15

TABLE 50: CATALAN FOLKSONGS EMPLOYED IN *CANCIÓNES Y DANZAS*

NUMBER	*CANCIÓN*	*DANZA*
1	*La filla del carmesi* *(The Girl of Crimson)*	*Ball de Castellterçol* *(Dance of Castellterçol)*
2	*Senyora Isabel* *(Lady Isabel)*	*Galop de cortesia* *(Gallop of Courtesy)*
3	*El noi de la mare* *(The Mother's Boy)*	Original
4	*El mariner* *(The Sailor)*	*Ball de Ciri* *(Dance of the Candle)*
5	Original	Original
6	Original	Original
7	*Muntanyes regalades* *(Mountains Bestowed)*	*L'hereu riera* *(Riera the Heir)*
8	*El testament d'Amelia* *(Amelia's testament)*	*La filadora* *(The Spinner)*
9	*El rossinyol* *(The Nightingale)*	*El barretinaire* *(The Beret-maker)*
10	*Santa Maria strela do dia*	*Ben sab'a que pod'e val*
11	*La patum de Berga* *(The Festival of Berga)*	Original
12	*La dama d'Arago* *(The Dame of Arago)*	*La mala nova* *(The Bad News)*
13	*El cant dels ocells* *(The Song of the Birds)*	*El bon caçador*
14	*Quan jo n'era petitet* *(When I was Young)*	Original
15	Original	Original

Although all fifteen are fashioned to the same pattern (i.e. a song followed by a dance), they are not meant to be a suite or necessarily played in sequence.[140] When asked why he conceived this combination, Mompou replied:

> Sí, por contraste entre lirismo y ritmo, para evitar un cuaderno de canciones y otro de danzas y, también, coincidencia natural y lógica de una forma adoptada, seguramente, por muchos compositores; recuerdo, por ejemplo, *las Rapsodias*, de Liszt y, entre los modernos, a Bartók o *las Tonadas chilenas* de Allende.[141]

Canción y danza no. 1 was written and published in 1921. It contained no key-signature or barlines. Due to Mompou's dissatisfaction with public performances of the piece, a second edition containing a key-signature and barlines was published in 1924. A comparison of these editions reveals three further changes in the 1924 edition. In the earlier publication an alto line is briefly included in the *Canción* (see 1921 version, end of line 2) but omitted in the second edition (see 1924 version, bar 12). Also in the 1921 edition the note C# is written in the bass (see 1921 version, end of line 2) but is changed to D# in the later edition (see 1924 version, bar 12).[142] Mompou wrote a c' in the left hand (see 1921 version, *Canción*, page 2, end of line 1) but altered it to a b# (see 1924 version, *Canción*, bar 33) in the second edition. This last change occurs four times throughout the piece (see Table 51 on page 179):

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140 As n.138.

141 Antonio Iglesias (see n.103 on page 69), 225: As a contract between lyricism and rhythm, to avoid a collection of songs and another of dances, and also due to a natural logical coincidence with a form adopted by many composers; I recall, for example, Liszt's *Rapsodies* and among the modern composers Bartók, or the *Tonadas chilenas* by [Pedró] Allende.

142 A comparison between the end of line 2 in the 1921 edition and its corresponding line in the late version, i.e. page 2, line 1, reveals that the note D# is written in the bass and not C#. This is presumably an editorial error.

TABLE 51: A COMPARISON OF BOTH EDITIONS 1921 AND 1924

	1921 EDITION	1924 EDITION
(i)	*Canción*, end of line 2: the notes f#' and d#' are present in the alto	*Canción*, bar 12: no alto line included
(ii)	*Canción*, end of line 2: C# present in the bass	*Canción*, bar 12: D# replaces this note
(iii)	*Canción*, start of line 3: note c' *Canción*, page 2, end of line 1: note c' *Danza*, lines 1-2: note c' *Danza*, page 4, line 3: note c'	*Canción*, bar 15: note b# *Canción*, bar 33: note b# *Danza*, bars 1-5: note b# *Danza*, bars 45-48: note b#

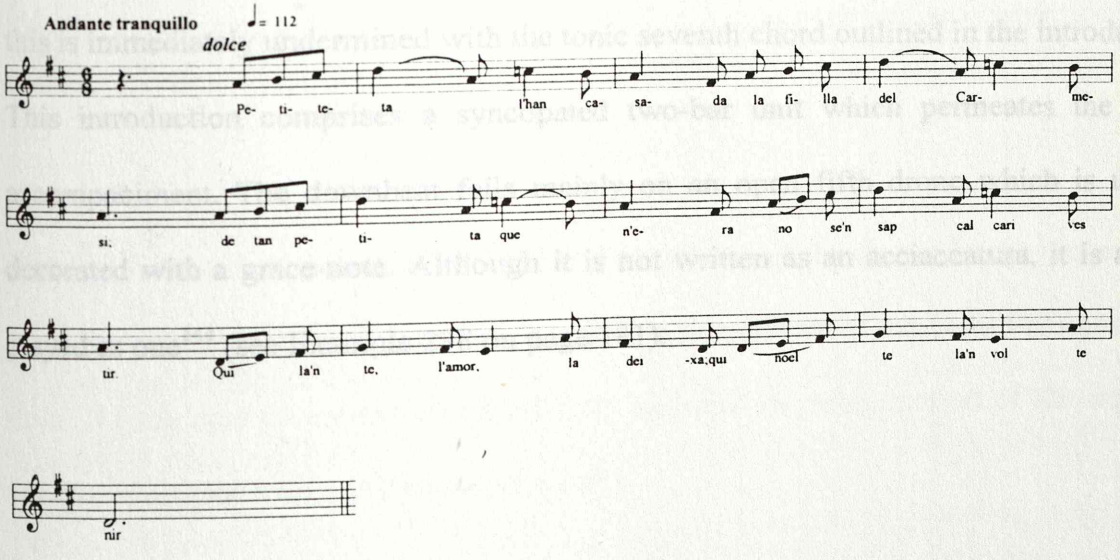
This type of enharmonic alteration is employed in many of Mompou's piano pieces with no obvious reason for the change. Examples of the music refer to the 1924 publication.

Canción no.1(1924 Edition)

Canción no.1 is based on the following Catalan folksong (Example 237):

EXAMPLE 237

La filla del carmesi (The Girl of Crimson)[143]



143 Manuel Garcia Morante: *38 Cançons populars catalanes* (Barcelona: Manuel Garcia Morante, 1991), 54-55.

The time-signature is changed for the *canción* from 6/8 to 3/4 and the tonality from D to F#. In the folksong the first phrase is repeated but is only stated once in this *canción*. It is forty bars in length and in binary form (Table 52):

TABLE 52

SECTION	BAR NUMBERS
Introduction	01-03
A:a	04-07
A:a^1	08-11
B:b	12-15
B:b^1	16-19
Link	20-21
A:a^2	22-25
A:a^3	26-29
B:b^2	30-33
B:b^1	34-37
Codetta	38-40

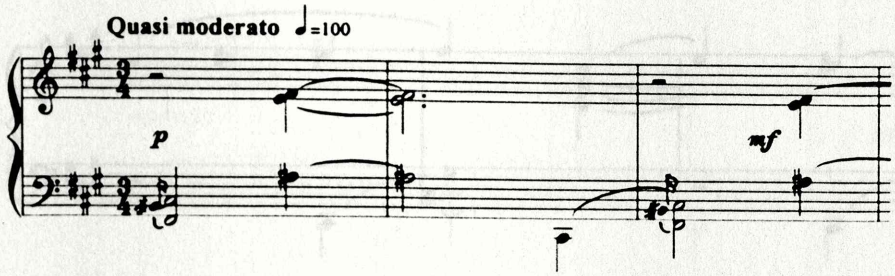
Despite the key-signature of three sharps the overall tonality is F sharp major. However, this is immediately undermined with the tonic seventh chord outlined in the introduction. This introduction comprises a syncopated two-bar unit which permeates the entire accompaniment. The downbeat falls mainly on an open fifth drone which is usually decorated with a grace-note. Although it is not written as an acciaccatura, it is always played as one[144] (see Example 238 on page 181):

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144 See n.138. Also Mompou's recording identifies an acciaccatura; *Mompou interpreta Mompou,* Ensayo-ENY-CD-3453.

EXAMPLE 238

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción*, bars 1-3



In the first four bars of section A (bars 4-7) the seventh degree of the scale oscillates between E and E#, adding to the overall tonal ambiguity. Consequently the music combines Ionian and Mixolydian characteristics (Example 239):

EXAMPLE 239

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción,* bars 4-7



Phrase a1 is a virtual repeat of the first and contains a slight change in the harmony. In bar 9 the note b replaces a# from bar 5, resulting in a variant of the dominant chord, and in bar 11 the note d# creates an added-sixth chord of the tonic instead of the expected tonic seventh (see Example 240 on page 182):

EXAMPLE 240

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción*, bars 8-11



The first four notes of phrase b are a transposed version of the opening notes down a perfect fifth. The initial tonal ambiguity is also apparent here. The key remains F sharp and bars 14-15 almost finish with a perfect cadence (C# - FF# in the bass). However, the FF# is interpreted as a seventh in bar 15 for a supertonic major chord (Example 241):

EXAMPLE 241

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción,* bars 12-15



In b1 the accompaniment briefly ceases its syncopated pattern and dissolves into an expressive counter-motif in the left hand in bar 16. The phrase finishes with a full close in the tonic minor, softened by the inclusion of a major sixth (d#') (see Example 242 on page 183):

EXAMPLE 242

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción,* bars 16-19



In the second half of the movement section A is repeated in F sharp minor. A restatement of the themes is varied by the addition of a syncopated descant in resonant consecutive octaves on a superimposed third stave. These octaves increase the sense of rhythmic irregularity (Example 243):

EXAMPLE 243

Mompou: *Canción y danza* no.1(1924 Edition): *Canción,* bars 22-25



The descant octaves, which were ascending in section A, are slightly altered in bars 30-33. Now descending, the octave pattern is stretched to a tenth to fill out the notes of the supertonic major chord (bar 33). The third stave remains for the first phrase of section B only (see Example 244 on page 184):

EXAMPLE 244

Mompou: *Canción y danza* no.1 (1924 Edition): *Canción,* bars 30-33



Bars 31-35 are an exact repetition of bars 16-19. The song finishes on the dominant note which leads directly to the dance.

Danza no.1 (1924 Edition)

Danza no.1, marked *allegro non troppo,* has a triple metre, lies within an F sharp tonality and contains fifty-five bars in the score. However, with a direction for the first three sections to be repeated, the total number in performance is ninety-six.[145] This dance is based on the Catalan folksong *Ball de castellterçol*[146] (*Dance from Castellterçol*)[147] which comprises three contrasting themes. The return of section A at the end determines a ternary design (see Table 53 on page 185):

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145 These repeats are omitted in the composer's recording of the work (as n.144).

146 Roger Prevel: *Music and Federico Mompou* [*La musique et Federico Mompou*] (Geneva: Ariana, 1976), 100.

147 Castellterçol is a region in the mountains north of Barcelona. The Mayor of Castellterçol festival is celebrated every year on the last Sunday of August. This dance is for six couples and is performed in conjunction with another named *Ball del ciri* (*Dance Of The Candle*), which Mompou uses for the dance in *Canción y danza* no.4.

TABLE 53

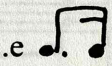
SECTION	BAR NUMBERS
Introduction	1-2
A	/3-11
B	/12-19
B¹	/20-27
C	/28-35
C¹	/36-43
A	/44-52
Codetta	/52-55

Similar to that in the *canción* the accompaniment is based on a syncopated two-bar unit, also including the drone fifth with its decorative grace-note. However, it is more percussive here due to the persistent crotchet pulse as opposed to the more relaxed movement (i.e. ) of the *canción*. Because of the presence of the note B#, the music combines elements of F sharp minor and F sharp Lydian tonalities (Example 245):

EXAMPLE 245

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars 1-2



Section A, marked *con affetto (with affection)*, can be further divided into two four-bar phrases. The first consists of a linear melody with a strong rhythmical motif (i.e ), accompanied by the two-bar unit now in the form of an ostinato. The phrase finishes with C#-F#, suggesting a perfect cadence; however, this is undermined by a B ninth chord (see Example 246 on page 186):

EXAMPLE 246

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars /3-6



The second phrase of section A is based on the initial rhythmic motif. This motif is briefly harmonised with bell-like intervals in parallel fourths (bars 8-9) and fifths (bars 9-10). The accompaniment dispenses with the grace-note and the drone fifth is now a linear fifth.[148] A variant of the dotted-rhythm idea (i.e. 𝄾 𝅘𝅥𝅯. 𝅘𝅥𝅯𝅘𝅥𝅯 | 𝅘𝅥 𝅘𝅥) appears in the accompaniment (Example 247 below and on page 187):

EXAMPLE 247

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars /7-11



148 In the composer's recording (as n.144) the tritone (a-d#') is played in bar 11; however, d#' is not included in the written score; this is included in the list of Editorial errors.

EXAMPLE 247 continued



Section B, marked *deciso*, offers a clear contrast. The rhythmic motif is replaced with a regular crotchet pattern. The melody in the alto comprises a two-bar idea which moves in sequence. The fundamental intervals of the fourth and fifth are strongly present here. Superimposed parallel fourths are sounded in the soprano while the left-hand accompaniment which is now in the treble register combines the fourth and drone fifth. After three statements the sequence finally comes to rest on a chord of F# with its added sixth, a chord frequently employed in the *canción* (Example 248):

EXAMPLE 248

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars /12-19



A third stave is added in the next section (B^1) which results in a richer timbre; chords in the middle register are alternated with low pedal fifths. Tritones descending in tones oscillate with the drone fifth, now an octave lower in the accompaniment. The melody in the alto remains unaltered, while the descending soprano alternates harsh-sounding seconds and fourths (Example 249):

EXAMPLE 249

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars /20-27



In section C the tonality is changed to the major mode with the note a#. The dotted-rhythm motif which was a strong feature of the opening phrase (see page 185, paragraph 2) returns in the third theme, now transferred to the soprano. Similar to the end of section A the drone fifth is again present in split form; however, the notes are now descending (see Example 250 on page 189):

EXAMPLE 250

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars 28-29



Bars 30-31 are mainly a transposition down a tone of bars 28-29. The only alteration in the repeat of section C (C[1]) is the return of the drone fifth and grace-note in the accompaniment (Example 251):

EXAMPLE 251

Mompou: *Canción y danza* no.1 (1924 Edition): *Danza,* bars 36-37



Bars 40-44 and 45-52 form an exact repetition of bars 32-35 and 3-10 respectively. The four-bar codetta is based on bar 10,[149] and the piece finishes with the same spaced tonic chord with which the *canción* concludes.

149 In the composer's recording of this work (as n.144) bar 54 is omitted.

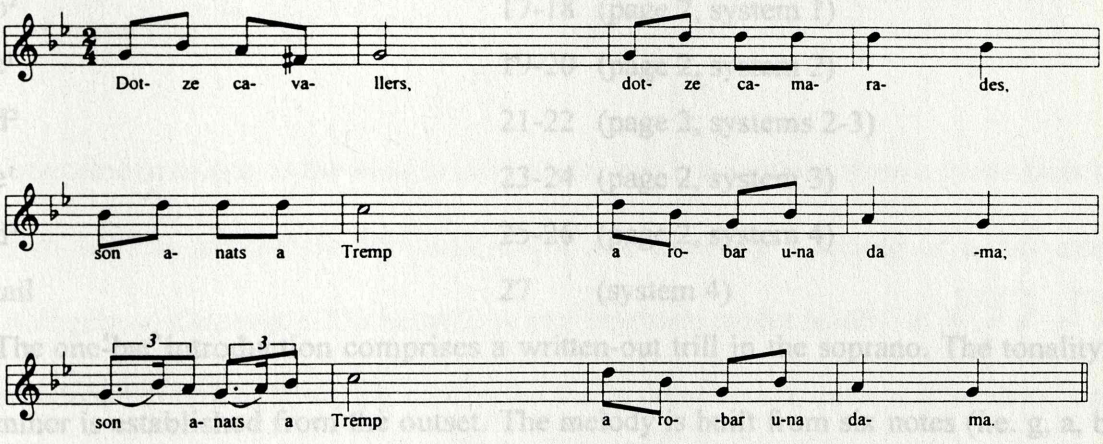
Canción y danza no.2 (1918-1924)

Canción no.2

Reminiscences of *El carrer, el guitarrista i el vell cavall (The Street, the Guitarist and the Old Horse)* from *Suburbis*, which was written in 1917, are apparent in this *canción*, especially the wavering semiquavers which permeate the piece. *Canción* no.2, marked *lento*, is based on the Catalan folksong *La senyora Isabel* (*Lady Isabel)* (Example 252):

EXAMPLE 252

La senyora Isabel[150]



Mompou states the folksong in its entirety. The same key-signature is employed, but the time-signature is omitted. Although there are no barlines, one readily feels a metre of two. Therefore the music can be divided into two-'bar' units which reveal a bipartite structure[151] (see Table 53 on page 191):

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150 Joaquim Maideu: *Llibre de cançons, Crestomatia de cançons tradicionals catalanes* (Barcelona: Eumo Editorial, 1994), 121.

151 As the music lies within regular units, broken barlines will be inserted into the following examples of this song.

TABLE 53

UNIT	'BAR' NUMBERS	
Introduction	1	(system 1)
a	2-3	(system 1)
b	4-5	(system 2)
c^1	6-7	(system 2)
d	8-9	(system 3)
e	10-11	(system 3)
d^1	12-13	(system 4)
link	14	(system 4)
a^1	15-16	(page 2, system 1)
b^2	17-18	(page 2, system 1)
c^1	19-20	(page 2, system 2)
d^2	21-22	(page 2, systems 2-3)
e^1	23-24	(page 2, system 3)
d^3	25-26	(page 2, system 4)
tail	27	(system 4)

The one-'bar' introduction comprises a written-out trill in the soprano. The tonality of G minor is established from the outset. The melody is built from six notes (i.e. g, a, bb, c', d' and f#). In unit a the melody is in the bass register and is accompanied a tenth above by the alto. The pitch of the sighing semiquaver is altered each time it coincides with a melodic note to complete a *fauxbourdon* sound (Example 253):

EXAMPLE 253

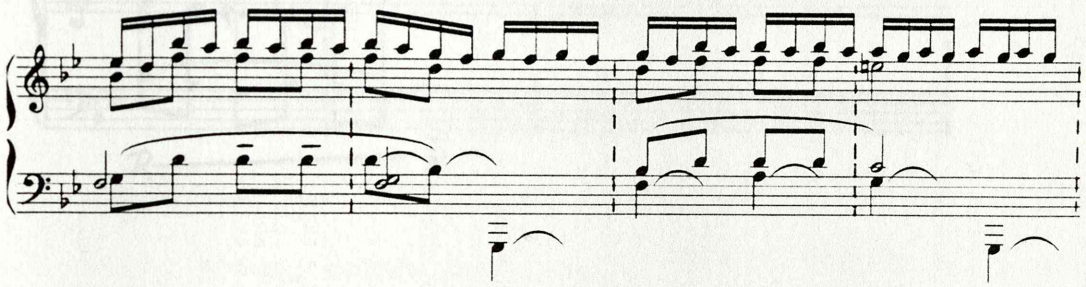
Mompou: *Canción y danza* no.2: *Canción,* 'bars' 1-3



The melody in units b and c ('bars' 4-7) is shared between bass and tenor strands. A repeated dominant note becomes prominent here. The textural density increases as sustained notes occur in the tenor in 'bars' 4-5. Also in 'bars' 6-7 a new bassline is added to create parallel 9-6-4 pillars on the accented beats (Example 254):

EXAMPLE 254

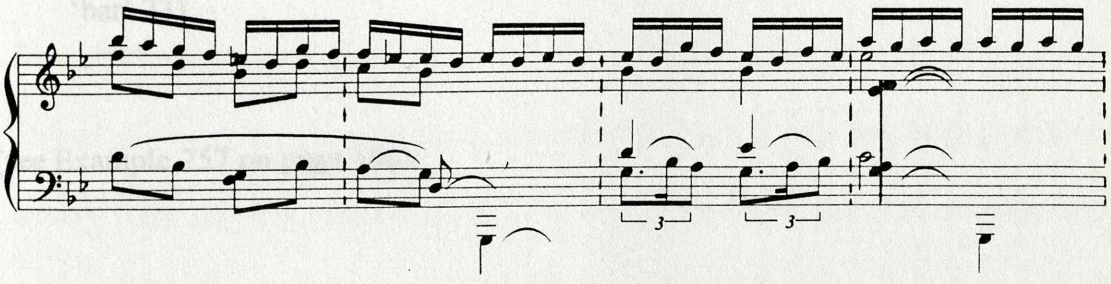
Mompou: *Canción y danza* no.2: *Canción,* 'bars' 4-7



The melody returns to the bass in unit d with two interjections from a lower bass line to again add the seventh to the tonic chord and to create a feeling of a full close (d-GG/figure a in example 255 below). A new rhythmic triplet motif (i.e. ) is introduced in unit e. Here, the compound thirds dissolve into sustained harmony notes to close the section with subdominant harmony enriched by additional dissonance to create a six-part texture (Example 255):

EXAMPLE 255

Mompou: *Canción y danza* no.2: *Canción,* 'bars' 8-11



A second and lower alto line is added in unit d[1]. This descends by step, in parallel with the undulating movement of the soprano semiquavers. A one-bar link heralds the next section (Example 256):

EXAMPLE 256

Mompou: *Canción y danza* no.2: *Canción,* 'bars' 12-14



An exact restatement of the melody is sounded in the second half of this song. However, the accompaniment contains three alterations:

1. the melody is doubled two octaves above in a third stave; this adds to the haunting quality of the tune.
2. the tonic chord is enriched by an added sixth, a familiar feature of this composer's harmonic language (see 'bar' 18)
3. the thread of semiquavers breaks off momentarily at the triplet patterns (see 'bar' 23)

(see Example 257 on page 194):

EXAMPLE 257

Mompou: *Canción y danza* no.2: *Canción,* 'bars' 15-18 and 22-24



The *Canción* finishes with an exact repetition of the earlier one-bar link. The direction *R_____;* denotes a *ritenuto.*

Canción y danza **no.2** (1918-1924)

Danza **no.2**

This dance, marked *molt amable*, has a metre of 2 and is forty bars in length. It is cast in ternary form and lies within a tonal area of G major (see Table 54 on page 195). The

Catalan tune on which the piece is based is an old court dance called *Galop de cortesia* (*The Gallop of Courtesy*).[152]

TABLE 54

SECTION	BAR NUMBERS
A	/1-8
B	/9-16
A^1	/17-24
B	/25-32
A^1	/33-40

Section A divides into two four-bar phrases. The melody in the soprano is pentatonic (consisting of the notes g' b' c'' d'' e'') and contrasts triadic and step movement. It is accompanied by a tonic drone fifth in the bass with an added line in the tenor register which together with the alto fill out the tonic-dominant harmonies (Example 258):

EXAMPLE 258

Mompou: *Canción y danza* no.2: *Danza,* bars /1-4



Bars /5-8 are mainly a repeat of the bars /1-4. The principal difference is the alto note e' in bar 6 replaces the expected f♮' resulting in a supertonic chord over the drone fifth.[153]

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152 Barral, J: *Mompou integrale de l'oeuvre pour piano*, sleeve notes for Compact Disc MAN 4809/12, 1993

153 In Mompou's recording of this dance (as n.144), f♮' is included as the final quaver in the alto line in bar 5. When this bar is compared with its corresponding bar (i.e. bar 21) the note is present.

Section B also divides into two four-bar phrases. The melody, which shares with the *canción* a repeated-note idea pattern, is interspersed between the alto and soprano. Acciaccaturas adorn the accompaniment in the tenor register while the bass briefly shadows the melody in octaves. The music refers to the relative minor briefly, only to return directly to the tonic (Example 259):

EXAMPLE 259

Mompou: *Canción y danza* no.2: *Danza,* bars /9-12



The second phrase in this section is almost identical. An appropriate f#'' is added to the soprano in bar 13 to sound like an elongated sigh. This time the phrase incorporates a *ritenuto* at the cadence point (Example 260):

EXAMPLE 260

Mompou: *Canción y danza* no.2: *Danza,* bars /13-16



In section A[1] the melody is briefly surrounded by the chordal accompaniment. This results in a richer texture as added harmony notes in the soprano create spaced chords (see Example 261 on page 197):

EXAMPLE 261

Mompou: *Canción y danza* no.2: *Danza,* bars 17-18 and 21-22



Bars /25-40 are an exact repetition of bars /9-24 and finish the second dance.[154]

Canción y danza no. 3 (1926)

Canción no.3

Canción y danza no. 3 is dedicated to Frank Marshall.[155] In 1954 it was to form part of the only ballet written by Mompou, *Perlimplinada* (*House of Birds*).[156] The third *canción*, marked *modéré*, is based on the following lullaby (Example 262):

EXAMPLE 262

El noi de la mare (The Mother's Boy)[157]



154 The note g' in the alto in bar 33 should be written as a dotted-crotchet as it is in bar 17.

155 Frank Marshall was a Spanish pianist and educationist. He was a great friend of Enrique Granados who founded his own piano school in Barcelona, i.e. *Academia Granados*. On Granados's death, this school was passed on to Marshall who renamed it *Academia Marshall*. This school is still in operation today under the administration of Alicia de Larrocha.

156 *Perlimplinada (House of Birds)* had its début in Sadler's Wells Theatre in London on 26 May 1955 performed by the ballet company of the same name. The director was John Lanchbery, choreographer Kenneth Mac Millan and stage and costume designer Nicholas Georgiadis.

157 Josep Subirà (see n.97 on page 53), 20.

The folksong is stated in its entirety with two alterations: firstly the time-signature is changed to a metre of 3 and secondly it lies within a D Dorian mode. Although there is an absence of barlines, the music may be barred to produce a regular number of measures (i.e. a total of twenty-eight 'bars'). The form is monothematic (Table 55):

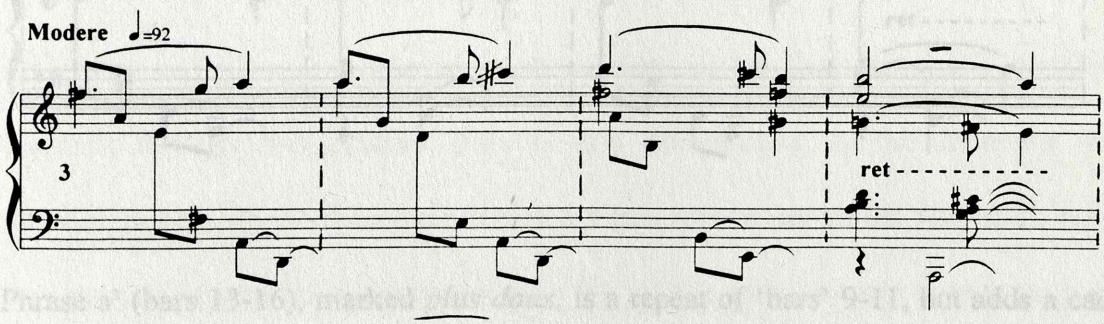
TABLE 55

SECTION	'BAR' NUMBERS
a	1-4
a^1	5-8
a^2	9-12
a^3	13-16
b	17-28

The simple scale-like melody in the soprano is built on a rhythmic motif, i.e. ♩.♪♩ . The open harmonies of the accompaniment employ tonic-dominant chords at first, then increase in texture and colour at the cadential point, i.e. the altered note g#' in bar 3 results in a variant of the supertonic chord which moves to the dominant seventh; this chord finishes the phrase with a half close. The cadence is further enhanced by the use of the direction *retardando* (Example 263):

EXAMPLE 263

Mompou: *Canción y danza* no.3: *Canción*, 'bars' 1-4



Phrase a^1 becomes more dense with the presence of an alto line. This added melody employs a contrasting rhythmic motif, i.e. ♩ ♩. The harmonies are enriched by the altered note d in the left hand which sounds a variant of the mediant chord. The cadential point is as before, but without the leaning-note in the melody (Example 264):

EXAMPLE 264

Mompou: *Canción y danza* no.3: *Canción*, 'bars' 5-8



The melody in a^2 is less expansive and allows the music to end on the tonic note. The initial dotted rhythmic motif is incorporated into the alto line (bar 10). A full close, complete with a gentle six-five suspension in the tenor, finishes the phrase (Example 265):

EXAMPLE 265

Mompou: *Canción y danza* no.3: *Canción*, 'bars' 9-12



Phrase a^3 (bars 13-16), marked *plus doux*, is a repeat of 'bars' 9-11, but adds a cadence onto a bell-like tonic chord with its added fourth (see Example 266 on page 200):

EXAMPLE 266

Mompou: *Canción y danza* no.3: *Canción*, bars 13-16



The codetta, marked *espressivo*, is a continuous flow of twelve bars exploiting the initial dotted rhythmic motif and the scalic movement of the melody, now briefly shared between the alto and soprano. After a solitary rendition of the opening three notes now transposed down an octave, the bustling activity of the quaver arpeggio accompaniment momentarily gives way to a series of consecutive 9-6 chords alternating with a tonic drone (Example 267):

EXAMPLE 267

Mompou: *Canción y danza* no.3: *Canción*, bars 17-21



An extensive timbre is employed in the melody in the final bars as it rhythmically descends through two octaves. This is also strengthened by the dominant octaves sounded in bars 26-27. The open-position harmonies return in the left hand; however they comprise the notes of the consecutive 9-6 chords with the tonic drone now sounded

sounded in an arpeggiated manner. The final three bars of this song contain a full close ending with a two-one suspension on the tonic (Example 268):

EXAMPLE 268

Mompou: *Canción y danza* no.3: *Canción*, bars 22-28



Danza no.3

The material for this dance is the a *sardana*[158] composed by Mompou himself. After its completion the composer gave it to his good friend Manuel Blancafort[159] to orchestrate it for *Cobla.*[160] As before the music has no barlines; however, with the time-signatures 6/8 and 2/4 present, the total number of implied 'bars' is 122. The form is unusual in that it

158 A *sardana* is the national dance of Cataluña and usually proceeds in a quick 6/8 time. It is a circle dance accompanied by a *cobla* (an ensemble of wind instruments).

159 Manuel Blancafort (see n.24 on page 6). His father was the founder of the Victoria Piano-roll company, of which Manuel became Musical Director from 1917 to1931.

160 J. Barral (see n.152 on page 195).

begins in a ternary manner but then progresses towards a through composed type structure (Table 56):

TABLE 56

SECTION	'BAR' NUMBERS
Introduction	1-2
A	3-10
B	11-18
A^1	19-32
Link 1	33-40
C	41-48
C^1	49-56
D	57-70
D^1	71-84
Link 2	/85-90
E	91-105
E^1	106-117
Codetta	118-122

The introduction comprises of leaping dominant octaves (Example 269):

EXAMPLE 269

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 1-2



Section A divides into two four-'bar' phrases. Each contains a playful chant in the soprano based on six notes (i.e. g', a', b', c'', d'' and e'') with the emphasis on the fifth, third and first degrees. Although this melody is centred around a G mode (with hints of the Mixolydian), the accompaniment comprises a repeated dissonant perfect fourth which is replaced by the added sixth at cadential points. This original jaunty octave leaps in the left hand continue in an ostinato pattern and only evaporate at bar 10 (Example 270):

EXAMPLE 270

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 3-10



Section B, marked *mezzo-forte*, also divides into two four-'bar' phrases. The tonality now moves towards A minor. The emphasis in this incantation is on the first, fifth and second degrees. The octave leaps are now replaced by the tonic pedal and alternating steps in the inner parts. The pulse is reinforced by a drone fifth at the beginning of each 'bar' (see Example 271 on page 204):

EXAMPLE 271

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 11-14



In the second phrase in section B ('bars' 15-18) the music moves towards a modal cadence in D to facilitate the return of section A in the key of G (Example 272):

EXAMPLE 272

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 15-18



Section A^1 ('bars' 19-32) divides into two four-'bar' phrases with a six-bar tail. The melody and dissonant fourth return as before; however, the octave ostinato is replaced by the drone fifth now transformed into a dancing rhythmic figure employing notes of the tonic and dominant seventh chords. This movement is only altered at the phrase endings, the tonic chord is softened by its drone with an added sixth ('bar' 26) (see Example 273 on page 205):

EXAMPLE 273

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 19-22 and bar 26



The six-'bar' tail, marked *forte* and *tres* [*sic*] *net (very distinct)*, forms an extended cadence which is prepared by a rhythmically-vivid dominant chord i.e. hemiola in 'bar' 29. The full close brings the section to a gentle finish and swaying inner strands gradually settle on the tonic chord (Example 274):

EXAMPLE 274

Mompou: *Canción y danza* no.3: *Danza*, bars /27-32

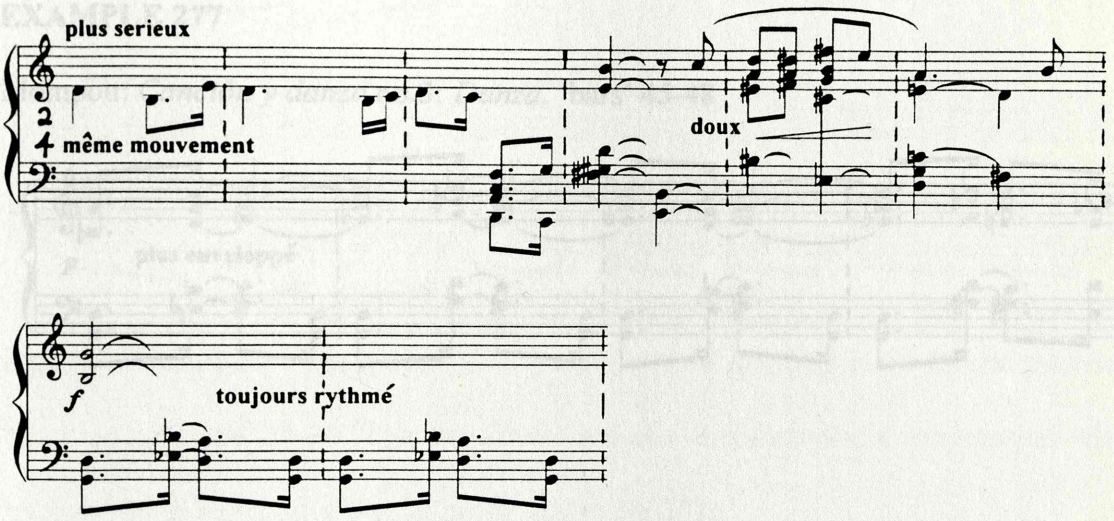


These three sections (A, B and A^1) are directed to be repeated. The link, marked *plus serieux* [*sic*] and *même mouvement*, contains the theme now modified in a linear and rhythmical manner. A chromatic bar (i.e. bar 37), marked *doux*, dissipates onto a dominant seventh chord with implied 9-8 and 6-5 suspensions. The final two bars of the bridge passage in G minor, marked *forte* and *toujours rythmé*, serve not only to link but also to introduce the ensuing material. The tonic drone is now combined with a

chromatically decorated dominant fifth in a regular dotted rhythm which is taken from the first 'bar' of the link (bar 33) (Example 275):

EXAMPLE 275

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 33-40



Section C, marked *clair*, contains into two four-bar phrases. A new theme adopts the accompanying rhythm and begins with a rising fifth. The contour then emphasizes the tonic and dominant in turn (Example 276):

EXAMPLE 276

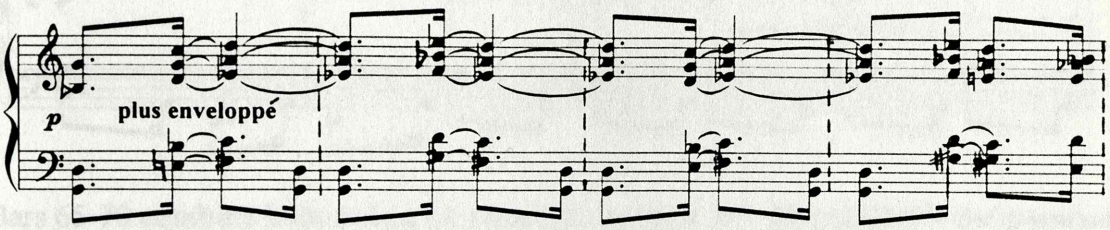
Mompou: *Canción y danza* no.3: *Danza*, 'bars' 41-42



'Bars' 43-44 repeat 'bars' 41-42. Phrase two, marked *plus enveloppé (more enveloped)*, continues the same dotted rhythm and hovers round the dominant. The texture becomes more dense as the music moves mainly in five-part chords in the style of a *rasguedo*[161] (Example 277):

EXAMPLE 277

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 45-48



Section C[1] ('bars' 49-56) transposes the music of section C in G major up a tone to A minor. In section D the tonality moves to a D minor with both forms of the sixth (B♭ and B♮) and seventh (C and C#). in bars 57-70. Textural density decreases as a *puntcado*[162] style is employed. The stepwise movement of the melody continues over open-position (see Example 278 on page 208):

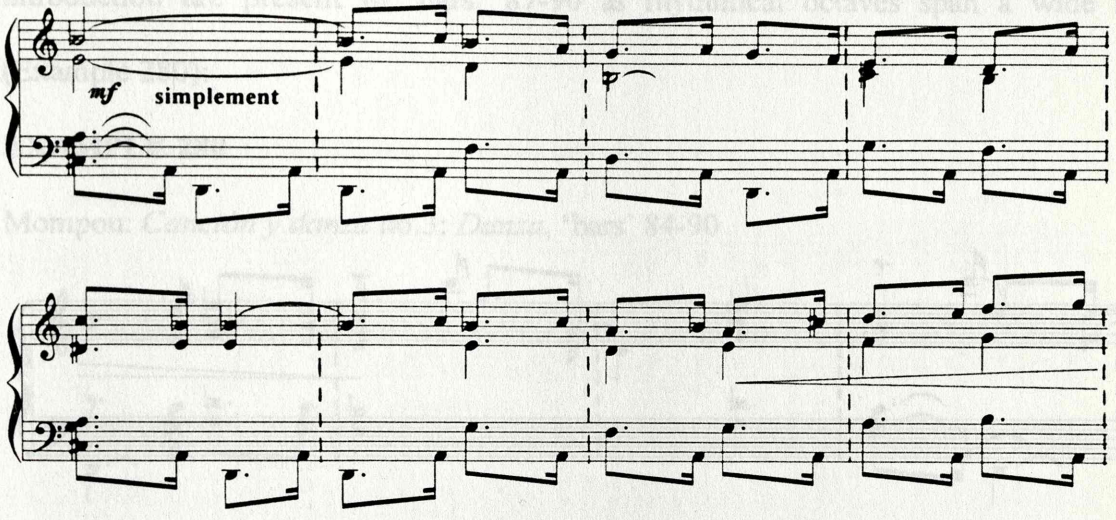
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161 Here Mompou attempts to intimate the sounds of a Spanish folk guitarist. *Rasguedo* refers to a style of strumming chords always rhythmical and sometimes in rapid succession.

162 Again this is a reference to the Spanish folk guitarist. *Puntcado* refers to the picking of individual notes.

EXAMPLE 278

Mompou: *Canción y danza* no.3: *Danza*, bars 57-64



Bars 65-70 combine both styles, i.e *rasguedo* in 'bars' 65, 66 and 68-69 and *puntcado* in 'bars' 65, /68 and 69-70. The harmonies indicate dominant-tonic progression with the 'picked' notes exploiting a wide range (Example 279):

EXAMPLE 279

Mompou: *Canción y danza* no.3: *Danza*, bars 65-70



'Bars' 71-84 mainly transpose 'bars' 57-70 up a perfect fourth. The preparatory material for link 2 ('bars' 84-87) is from 'bars' 80-83 an octave lower. Reminiscences of the introduction are present in 'bars' 87-90 as rhythmical octaves span a wide range (Example 280):

EXAMPLE 280

Mompou: *Canción y danza* no.3: *Danza*, 'bars' 84-90



Section E, marked *pesante*, is in G major. Although the dotted rhythm is now replaced by even quaver movement, the music remains jaunty and sometimes syncopated due to the swaggering quavers in the right hand. False relations permeate these bars:

1.	'Bars' 91-93	d#' (RH)	D (LH)
2.	'Bar' 94	G (LH)	g# (LH)
3.	'Bar' 95	d♭' (RH)	d (LH)
4.	'Bar' 96	d (RH)	d♭' (RH)

A hint of *puntcado* is briefly sounded amongst chromatic chords (i.e. 96-97). A stepwise melody in the soprano follows. The music is briefly diatonic here, and also more

rhythmically even. The section finishes on the dominant note decorated with a trill which is the only occurrence of a trill in Mompou's piano music (Example 281):

EXAMPLE 281

Mompou: *Canción y danza* no.3: *Danza*, bars 91-105



The coda introduces section E^1 which mainly repeats 'bars' 96-102. Reminiscences of the end of A^1 are present in the codetta as the melody finishes with a falling tonic triad. Tonic harmony wavers between the fifth and sixth degrees before the piece finishes on a dry tonic chord (see Example 282 on page 211):

EXAMPLE 282

Mompou: *Canción y danza* no.3: *Danza*, bars 118-122



Canción y danza no. 4 (1928)

Canción no.4

Canción no.4, marked *moderato*, is dedicated to Madame Princess Bassiano[163] and based on the folk-song *El mariner*[164] (*The Sailor*) (Example 283):

EXAMPLE 283

El mariner



163 During the 1920's Madame Princess Bassiano de Gaetani had two houses, one in Versailles and the other in Paris where many composers would perform at soirées; some of which include Vladimir Horowitz, Manuel de Falla, Sergey Prokofiev, Ricardo Viñes, FredericMompou and many others.

164 Joaquim Maideu (as n.150, page 190), 197.

Formally it represents an exception in the set as the *canción* is played twice, before and after the *danza*. Two possible reasons may be advanced for this:

(i) the *danza* has a symmetrical structure and by repeating the *canción* the symmetry of the overall *canción y danza* would be maintained, and

(ii) the unusual brevity of the piece, twelve bars.

The folk-song, although now in a different key, is stated in its entirety. The *canción*, in G, has a time-signature of 3/4. The form is binary (Table 57):

TABLE 57

SECTION	BAR NUMBERS
A	6
B	6

Each section can be further divided into one four-bar phrase with a two-bar extension. Both melodic phrases share the same rhythmic pattern. Section A, marked *avec douceur* (*with sweetness*), has the melody in the soprano with standard harmonisation, i.e. IV-V-I, in bars 1-2. Melodic sighs, a familiar feature of the composer's, are inherent from the outset and accumulate in bar 4 (Example 284):

EXAMPLE 284

Mompou: *Canción y danza* no.4: *Canción*, bars 1-4



The two-bar extension at the end of section A repeats the last two bars of melody with a different harmonisation. The sigh in the alto is as before, but the final sighs create a series of parallel fourths (Example 285):

EXAMPLE 285

Mompou: *Canción y danza* no.4: *Canción*, bars /5-6



In section B the melody is shared between the soprano and tenor and towards the end of the phrase is surrounded by dancing harmony notes The texture is briefly imitative as dialogue occurs at an interval of a ninth between the soprano and tenor. More enriched harmonies are employed as a dominant minor is answered by a diminished seventh on a sharpened tonic in bar 7. A subdominant minor chord is followed by a flattened submediant with an added sharpened sixth (bars 8-9) which is then resolved onto a 9-6 chord on D in bar 10. False relations add chromatic colour between the notes e and eb in bars 8-9 (Example 286):

EXAMPLE 286

Mompou: *Canción y danza* no.4: *Canción*, bars 7-10



As in section A the final two bars (bars 11-12) are a repeat of the last five melodic notes with a different harmonisation. The expected flattened submediant in bar 11 is replaced with a four-note chord (i.e. a, b', c and d#'). This is followed by a full close in G major, complete with melodic sighs in the alto and soprano (Example 287):

EXAMPLE 287

Mompou: *Canción y danza* no.4: *Canción*, bars /11-12



Canción y danza no. 4 (1928)

Danza no.4

This dance is based on *Ball del ciri*[165] (*Dance of the Candle*).[166] It remains in G, has a total of 116 bars inclusive of all repeats,[167] and reveals a rondo form (see Table 58 on page 215):

165 Antonio Iglesias (as n.103 on page 69), 244.

166 See n.147 on page 184.

167 In the composer's recording of this work, all repeats are performed; *Mompou interpreta Mompou*, Ensayo-ENY-CD-3453.

TABLE 58

SECTION	BAR NUMBERS
A	1-32
B	/33-50
A	51-66
C	67-100
A	101-116

Section A, marked *ritmado*, further divides into four four-bar phrases. The melody is shared by the soprano and alto with a chordal accompaniment. The juxtaposition of the notes f♮' and f#' displays Mompou's predilection for a combination of modal and major elements (Example 288):

EXAMPLE 288

Mompou: *Canción y danza* no.4: *Danza*, bars 1-4



The second phrase (bars /5-8), marked *piano*, has the melody in the soprano. A descending countermelody is present in the tenor over dominant and tonic bass notes. The modal seventh, f♮', employed exclusively here. A brief syncopated drone on the tonic leads to a half close (see Example 289 on page 216):

EXAMPLE 289

Mompou: *Canción y danza* no.4: *Danza*, bars /5-8



The third phrase only differs from the second in bar /9, where the dominant chord is restored with a 4-3 suspension (i.e. g'-f#') in the alto (Example 290):

EXAMPLE 290

Mompou: *Canción y danza* no.4: *Danza*, bars 8-9



Bars /10-12 are a repeat of bars /6-8. In the final phrase of this section (bars /13-16) the melody appears in the alto. This is accompanied by a sequential line in the tenor over a dominant pedal to finish with a reiterated tonic chord (Example 291):

EXAMPLE 291

Mompou: *Canción y danza* no.4: *Danza*, bars /13-16



The entire section is then repeated. Section B, marked *tranquilo*, is a promenade (*paseo*), a section sometimes found in a *sardana*.[168] It comprises two four-bar phrases with an added bar at the end. The time-signature changes to 4/4, and the tonality passes through the subdominant before returning to the tonic. In both phrases the melody is divided between the soprano and alto, and bar 34 employs melodic material from bars 7-9. The surrounding accompaniment outlines IV-V-I harmonies and enriches the texture with mainly four- and five-note chords (Example 292):

EXAMPLE 292

Mompou: *Canción y danza* no.4: *Danza*, bars /33-36



The last phrase is this section (bars /37-41) begins as before, however the opening three notes, marked *ritenuto*, are now adorned with contrary motion chords which move chromatically to settle briefly in the subdominant. Bars 37-38 are a repeat of bars 33-34. The final two bars of this section comprise a cadential full close in the tonic (see Example 293 on page 218):

168 *Sardana* (as n.158 on page 201).

EXAMPLE 293

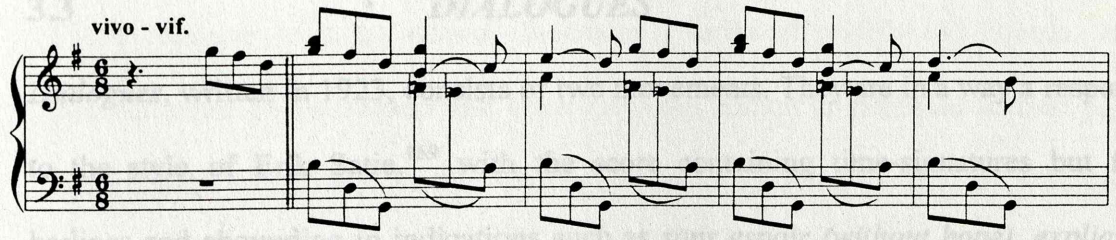
Mompou: *Canción y danza* no.4: *Danza*, bar 36 and bars 39-41



The promenade is then repeated. Bars 51-66 are an identical statement of bars 1-16. Section C divides into four four-bar phrases with a one-bar tail. The time-signature is again altered during the *danza*, this time to 6/8. The dancing melody is distributed between the top and lower strands of the right-hand part and accompanied by an arpeggiated ostinato of tonic and modal seventh harmonies (Example 294):

EXAMPLE 294

Mompou: *Canción y danza* no.4: *Danza*, bars 67-71



The second phrase (bars /76-79), marked *forte*, has the entire melody in the soprano, accompanied by oscillating fifths and leaping octaves in the left hand with the combined presence of the notes f♮ and f# (see Example 295 on page 219):

EXAMPLE 295

Mompou: *Canción y danza* no.4: *Danza*, bars /76-79



There is only one alteration in the return of the *canción*: a new, descant of three notes is added above the melody (Example 296):

EXAMPLE 296

Mompou: *Canción y danza* no.4: reprise of *Canción*, bars 3-4



3.3 *DIALOGUES*

Dialogues, written in 1923, consists of two movements. They are in a way a response to the style of Erik Satie,[169] with the score containing time-signatures but few barlines and abounding in indications such as *sans espoir (without hope)*, *expliquez (explain)*, *récité, très expressif (recite, very expressively)*, *plus suppliant (more pleading)*, *donnez des excuses (give the excuses)* and *dans la pensée (in the thought)*. When the composer was asked what they were all about, he replied: 'Well, with oneself asking the questions and providing the answers'.[170]

169 Antonio Iglesias (see n.103, page 69), 145.

170 'Pues, entre uno mismo que se hace las preguntas y las respuestas': As n.169.

I

The first movement contains time-signatures of 2/4 and 3/8. As the music lies within regular metres, broken barlines have been inserted to facilitate discussion and for easier reference. Therefore the score has a total of thirty-nine 'bars' and with the repeats included the total length is sixty-six. It is cast in through-composed form (Table 59):

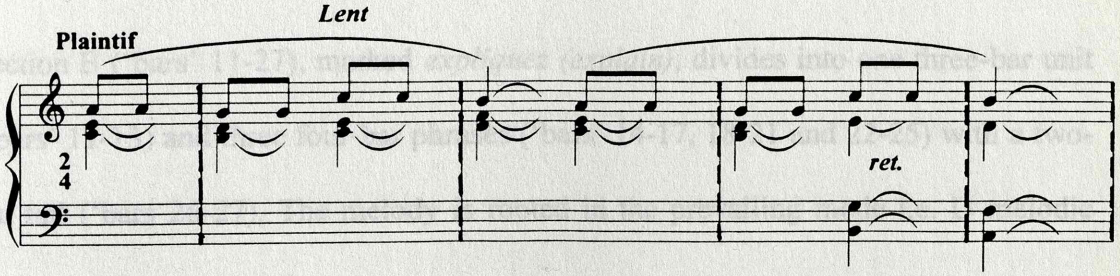
TABLE 59

SECTION	'BAR' NUMBERS	TIME-SIGNATURE
A	/1-8	2/4
link	9-10	2/4
B	11-27	2/4
C	28-35	3/8
link	36-37	2/4
tail	38-39	2/4

Section A, marked *plaintif* and *lent*, divides into four two-'bar' units. A melody in the Aeolian mode is characterised by repeated notes. Two alto strands in parallel thirds combine with the melody to create a series of mainly 6-3 chords. At the cadence point in the second unit (bars /3-4) the texture is increased to four parts as the left hand enters with parallel sixths, now accompanying the melody with parallel 9-6-4s (Example 297):

EXAMPLE 297

Mompou: *Dialogues* I, 'bars' /1-4



In the remaining units of section A the melody begins on the dominant note and the voice-leading is freer than before. It is harmonised in a regular four-part chordal style until the last chord, where a fifth note is added. The section finishes with an unresolved cadence, marked *sans espoir (without hope)*. A dissonant chord of E is followed by a written question mark; this could be interpreted as a hesitation before moving on (Example 298):

EXAMPLE 298

Mompou: *Dialogues* I, 'bars' /5-8



The link, marked *pas trop lentement (not too slowly)*, comprises a repeated arch-shaped chord of D minor with its added sixth. This sets in motion the accompaniment for the next section (Example 299):

EXAMPLE 299

Mompou: *Dialogues* I, 'bar' 9

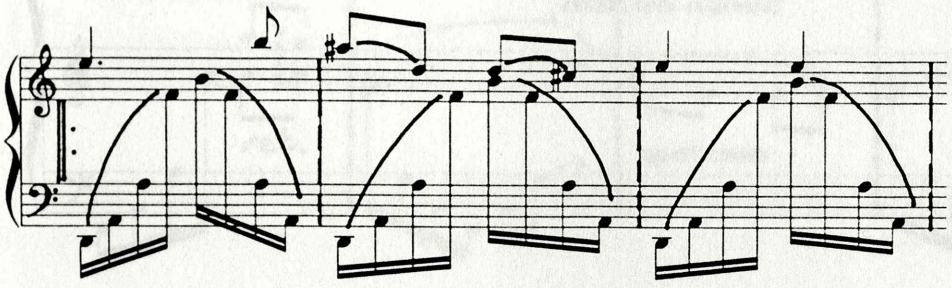


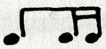
Section B ('bars' 11-27), marked *expliquez (explain)*, divides into one three-bar unit ('bars' 11-13) and three four-bar phrases ('bars' 14-17, 18-21 and 22-25) with a two-bar tail ('bars 26-27). The melody is rooted in the prevailing mode i.e. D melodic

minor. Phrase 1 has a 'dominant' feel to it with the note a#'' rather than bb so as not to contradict the bbs of the accompaniment (Example 300):

EXAMPLE 300

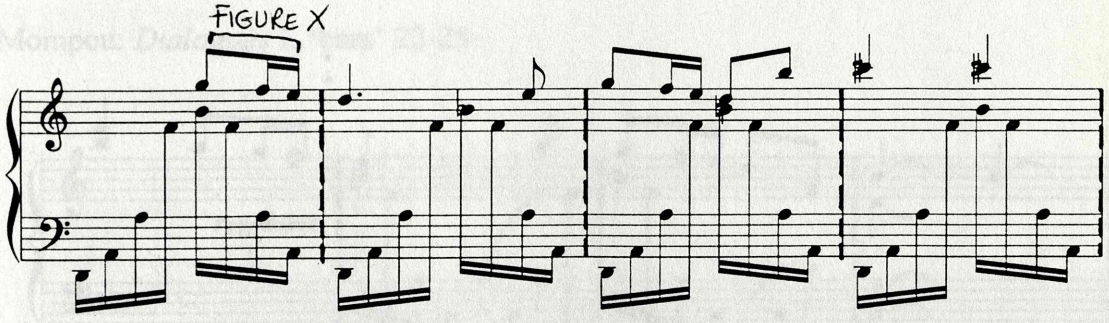
Mompou: *Dialogues* I, 'bars' 11-13



In the four-bar phrase ('bars' 14-17) the melody now begins on an upbeat and contains a new rhythm feature, i.e.  (figure x, as highlighted in example 301). This melody seems to 'answer' the previous phrase in the tonic but finishing without resolution in the left hand (part of the dominant chord) (Example 301):

EXAMPLE 301

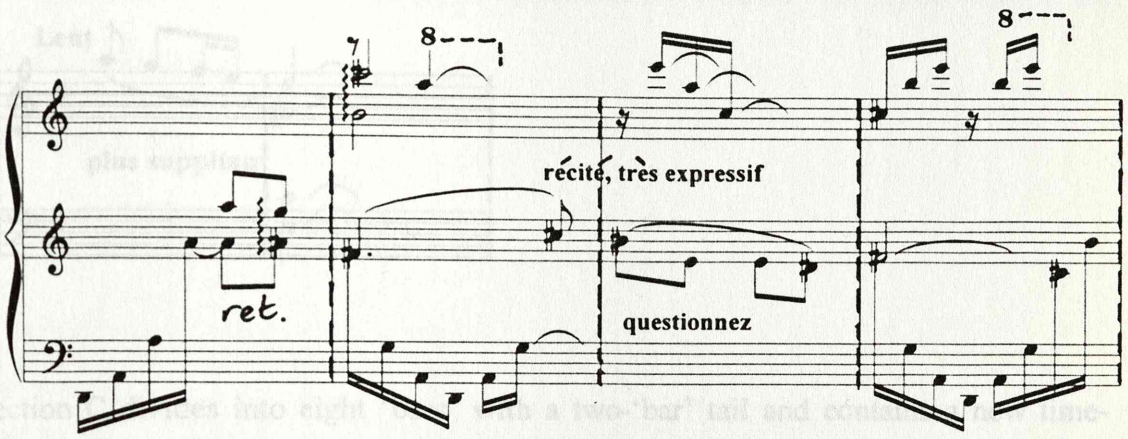
Mompou: *Dialogues* I, 'bars' 14-17



In the second four-bar phrase of section B ('bars' 18-21) the melody from 'bars' 11-13 is transposed down a minor seventh into the middle register. The result is a momentary change to the major. A superimposed third stave, marked *récité, très expressif (recite, very expressively)*, appears as a kind of improvisation, freely lyrical and exploiting the top register of the instrument (see Example 302 on page 223):

EXAMPLE 302

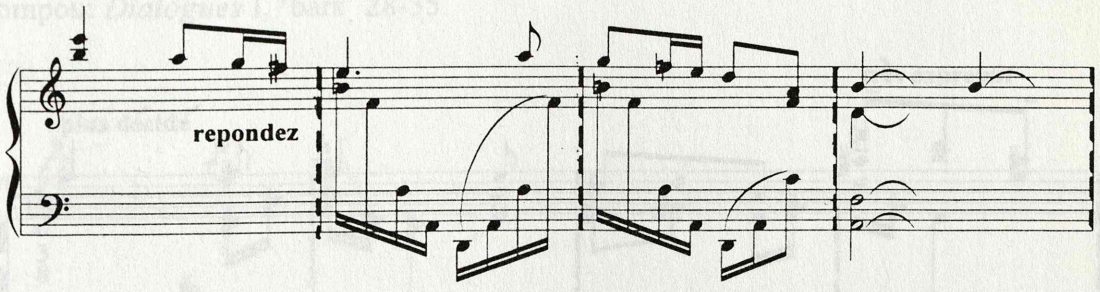
Mompou: *Dialogues* I, 'bars' 18-21



In the next phrase ('bars' 22-25), marked *répondez (respond)*, figure x is heard unaccompanied with a chromatic alteration of F'' (F#''). However, as the D minor accompaniment (with both minor and major sixth) returns, so too does f♮'' in the melody. The phrase closes with the notes from the rippling accompaniment, notated as a chord, with a repeated added sixth in the soprano (Example 303):

EXAMPLE 303

Mompou: *Dialogues* I, 'bars' 22-25



The tail, marked *lent* and *plus suppliant (slow* and *more pleading)*, contains another umharmonised statement of figure x, this time ending with reminiscences from bars 3-4 i.e. parallel sixths in both hands (see Example 304 on page 224):

EXAMPLE 304

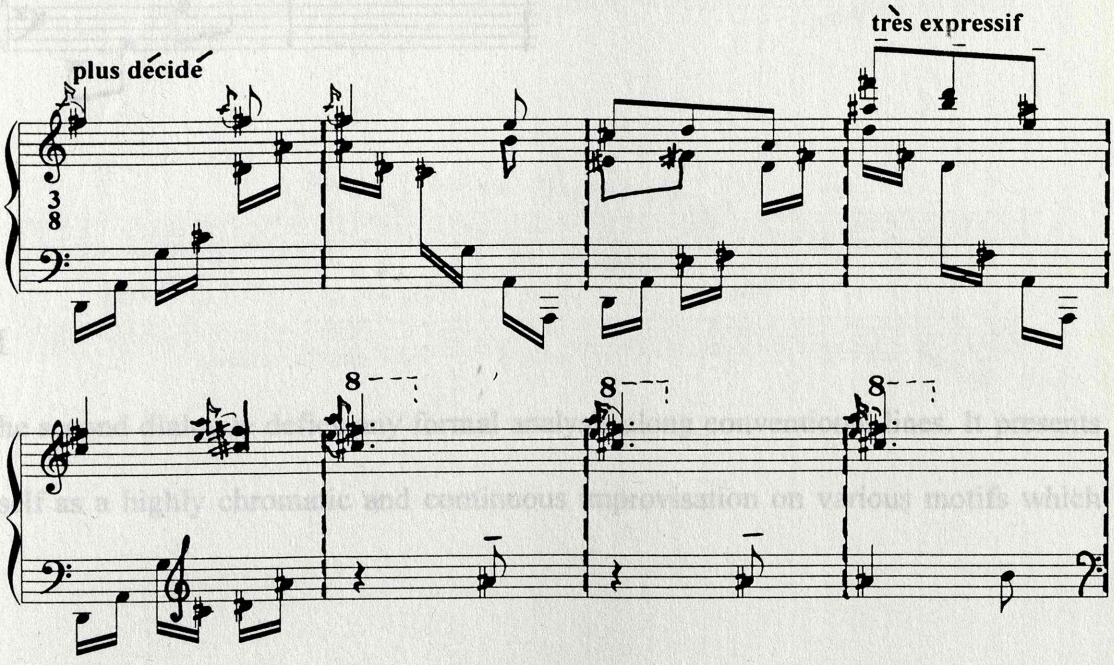
Mompou: *Dialogues* I, 'bars' 26-27



Section C divides into eight 'bars' with a two-'bar' tail and contains a new time-signature of 3/8. The eight-'bar' phrase, marked *plus décidé (more decidedly)*, begins with a figure of repeated notes where a grace-note falls a third into its main note. The accompaniment returns to the arch-shaped arpeggios embracing the tonic and dominant seventh chords of D major distorted by the sharpened notes d#', a#' and e#. The phrase hesitantly fades out on a repeated, unresolved decorative fourth which is derived from bar 28 (Example 305):

EXAMPLE 305

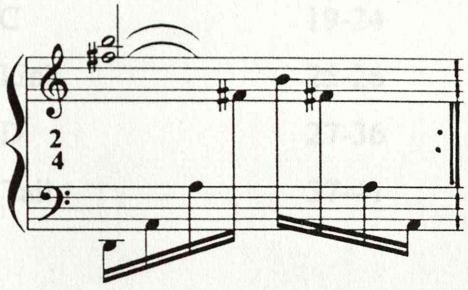
Mompou: *Dialogues* I, 'bars' 28-35



The music in the final link ('bars' 36-37) continues to fade on a sustained fourth in the right hand over the D major arpeggiated accompaniment with added sixth in the left (Example 306):

EXAMPLE 306

Mompou: *Dialogues* I, 'bar' 36



'Bars' 11-37 are then repeated. The movement ends with a version in augmentation of the left-hand ostinato accompaniment from the link (Example 307):

EXAMPLE 307

Mompou: *Dialogues* I, 'bars' 38-39



II

The second dialogue defies any formal analysis along conventional lines. It presents itself as a highly chromatic and continuous improvisation on various motifs which

are labelled here in an attempt to outline a general structure. Dotted barlines are inserted in accordance with the patterns suggested by the numbers present (Table 60):

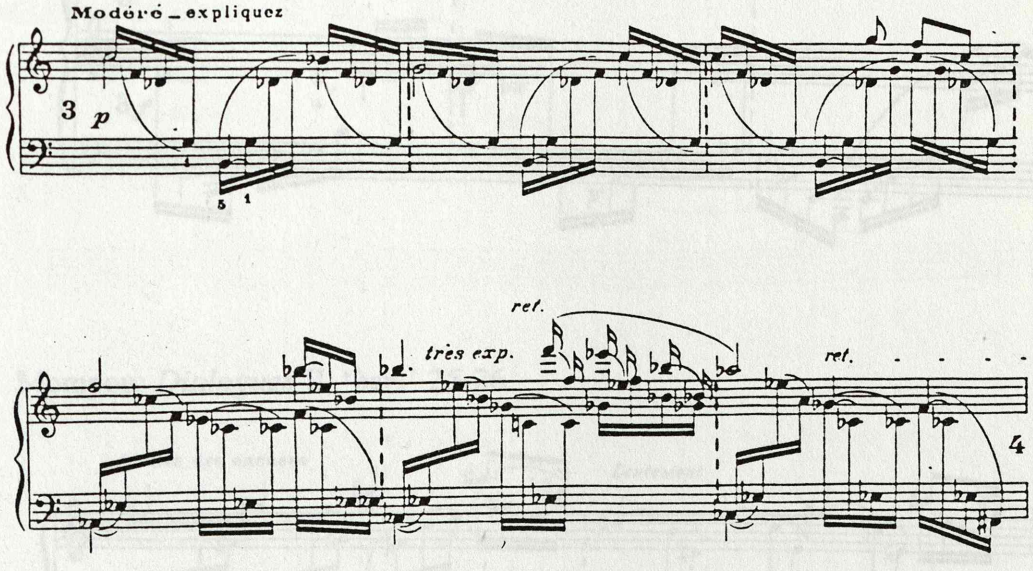
TABLE 60

SECTION	'BAR' NUMBERS	METRE
A	1-12	3
B	13-18	4
C	19-24	3
Link	25-26	4
D	27-36	3
Tail	37-41	3

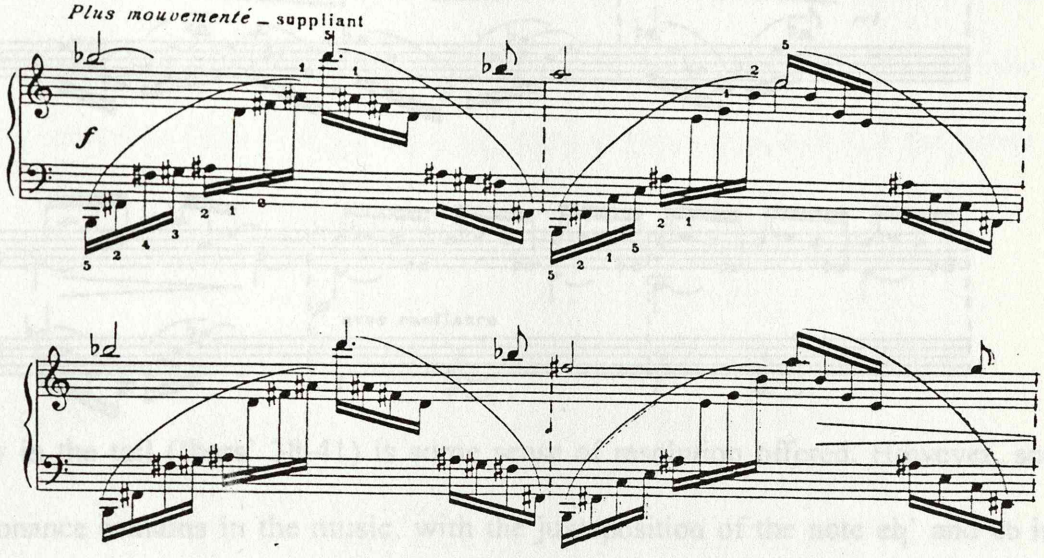
The following example presents 'bars' from each section (Example 308):

EXAMPLE 308

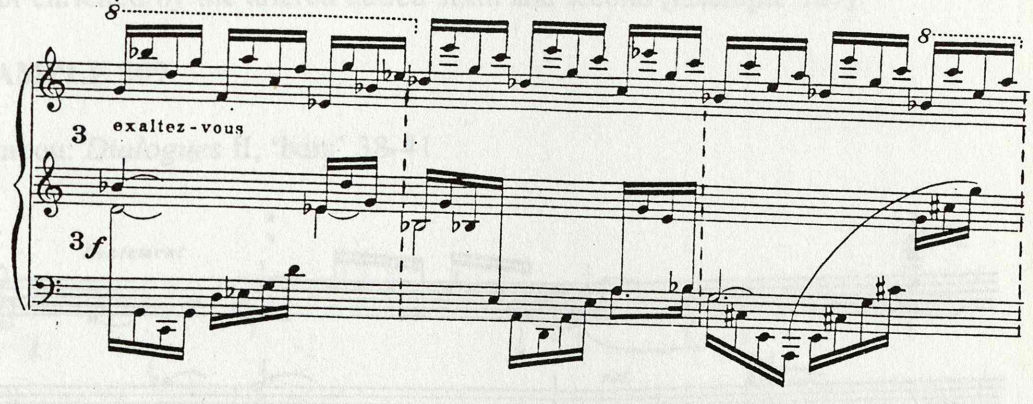
Mompou: *Dialogues* II, 'bars' 1-3 and 10-12



Mompou: *Dialogues* II, 'bars' 13-16



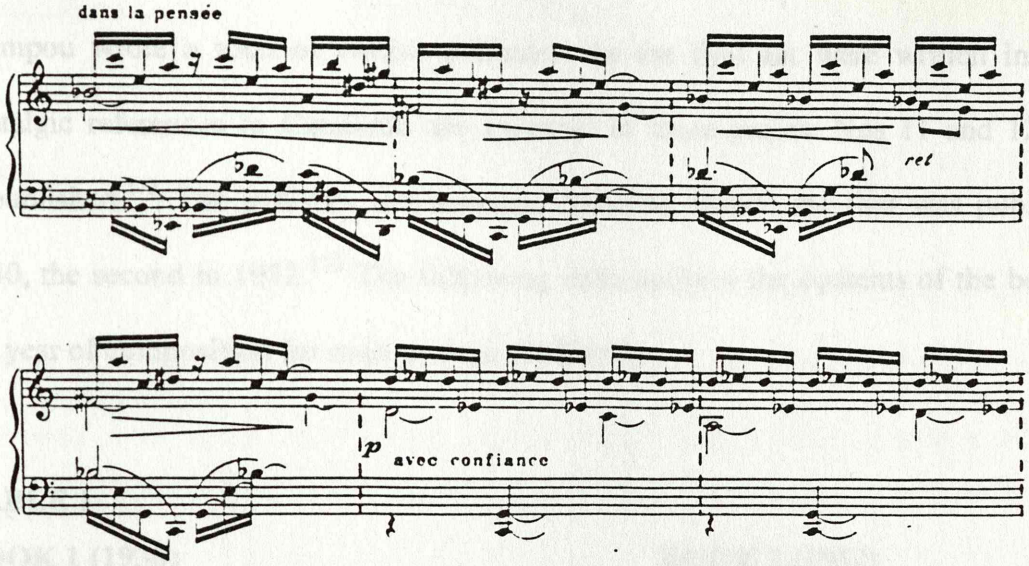
Mompou: *Dialogues* II, 'bars' 19-21



Mompou: *Dialogues* II, 'bars' 25-26



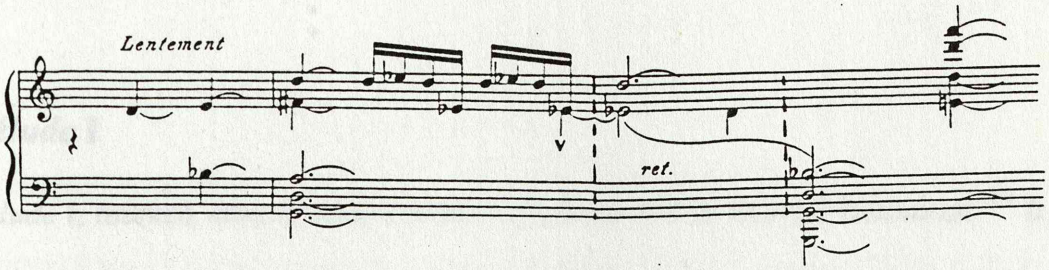
Mompou: *Dialogues* II, 'bars' 27-32



Only in the tail ('bars' 38-41) is some sense of resolution offered. However, some dissonance remains in the music, with the juxtaposition of the note e♮ and e♭ in a general context of G minor. The piece finishes with a typical Mompou chord i.e. G minor enriched by the altered added sixth and second (Example 309):

EXAMPLE 309

Mompou: *Dialogues* II, 'bars' 38-41



3.4 *PRÉLUDES*

Mompou wrote a total of twelve *préludes*. As the first six were written in Paris[171] nostalgic references to Catalonia are apparent in these pieces. Nos 11 and 12 remain unpublished.[172] The *préludes* are arranged into two books; the first was published in 1930, the second in 1952.[173] The following table outlines the contents of the books and the year of composition for each prelude (Table 61):

TABLE 1

BOOK 1 (1930)		**BOOK 2 (1952)**	
NO.	YEAR	NO.	YEAR
1	1927	5	1930
2	1927-1928	6	1930
3	1927-1928	7	1951
4	1927-1928	8	1943
		9	1944
		10	1943-1944

Prélude I

Prélude I, marked *dans le style romance*, is dedicated to Manuel Rocamora.[174] It is the shortest *prélude*, with a total of twelve bars. It lies within a G-sharp Dorian mode, has a time-signature of 12/8 and is cast in monothematic form (see Table 62 on page 230):

---

171 Mompou resided in Paris during the period 1921-1941.

172 Interview with Carmen Bravo-Mompou (Barcelona, February 1993).

173 Antonio Iglesias (as n.103, page 69), 153.

174 Manuel Rocamora was a friend of Mompou's and a great collector of documents and objects for the Barcelona Museum; Antonio Iglesias (as n.103), 155.

TABLE 62

SECTION	BAR NUMBERS
a	1-4
a^{1}	5-8
codetta	9-12

The melody in the soprano (bars 1-4) begins with a repeated note, and followed by a descending scale. This is accompanied by an arpeggiated tonic chord with an added sharpened sixth in the form of an ostinato. Each arpeggio begins with a drone fifth (Example 310):

EXAMPLE 310

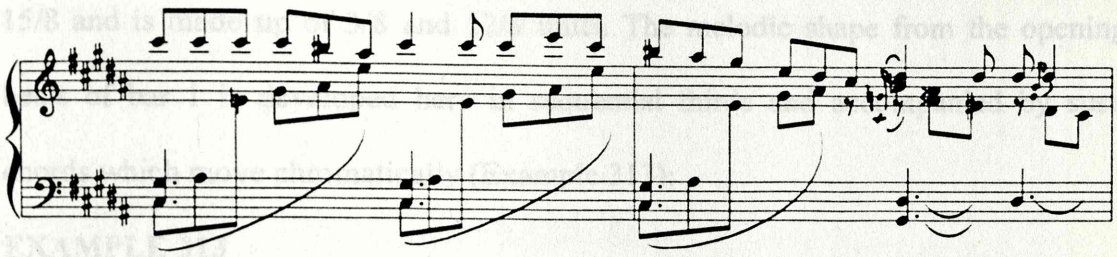
Mompou: *Prélude* I, bars 1-2



The melody in bar 3 is a transposition up a tone of bar 1, and the original notes of the descending scale return in bar 4, this time with an altered (i.e. sharpened) note b''. The accompaniment in bars 3-4 is a transposition up a fourth of bars 1-2. The altered note b'' is soon naturalised to result in a brief tonic minor chord. Two of the pitches employed in bar 4 exist in two different versions i.e. ġ♮'-f##' and b♮' and a##'. It is possible this was done to distinguish individual lines (see Example 311 on page 231):

EXAMPLE 311

Mompou: *Prélude* I, bars 3-4



The melody is briefly inverted at the start of phrase a[1] (bars 5-8) and the scale passage now descends in parallel thirds, while the accompaniment returns to the initial ostinato. These thirds come to rest on an augmented chord of the flattened fifth with an inbuilt augmented fourth (figure x below). The texture is enriched by added notes in the left-hand arpeggios. The ambiguous dominant chord is restored in bar 7, here it resolves onto the tonic chord with an added sharpened sixth. The phrase finishes with descending thirds. An isolated three-note figure in the bass is an echo of an earlier cadential drop in the second line of the soprano (Example 312):

EXAMPLE 312

Mompou: *Prélude* I, bars 5-8



Bars 9-12 represents a concluding development. Similar to the treatment of the descending scale the melody now moves in parallel thirds. In bar 10 the metre changes to 15/8 and is made up of 3/8 and 12/8 units. The melodic shape from the opening two beats of bar 1 is developed here in sequential thirds and accompanied by sustained chords which move chromatically (Example 313):

EXAMPLE 313

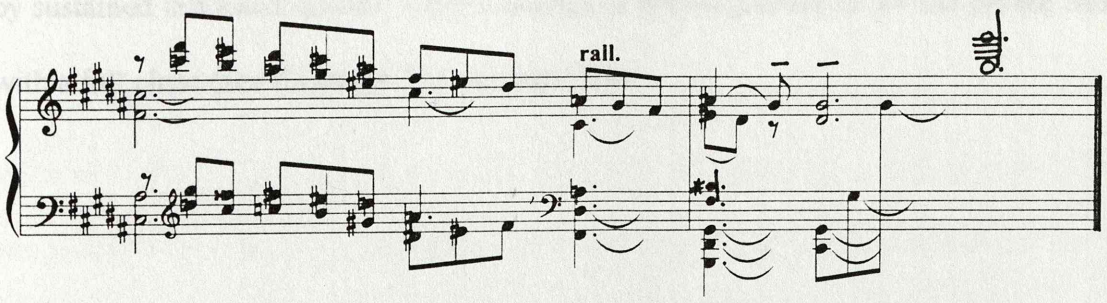
Mompou: *Prélude* I, bars 9-10



The final two bars present the descending scale pattern now in a gentle cascade of parallel fourths. These fourths move from the chords of IVC minor to II7b with a diminished fifth to end the piece with a full close employing V^{13} answered by a C# major[175] (Example 314):

EXAMPLE 314

Mompou: *Prélude* I, bars 11-12



175 In bar 12 note-values in the soprano part (i.e ♩ ♪𝅗𝅥. 𝅗𝅥.) suggest a bar of 15/8 rather than 12/8.

Prélude II

Prélude II is dedicated to Lluis Duran I Ventosa.[176] It is the longest prelude with a total of 115 bars. The tonality is E minor and form ternary (Table 63):

TABLE 63

SECTION	BAR NUMBERS
A	/1-23
B	24-90
Upbeat	91
A	/92-101
Upbeat	102
Codetta	/103-115

Section A, marked *energiquement*, divides into two sub-sections of ten and thirteen bars in length. A metronome marking of a crotchet equal to 76 is present, an unusual direction for this composer. The first section (bars /1-10) further divides into one four-bar phrase and two three-bar units. The time-signature varies from 4/4, 3/4 and 2/4. The soprano melody of phrase a (bars /1-4) is very decorative with obvious folk influences in the rhythms employed, possibly emulating the sounds of a Spanish guitar. The main melodic notes are harmonised by sixths, fifths and fourths in the alto and accompanied by sustained left-hand chords. After a change of time-signature to 3/4 the phrase finishes with a full close (see Example 315 on page 234):

176 Mompou's father, Federico Mompou Montmany, was a supporter of the Catalan separatist party *Lliga Catalana*. Lluis Duran I Ventosa was a member of this group and a Mompou family friend, who later married Josefina Cominal (the widowed mother of Federico Mompou).

EXAMPLE 315

Mompou: *Prélude* II, bars /1-4



The second phrase (bars /5-8) begins up the octave on the tonic and basically comprises a descent down the octave. The ornamentative figure from bar 2, first beat is employed here, now as a lower mordent, creating false-relations between the notes d#'-d♮'' in bar 5 and a#-a♮' in bar 6. The melody at the cadence point bars 6-7 is the same as bars 3-4. However, the harmonisation is more rich due to the close V7C-I with an added second, fourth and sixth (Example 316):

EXAMPLE 316

Mompou: *Prélude* II, bars /5-7



The tonality in bars /8-10 becomes ambiguous and seems to suggest a move towards a mode of C sharp. The cadence (bars 9-10) is a transposition up a sixth of bars 7-8 with one alteration in bar 10 i.e. change of time-signature to 2/4 (see Example 317 on page 235):

EXAMPLE 317

Mompou: *Prélude* II, bars /8-10



The second sub-section (bars 11-23), marked *avec éclat (with brilliance)*, nearly doubles in speed as the crotchet is now equal to 126. It consists of one five-bar and two four-bar phrases. After a pause and change of time-signature to 3/4 the first phrase (bars 11-15), marked *pressez (hurriedly)*, further divides into a one-bar unit stated three times with a one-bar tail. The melodic interest in the soprano is derived from the opening anacrusis (bar /1) and is accompanied by an ostinato 10-4 to 10-5 chord progression. The latter chord is chromatically altered in the added tail (bar 14) (Example 318):

EXAMPLE 318

Mompou: *Prélude* II, bars 11-15



The next phrase (bars /16-19), marked *moins vite (less hurried)*, contains the melodic interest in the middle strand with a suggestion of a change of tonality towards G. Modal inflections are also apparent here with the notes c#', c♮' and f', combining characteristics from the Lydian and Mixolydian modes (see Example 319 on page 236):

EXAMPLE 319

Mompou: *Prélude* II, bars /16-19



The final phrase (bars /20-23), marked *très clair, mais lentement (very clear, but slowly)*, unifies section A as the melody returns to the contours and nature of the initial bars. These bars display an example of the composer's affiliation with bitonality as the tonal centre of D Dorian mode is implied in the melody while the accompaniment centres around G minor (Example 320):

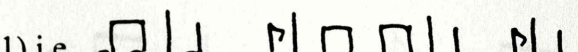
EXAMPLE 320

Mompou: *Prélude* II, bars /20-23



Section B (bars 24-90), marked *très simple*, has a time-signature of 2/4 and a new metronomic marking of 120. It is built on three sub-sections (Table 64):

SUB-SECTION	BAR NUMBERS
b	24-41
b^1	42-52
b^2	53-68
b	69-86
b^1	87-90

Sub-section b (bars 24-41) consists of four four-bar phrases with an upbeat bar at the beginning and an extended bar at the end. A rhythmic ostinato permeates these bars (24-41) i.e.  , until bar 39 where it is slightly altered for the cadence. The simple soprano melody continues in Dorian D mode accompanied by diatonic notes in the bass and alto. The phrase finishes with a half-close (Example 320):

EXAMPLE 320

Mompou: *Prélude* II, bars /25-28



The melody in bars /29-32 begins on the note b' and with the presence of the note f#' displays the composer's parity with altering the third degree of the scale. The full close in the melody in bars 31-32 is undermined by the resolution of the bass onto the dominant note (Example 321):

EXAMPLE 321

Mompou: *Prélude* II, bars /29-32



Bars /33-34 are a transposition up a tone of bars /25-26. The melody suggests a move towards the Aeolian E mode. However, the bass maintains its D tonality and ends the phrase with a half-close (see Example 322 on page 238):

EXAMPLE 322

Mompou: *Prélude* II, bars /33-36



The final bars in this sub-section shifts the melody onto an A mode. However, the bassline is now in E suggesting a half-close (I7C-V variant) in bars 40-41. The bassnote B prepares the tonality for the ensuing bars (Example 323):

EXAMPLE 323

Mompou: *Prélude* II, bars /37-41



Sub-section b^1 (bars 42-52), marked *forte*, has a new time-signature of 4/4. It divides into two two-bar units followed by three bars answered by a second rendition of the two units. The syncopated, narrow range melody in the soprano is accompanied by a repeated tonic pedal in the bass beneath an ostinato chord built on superimposed fifths and a second in the middle strand (see Example 324 on page 239):

EXAMPLE 324

Mompou: *Prélude* II, bars 42-43

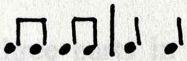


The next phrase (/46-48) begins with an upbeat and for the first occasion in this prelude a hint of dialogue is present between the soprano and bass. The rhythm employed here is derived from bars /25 onwards. Yet again another false-relation (c#'-c♮) throws ambiguity to the tonal centre but the phrase finishes with a modal full close in E (Vb-I) (Example 325):

EXAMPLE 325

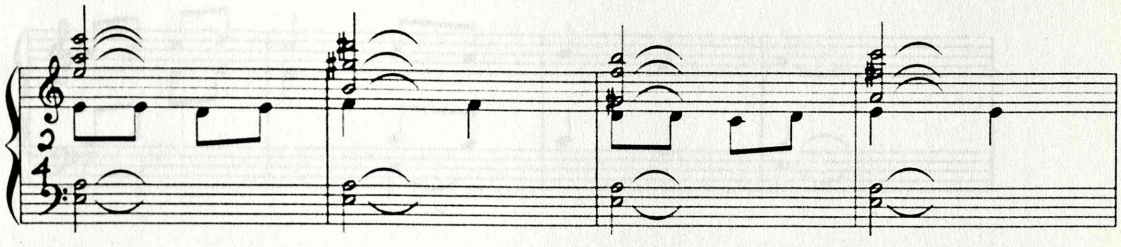
Mompou: *Prélude* II, bars /46-48



Bars 49-52 are a repeat of bars 42-45 now with the direction *piano*. A change of time-signature to 2/4 harks the entry of the third sub-section b^2. Bars 53-68 divide into four equal phrases of four bars each. The melodic interest features a rhythmic ostinato of  and a repeated-note idea. This is accompanied by descending spaced chords mainly in a 10-6 pattern over a sustained perfect fourth in the bass in the form of an ostinato. It is interesting to note that the melody starts and finishes on the bottom note of this left-hand ostinato (see Example 326 on page 240):

EXAMPLE 326

Mompou: *Prélude* II, bars 53-56



The opening note of the melody in the second phrase (bars 57-60) (and e' in the first phrase) completes the notes of the previous left-hand ostinato. The texture becomes more dense here as the accompanying chords are now in the inner strands beneath the soprano melody. The tonality is in Dorian mode A and the phrase finishes with a full close (e-A) (Example 327):

EXAMPLE 327

Mompou: *Prélude* II, bars 57-60



Bars 61-64 are an identical statement of bars 53-56. The textural density diminishes to three parts in the last phrase (bars 65-68) as the soprano and tenor move in parallel sevenths over a scant bass (see Example 328 on page 241):

EXAMPLE 328

Mompou: *Prélude* II, bars 65-68



Bars 69-90, marked *au mouvement (with movement)*, are a repeat of bars 24-45. Section A (bars /92-101) returns with a restatement of bars /1-10.[177] The composition of the codetta (bars /103-115) is one seven-bar phrase answered by a repeated three-bar unit and a cadenza-type single bar. The left-hand melodic interest, marked *comme un commentaire (like a commentary)*, comprises a wandering around four notes i.e f#, b, c#' and d'. The right-hand accompaniment, marked *assez vite (without speed)*, consists of two swaying 6-3 chords, which along with the left hand produces bell-like sounds (Example 329):

EXAMPLE 329

Mompou: *Prélude* II, bars /103-108



Bars 109-111, marked *animé* and *forte*, contains a more homophonic texture and intimates the rhythm from bars 37-39. The bell sounds continue heightened by another

177 The last note in bar 94 is written as f♮'. However, on examination of its corresponding bar (bar 3) this note should be f#'. This is included in the list of editorial errors.

false-relation in bar 109 (bb'-bn). The descending fourth resolving onto a fifth in bar 111 becomes important in the final bar (Example 330):

EXAMPLE 330

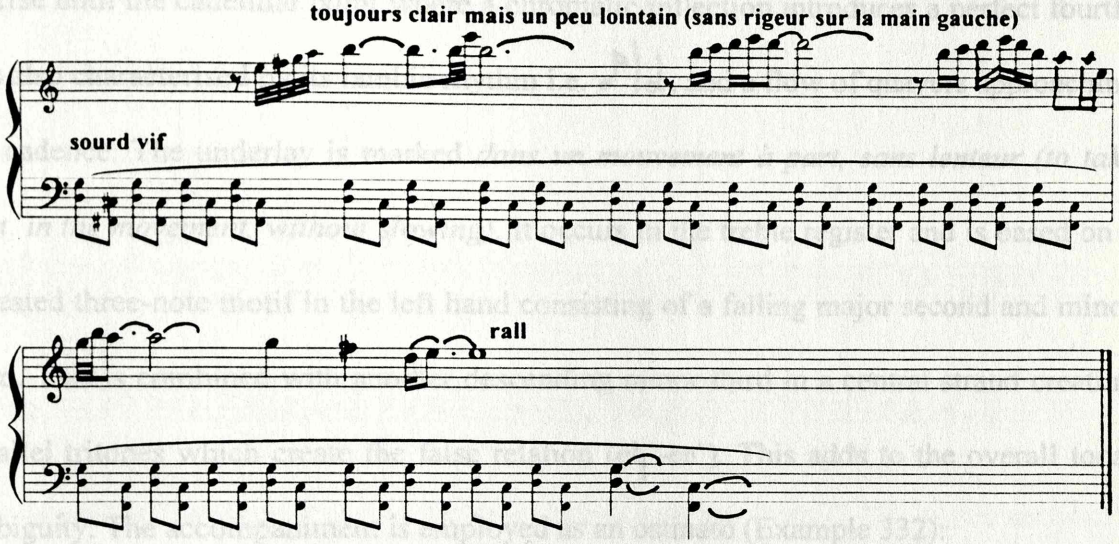
Mompou: *Prélude* II, bars 109-111



Bars 112-114 imitate bars 109-111. The soprano melody, marked *toujours clair mais un peu lointain (sans rigeur sur la main gauche) (always clear but a little distant, without rigour in the left hand)*, is derived from bars /1-4 now transposed up an octave. The ostinato quaver accompaniment, marked *sourd vif (mutely lively)*, comprises an oscillation of the fundamental intervals of a perfect fourth and fifth taken from the last chord in bar 111. Augmentation is present in the notes a'', g'' and f#''. The expected note d#'' is replaced by d♮'', possibly because the same pitch is such an inherent part of the accompaniment. The piece inconclusively finishes with the quavers now heard as sustained crotchets creating this composer's characteristic 9-6-5 chord (see Example 331 on page 243):

EXAMPLE 331

Mompou: *Prélude* II, bar 115



Prélude III

The third *prélude*, marked *lentement et très expressif*, is dedicated to Madame la Baronne Robert de Rothschild.[178] It is thirty-six bars in length and has a time-signature of 12/8. The scale includes a Phrygian second, both form of the third and flattened seventh. It combines elements of C minor and F minor. The form is ternary (Table 65):

TABLE 65

SECTION	BAR NUMBERS
A	/1-15
B	/16-24
A^1	/25-31
Codetta	/32-36

178 Madame la Baronne Robert de Rothschild often held soirées in her home in Paris for many musicians, artists and friends. She was a very good friend of Mompou's; Antonio Iglesias (as n.103), 161.

Section A divides into two three-bar units followed by phrases of four and five bars respectively. The melody begins on a rising major second and minor third and their reverse until the cadential point where a chromatic inflection introduces a perfect fourth. It is also characterised by its iambic rhythm i.e. , and a flow of quavers approaching the cadence. The underlay is marked *dans un mouvement à part, sans lenteur (to take part in the movement, without slowing)*. It occurs in the treble register and is based on a repeated three-note motif in the left hand consisting of a falling major second and minor third. This is combined with another descending minor third in a central strand creating parallel tritones which create the false relation (e♮'-e♭'). This adds to the overall tonal ambiguity. The accompaniment is employed as an ostinato (Example 332):

EXAMPLE 332

Mompou: *Prélude* III, bars /1-3



The opening major second and closing perfect fourth of the opening are altered in the second unit (bars /4-6) to a minor second and augmented fourth towards the close. The

central strand is now replaced by a descending major second while the left hand reverses the order of its intervals, with a falling third and second. As a result the tritones are supplanted by parallel sixths (Example 333):

EXAMPLE 333

Mompou: *Prélude* III, bars /4-6



The ascending fourth now begins the only four-bar phrase (bars /7-10) in this section. A third stave is added, incorporating three sustained bassnotes spanning a minor seventh. The lowest line momentarily returns to its initial shape (bar 7). Bars 8-9 repeat the accompaniment from bars 4-5 and bar 9 is a transposition down a minor second of bar 1 (Example 334):

EXAMPLE 334

Mompou: *Prélude* III, bars /7-10



In the final phrase (bars /11-15) the accompaniment begins with a repeat of bar 10, then changes its figuration to a florid descent of quavers mainly moving in parallel fifths (bars 12-13). A third stave again contains a sustained bassline which span a minor seventh. The section finishes with a full close in B flat, in which a fourth now descends in the middle strand (Example 335):

EXAMPLE 335

Mompou: *Prélude* III, bars /11-15

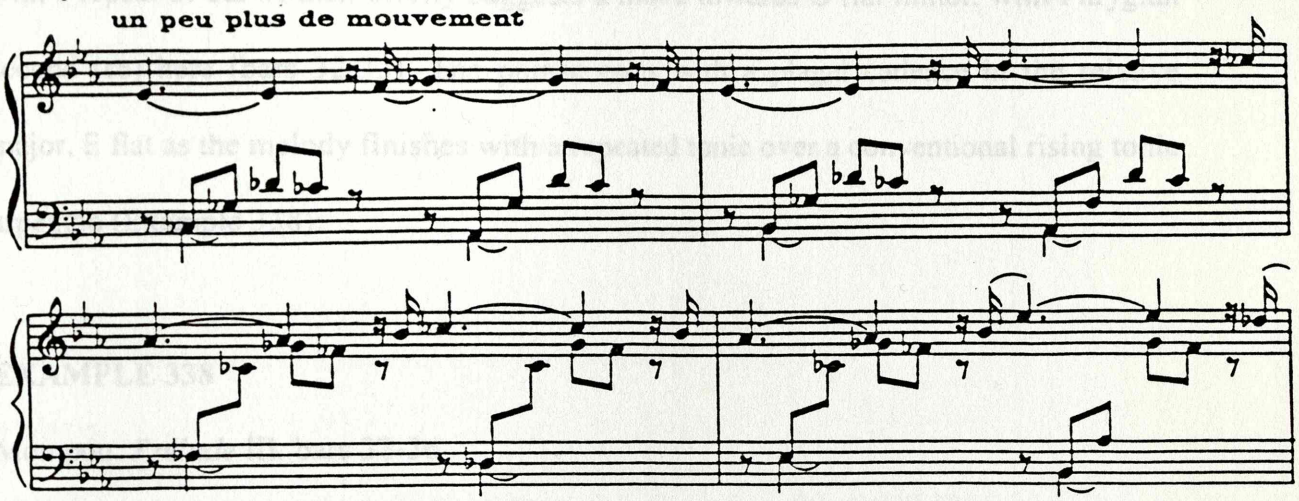


Section B, marked *un peu plus de mouvement (a little more movement)*, divides into two phrases of four and five bars in length. The melody in bars 16-19 is cast in E flat minor, and the greater fluidity of line is due to the increase of rising and falling steps. It ends with the characteristic ascending fourth. The third stave is abandoned as a four-note

ostinato accompaniment appears in the tenor register over a moving bassline (Example 336):

EXAMPLE 336

Mompou: *Prélude* III, bars 16-19



The melody in the second phrase returns to a more angular, leaping outline. The time-signature is briefly changed to 18/8 at the approach to the cadence which spans three bars (bars 22-24). The chordal progression suggests a full close in the flattened tonic. However, a repeated note cn' in bars 23-24 prepares for the return of section A (Example 337):

EXAMPLE 337

Mompou: *Prélude* III, bars 20-25



Section A[1] (bars /25-31) is a repeat of bars /1-7 with two alterations: firstly the expected opening notes bb'-c'' are now sounded down an octave, and secondly an additional stave facilitates a sustained tonic pedal-note in bars 26 and 28. The tail (bars /31-36) begins with a repeat of bar 7, then briefly suggests a move towards B flat minor, with Phrygian second (cb) here (bars 32-33). The phrase ends with a plagal cadence in the relative major, E flat as the melody finishes with a repeated tonic over a conventional rising tonic arpeggio (Example 338):

EXAMPLE 338

Mompou: *Prélude* III, bars 32-36



Prélude IV

The final movement in Book 1 is dedicated to Madame J. Lion.[179] It has a total of sixty-five bars, lies within the Dorian mode of A and is in ternary form (Table 66):

TABLE 66

SECTION	BAR NUMBERS
A	1-24
B	25-41
A	42-65

Section A further divides into six four-bar phrases (Table 67):

TABLE 67

SECTION	PHRASE	BAR NUMBERS
A	a	1-4
	a^1	5-8
	a^2	9-12
	a^3	13-16
	a^4	17-20
	a^5	21-24

In phrase a the melody comprises a repeated dominant[180] answered by the tonic note in the soprano. Simple chords accompany in the treble register. A modal full close with an upper suspension in the alto which momentarily creates a tonic major chord ends the phrase (see Example 339 on page 250):

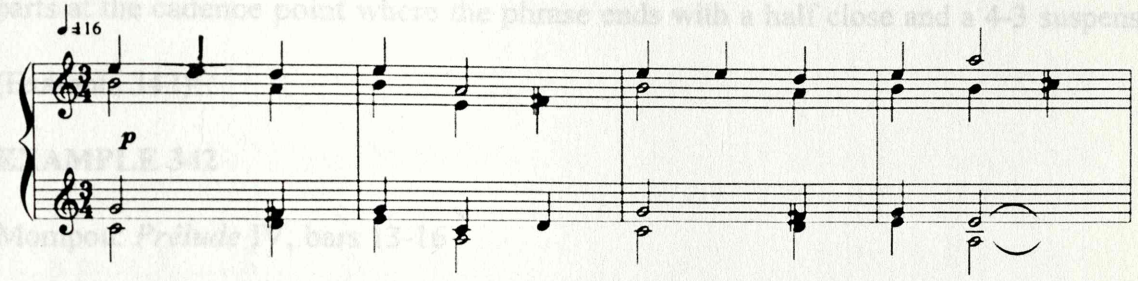
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179 Madame J. Lion was the wife of Monsieur Lion who was a French engineer and friend to Mompou when in Paris.

180 The soprano-note d'' in bar 1 second beat should read the note e''. This is included in the list of editorial errors. Interview with Carmen Bravo-Mompou (Barcelona, June 1996).

EXAMPLE 339

Mompou: *Prélude* IV, bars 1-4



Phrase a[1] (bars 5-8) begins with a repeat of bars 1-2. It is modified at the cadence where the accompanying chords now move in 7-5 formation and the note c'' remains unaltered preserving the tonic minor (Example 340):

EXAMPLE 340

Mompou: *Prélude* IV, bars 7-8



The tonality in the third phrase (bars 9-12) becomes unclear as the melody begins on the flattened supertonic. The four-part texture briefly changes to five parts at the cadence (Example 341):

EXAMPLE 341

Mompou: *Prélude* IV, bars 9-12



The melody in the fourth phrase (bars 13-16) continues in the soprano with simple chordal accompaniment. Similar to its predecessor the textural density increases to five-parts at the cadence point where the phrase ends with a half close and a 4-3 suspension (Example 342):

EXAMPLE 342

Mompou: *Prélude* IV, bars 13-16



In phrase a[4] (bars 17-20), marked *forte*, the initial melody is transposed up a fourth in the soprano. This is accompanied by an ostinato in the alto and tenor registers which comprises chords I and bVII moving almost symmetrically and ending with a 9-8 suspension in the alto, over a tonic drone (Example 343):

EXAMPLE 343

Mompou: *Prélude* IV, bars 17-20



Phrase a[5] (bars 21-24), marked *piano*, echoes bars 17-18 in the first two bars. The melodic interest is now present in the middle strand of the soprano and moves in a

progression of 8-5 chords. The accompanying tenor is briefly altered as the last two notes of the ostinato (c' and b) are now sounded in reverse to facilitate the presence of the third in the tonic chord (Example 344):

EXAMPLE 344

Mompou: *Prélude* IV, bars 23-24



Section B (bars 25-41), marked *lent*, divides into three four-bar phrases and one five-bar. The texture decreases to three parts in bars 25-28 as sighing parallel sixths sequentially move in the soprano over a dominant pedal spanning two octaves in the bass. This thinner fabric is soon abandoned as the music increases to four and five parts to resolve onto a chord comprising superimposed fourths. This chord not only evokes an ambiguous tonality but also undermines the left-hand dominant pedal with the false relation (e-eb''). The tonality becomes even more ambiguous as a 5-4 suspension in the alto creates a modified tonic diminished chord (Example 345):

EXAMPLE 345

Mompou: *Prélude* IV, bars 25-28



The even rhythm of the melody is altered for the first time in the next phrase (bars 29-32) to incorporate a dotted pattern. This melody, similar to phrase a from section A, employs repeated notes and stretches from the dominant note to the tonic. A rhythm uncharacteristic for this composer is employed in the bass in bar 31 as the tonic descends onto the note d#, thus incorporating features from the Lydian mode (Example 346):

EXAMPLE 346

Mompou: *Prélude* IV, bars 29-32



Bars /33-34 intimate bars 25-26. A countermelody is added above the sighing sixths and also spans the same range (Example 347):

EXAMPLE 347

Mompou: *Prélude* IV, bars /33-34



Bars 35-36 are an identical statement of bars 27-28. The final phrase (bars 37-41) begins with a variation of bars 29-31 i.e. a quaver is added in the soprano.[181] The note d♮ in the

181 In the composer's performance of *Prèlude* IV this additional quaver is also present in bars 29-30; *Mompou interpreta Mompou*, Ensayo - ENY-CD-3452.

left hand replaces the expected d# and completes the dominant seventh chord to end section B with a full close (Example 348):

EXAMPLE 348

Mompou: *Prélude* IV, bars 37-41



Bars 42-65 is an exact restatement of section A which finishes the fourth *prèlude*.

Prélude V

The fifth *prèlude*, marked *moderato* and *dolce cantabile*, was written in Paris in 1930 as 'a wistful tribute to distant Catalonia'.[182] Its fundamental scale is Aeolian mode on D, and the piece has a total of sixty bars. The form is ternary (Table 68):

TABLE 68

SECTION	BAR NUMBERS
A	1-20
B	21-40
A^1	41-60

Section A divides into five four-bar phrases. In the first phrase an arch-like melody in the soprano, resolves onto the dominant note and spans a minor seventh. This interval is an inherent feature of the accompaniment as the left-hand moves in sevenths creating a

[182] J. Barral (see n.152 on page 195).

series of seventh chords. The phrase finishes with a first inversion tonic seventh chord with added fourth and sixth (Example 349):

EXAMPLE 349

Mompou: *Prélude* V, bars 1-4



The melody and accompaniment in the second phrase are similar to the opening. However, here the music resolves onto the supertonic seventh chord (Example 350):

EXAMPLE 350

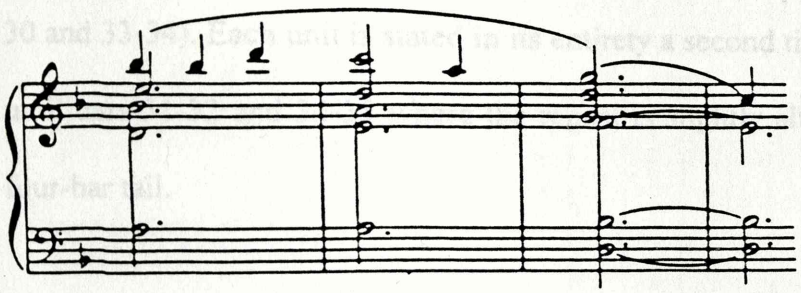
Mompou: *Prélude* V, bars 5-8



In the third phrase (bars 9-12) the melody begins up a fourth but extends the transposition to a sixth over a changing chord on the dominant note in the left hand. The bassline suggests a full close, but this is undermined as the harmony emphasizes the subdominant and flat leading note chords (see Example 351 on page 256):

EXAMPLE 351

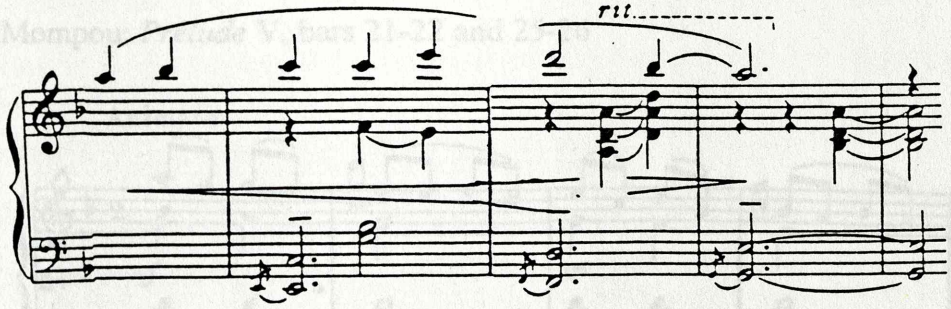
Mompou: *Prélude* V, bars 9-12



The final phrases of section A open with an upbeat. In bars /13-16 the melody ends on the dominant note. Bassline strands refer to the subdominant in sustained sixths (Example 352):

EXAMPLE 352

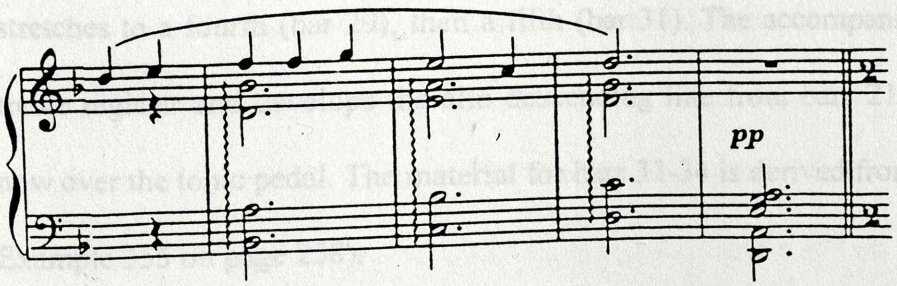
Mompou: *Prélude* V, bars /13-16



In bars /17-20 the accompaniment returns to the initial series of seventh chords, while the cadence point employs VII13-I7 with added fourth and second (Example 353):

EXAMPLE 353

Mompou: *Prèlude* V, bars /17-20



The triple metre of the opening is replaced in section B (bars 21-40) by a more animated duple metre. These bars are primarily based on four two-bar units (bars 21-22, 25-26, 29-30 and 33-34). Each unit is stated in its entirety a second time before another unit begins, until bars 31-32 and 34-35 where the repeat is slightly altered. The section ends with a four-bar tail.

The melody in the soprano is accompanied by a fourth drone on the dominant note in the form of an ostinato in the bass and by a descending line in steps in the alto. The presence of grace-note pairs in the melody contribute to the overall animated atmosphere (Example 354):

EXAMPLE 354

Mompou: *Prélude* V, bars 21-22 and 25-26



Bars 23-24 and 27-28 are identical statements of bars 21-22 and 25-26 respectively. In the third phrase of this section (bars 29-31) the melody now starts on the dominant and stretches to a fourth (bar 29), then a fifth (bar 31). The accompaniment moves into the treble register and develops the alto descending line from bars 21-23 in parallel fifths, now over the tonic pedal. The material for bars 33-34 is derived from bars 25 and 30 (see Example 355 on page 258):

EXAMPLE 355

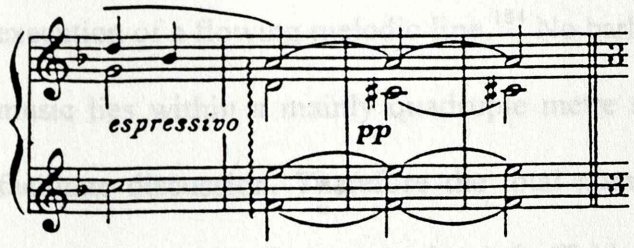
Mompou: *Prélude* V, bars 29-30 and 33-34



In the repeat of bars 33-34 the momentum slows as the rhythm dissolves onto a held chord. The tail (bars 37-40), marked *espressivo*, ends the phrase in a quiet sustained half close with a 4-3 suspension (Example 356):

EXAMPLE 356

Mompou: *Prélude* V, bars 37-40



Bars 41-56 are an identical restatement of bars 1-16. Section A^1 differs in the treatment of bars 57-60. The melody now forms an altoline as momentary superimposed fifths are added in smaller notation in the soprano (bar 57). This is accompanied by a briefly dissonant flattened dominant bassnote, but the following full close, complete with suspension, restores D minor. The concluding tonic chord is enriched by the characteristic added sixth and second degrees (see Example 357 on page 259):

EXAMPLE 357

Mompou: *Prélude* V, bars /57-60



Prélude VI

The sixth *prélude*, marked *moderato* and *cantabile espressivo*, is scored for the left hand.[183] This is the first prelude to contain pedal directions, presumably to ensure the execution of a flowing melodic line.[184] No barlines are present in the score. However the music lies within a mainly quadruple metre so broken barlines have been inserted to facilitate discussion. Therefore the total number of 'bars' is sixty-two. The music is freely tonal and the form monothematic (Table 69):

TABLE 69

SECTION	'BAR' NUMBERS
A	1-29
Link	30-40
A^1	41-62

183 *Prélude* VI *Pour la main gauche (For the Left Hand).*

184 A direction in the score states *La pedale est mise sur chaque note sauf les endroits marqués par le signe: V___ pendant lequel elle est tenue (The Pedal is put on each note except those marked with the sign V___during which it is held).*

Section A, marked *très librement (very freely)*, further divides into six phrases of varying length (Table 70):

TABLE 70

SECTION	PHRASE	'BAR' NUMBERS
A	a	1-3
	a^1	4-8
	a^2	9-14
	a^3	15-19
	a^a	20-22
	a^a	23-29

The governing and unifying factor of this piece is a five-note motific shape (motif X) of which rhythm, melody and interval class are all important thus the outcome of it becoming a well-developed theme. This motif is presented in bar 1 of phrase a and is based on A flat mode. It comprises an arpeggiated sigh-like figure spanning the range of a tenth in the bass register. After a second statement (bar 2) the motif begins to compress and rises an unexpected fifth (as highlighted in Example 358 below) from which grows a second motif (motif y). This leads to the cadence, marked with a tempo direction (*rit*) ending on the tonic minor (Example 358):

EXAMPLE 358

Mompou: *Prélude* VI, 'bars' 1-3



The second phrase (bars 4-8) begins motif X on note eb'. The nature of the first ascending interval is briefly stretched and a dotted rhythm is introduced. As before the motif condenses answered by two statements of Motif y (highlighted in Example 359 below). The cadence is drawn out over three bars and ends with a full close in B flat major, an unusual tonal gesture in an otherwise freely tonal piece (Example 359):

EXAMPLE 359

Mompou: *Prélude* VI, 'bars' 4-8



Phrase a² (bars 9-14) can be further divided into two three-bar units. A fascinating manipulation of motif X is apparent here. By reshuffling the first four notes the descent of a tenth is maintained but inside it the descending second and rising sixth are now in reverse (see Example 360a from score and Example 360b without the reshuffle). The unit ends, marked *molto espresssivo*, on Bb (Examples 360a below and 360b on page 262):

EXAMPLE 360a

Mompou: *Prélude* VI, 'bars' 9-11



EXAMPLE 360b

Mompou: *Prélude* VI: Motif X without the reshuffle, 'bars' 9-11



Unit 2 (bars 12-14) of phrase a^2 comprises a transposition down a tone of bars 9-10. The pattern is altered at bars 13-14 when the music resolves onto eb', the accompanying broken chord is mainly a transposition down a fifth of bar 11 (Example 361):

EXAMPLE 361

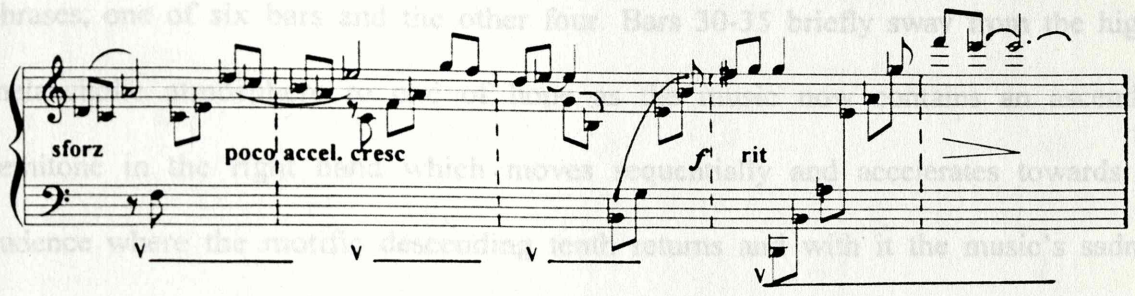
Mompou: *Prélude* VI, 'bars' 13-14



In phrase a^3 (bars 15-19), marked *sforzando* and *poco accelerando crescendo*, motif X is shared for the first time between the treble and bass registers (bar 15). A second statement (bar 16) reveals motif X condensing to a fifth similar to bar 2, this bar is basically an echo of the previous starting at a different pitch. The phrase finishes with a full close suggesting E flat minor (see Example 362 on page 263):

EXAMPLE 362

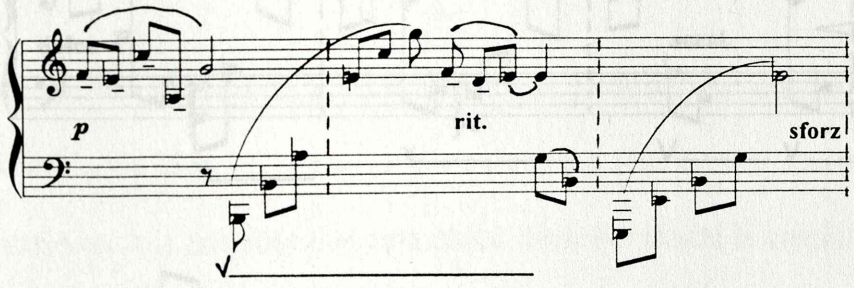
Mompou: *Prélude* VI, 'bars' 15-19



The next three-bar unit (bars 20-22) from section A presents one motif X beginning on f', followed by a full close now in E flat major (Example 363):

EXAMPLE 363

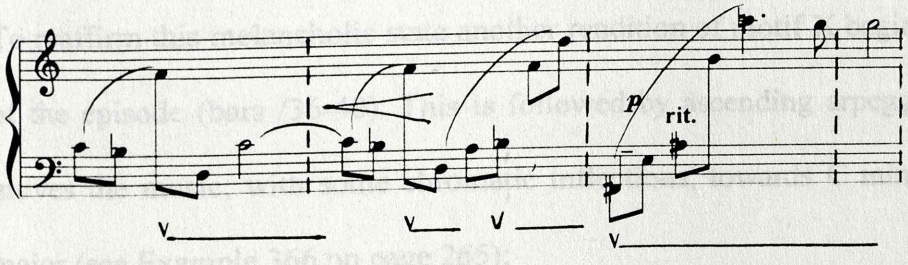
Mompou: *Prélude* VI, 'bars' 20-22



The final phrase (bars 23-29) comprises two statements of motif X answered by motif y followed by the cadence which seems to suggest a move to G minor (Example 364):

EXAMPLE 364

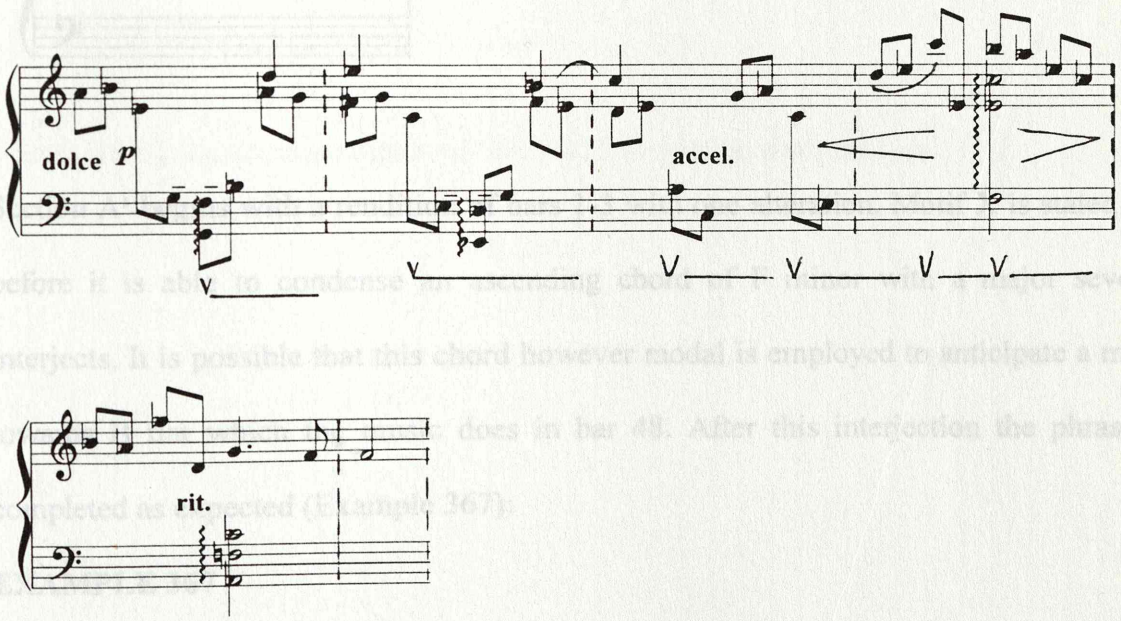
Mompou: *Prélude* VI, 'bars' 23-26



Bars /27-29 are a transposition down a fourth of bars 23-26, motif X now beginning for the first time on an anacrusis. The episode (bars 30-40), marked *dolce*, consists of two phrases, one of six bars and the other four. Bars 30-35 briefly sway from the highly melancholic atmosphere to one of hope as the music now contains an ascending semitone in the right hand which moves sequentially and accelerates towards the cadence where the motific descending tenth returns and with it the music's sadness (Example 365):

EXAMPLE 365

Mompou: *Prélude* VI, 'bars' 30-35



To reaffirm this melancholic state another rendition of motif X begins the second phrase of the episode (bars /36-40). This is followed by ascending arpeggiated figures which moves the music, with some chromatic inflections, towards C minor and ending in C major (see Example 366 on page 265):

EXAMPLE 366

Mompou: *Prélude* VI, 'bars' /36-40



Section A[1] begins with a rendition of bars 1-3 with one alteration. Motif X is stated and before it is able to condense an ascending chord of F minor with a major seventh interjects. It is possible that this chord however modal is employed to anticipate a move towards B flat which the music does in bar 48. After this interjection the phrase is completed as expected (Example 367):

EXAMPLE 367

Mompou: *Prélude* VI, 'bars' 41-44



The beginning of the next phrase (bar /45) is unusual as the probable statement of motif X is replaced with a series of rippling intervals, a seventh, sixth, fifth and unison, before returning to the theme (Example 368):

EXAMPLE 368

Mompou: *Prélude* VI, 'bars' 44-45



'Bars' /46-62 are an exact repeat of bars /6-22 to end the sixth *prélude*.

CHAPTER 4

THE PIANO MUSIC OF 1931-1941

4.1 *SOUVENIRS DE L'EXPOSITION*

In 1937 the music publisher Salabert published a volume entitled *A L'exposition* to celebrate the occasion of the Universal Exhibition in Paris during the same year. This collection is dedicated to the French pianist Marguerite Long,[185] who chose the composers for this endeavour, as Henri Sauget wrote in 1986:

> The choice of composers was made by Mme Marguerite Long, and it was her students (many of whom are now famous pianists) who gave the first performance of the pieces, one after the other, at a concert given at the time of the Exposition.[186]

The collection comprises pieces written by eight French composers: Georges Auric,[187] Marcel Delannoy,[188] Jacques Ibert,[189] Darius Milhaud,[190] Francis Poulenc,[191] Henri

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185 Marguerite Long (1874-1966) (see n10 on page 4).

186 Bennett Lerner: *Exposition Paris 1937*, sleeve notes for Compact Disc Etcetera KTC 1061, 1988.

187 Georges Auric was born in 1899 and died in 1983 in Paris. He was the youngest member of the group 'Les Six'. His works include operas, ballets, film music, orchestral works, piano sonatas and songs. He contributed *La seine, un matin... (The Seine, One Morning...)* to this collection.

188 Marcel Dalannoy (1898-1962) trained as an architect and was self- taught in music. However, he was for a brief period a protégé of Honegger. He was best known in the early 1920s for his operas and ballets. He also wrote two symphonies, a string quartet and piano concerto. He submitted *Dîner sur l'eau (The Floating Restaurant)* to the volume.

189 Jacques Ibert (1890-1962) was born and died in Paris. His prolific output includes operas, ballets, orchestral works, chamber music and songs. *L'Espiègle du village de Lilliput (The Scamp of Lilliput Village)* was his contribution to the 1937 collection.

190 Darius Milhaud (1892-1974) was a French composer, teacher and pianist. He, too, was a member of the group 'Les Six'. He settled in America in the 1940s. He was an extremely prolific composer despite ill-health. Milhaud composed *Le tour de l'exposition (Tour of the Fair)* for this celebration.

191 Francis Poulenc (1899-1963) was a member of 'Les Six'. He was taught by his mother and began composing at the age of seven. At fifteen he studied with Ricardo Viñes, who encouraged him to compose. His works include operas, ballets, orchestral works, concertos, chamber music, choral works, piano compositions and songs. *Bourée, au Pavillon d'Auvergne (Bourée in the Auvergne Pavilion)* was his contribution to the Exposition.

Sauget,[192] Florent Schmitt[193] and Germaine Tailleferre.[194]

Later in the same year a second volume was inspired by the Russian composer Alexander Tcherepnin.[195] He decided that non-French composers connected with Paris would provide the music. This resulted in a second collection published by Max Eschig in 1938, entitled *Hommage à Marguerite Long - Parc d'attractions - Expo 1937 - recueil de pieces pour piano de Ernesto Halffter,*[196] *Tibor Harsányi,*[197] *Bohuslav Martinú,*[198] *Marcel Mihalovici,*[199] *Frederic Mompou, Vittorio Rieti,*[200] *Alexandre* [*sic*] *Tansman,*[201] *Alexandre Tcherepnine* [*sic*]. After dinner in Tcherepnin's home the above

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192 Henri Sauget (real name Jean Pierre Poupard) was born in 1901 and is now living in Paris. He is best known for his vivacious and playful ballets and has also composed *musique concrète*. Following the example of 'Les Six', he formed a group with J. M. Lizotte and the poet Louis Emié. His many works include dramatic, orchestral, chamber, instrumental and choral compositions and songs. Sauget's attempts for this commission yielded *Nuit coloniale sur Les bords de la Seine (Colonial Night on the Banks of the Seine)*.

193 Florent Schmitt was born in 1870 and died in 1958. He studied with Fauré and Massenet at the Paris Conservatoire. His most popular work is a symphonic poem entitled *La tragédie de Salomé*. The piece he initially intended for this collection was called *Suite sans espirit de suite*. However, it became a five-movement work, so a shorter piece, *La retardée (The Late One)*, was submitted. It is interesting to note that it is dedicated to the pianist Aline von Barentzen, and not the expected dedicatee Marguerite Long.

194 Germaine Tailleferre (1892-1983) was the only female member of 'Les Six'. She was a pupil of Ravel at the Paris Conservatoire. She wrote works in all musical forms, and her offering to this volume was *Au pavillon d'Alsace (In the Alsace Pavilion)*.

195 Alexander Tcherepnin, who was born in Russia in 1899 and died in Paris in 1977, was a composer and pianist. He wrote several ballets and scored Mussorgsky's unfinished opera, *The Marriage*. His contribution to the second collection was *Autour des montagnes russes (Around the Roller-Coaster)*.

196 Ernesto Halffter was born in Madrid in 1905 and is presently living there. He was a student of Falla and after Falla's death he completed the composer's only scenic cantata *L'Atlantida*.

197 Tibor Harsányi was born in Hungary in 1898 and died in Paris in 1954. His works include ballets, symphonies, violin concerto and chamber and piano works. He presented *Le tourbillon mécanique (The Whirlwind Mechanism)* to the second volume.

198 Bohuslav Martinú was born in Czechoslovakia in 1890 and died in Switzerland in 1959. A composer and violinist who began instrumental lessons at the age of six and began composing at ten. He was a prolific composer in all musical forms. His piece in this collection is entitled *Le train hanté (The Haunted Train)*.

199 Marcel Mihalovici is a Romanian-born composer (1898). He settled in Paris in 1919 where he remained until his death in 1985. He was husband to the French pianist Monique Haas. *Un danseur Roumain (A Romanian Dancer)* is Mihalovici's contribution to this publication.

200 Vittorio Rieti, although born in Egypt in 1898, is of Italian descent. He studied both piano and composition in Italy. He lived in Paris from 1925 where he wrote many ballets, plays and film music. In 1939 he moved to America where he resides today. His submission to this set is called *La danseuse aux lions (The Lady who danced with Lions)*.

201 Aleksander Tansman (1897-1986) (see n.98 on page 65) contributed *Le géant (The Giant)* to the collection.

composers along with Marguerite Long went to the *Parc d'Attractions* (the fun-fair at the Exposition) to choose the attraction on which to base their compositions. The collection was premièred in 1938 by Nicole Henriot at the Salle Gaveau.[202] Mompou's piece, *Souvenirs de l'exposition (Souvenirs of the Fair)*, is in four movements, each reflecting an experience at the fair (Table 71):

TABLE 71

MOVEMENT	TITLE
I	*Entrée (Entrance)*
II	*Tableaux de statistiques (Statistics Board)*
III	*Le planétaire (The Planetarium)*
IV	*Pavillon de l'élégance (Pavilion of Elegance)*

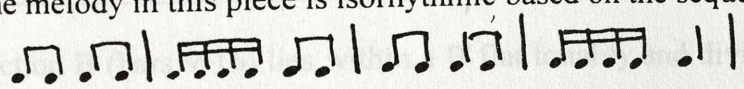
Entrée (Entrance)

The opening piece, marked *gai*, begins in C minor, has a time-signature of 2/4, is thirty bars in length and cast in ternary form (Table 72):

TABLE 72

SECTION	BAR NUMBERS	KEY
A	1-8	C minor
B	9-16	Bb major
A^1	17-24	Bb major
tail	25-30	Bb major

The melody in this piece is isorhythmic based on the sequence



202 Bennett Lerner (see n.186 on page 268), 1.

This rhythm depicts excitement on entering the exposition. Section A, entirely in the treble register, contains two four-bar phrases. The melody in the soprano is based on ascending tonic and dominant notes. It is accompanied by a one-bar ostinato, which consists of oscillating minor sixths and major second chords on the tonic and dominant notes. The left-hand idea briefly infiltrates the melodic line (see figure x) (Example 369):

EXAMPLE 369

Mompou: *Souvenirs de l'exposition: Entrée*, bars 1-4



The tonic-dominant melodic notes of the second phrase now descend in the soprano. However, they are harmonised in major seconds (derived from the opening left-hand idea), and an alternating second is added in the lower strand. The ostinato pattern continues in the accompaniment (Example 370):

EXAMPLE 370

Mompou: *Souvenirs de l'exposition: Entrée*, bars 5-8



Section B (bars 9-16) lies within a B flat tonality and divides into two four-bar phrases. The melody now moves mainly by step encompassing the narrow range of a fifth. A

three-note idea is added in the alto, i.e. e'', c'' and bb'. The left-hand accompaniment is based on a two-bar unit and characterised by the intervals of a second and fifth, i.e. the ascending second in the inner strand and a prolonged descending fifth in the outer notes (Example 371):

EXAMPLE 371

Mompou: *Souvenirs de l'exposition: Entrée*, bars 9-12



In the second phrase (bars 13-16), marked *forte*, the soprano melody transposes bars 9-12 up a perfect fifth. The accompaniment continues with two-bar units and follows the melodic shape. Dense chords are decorated on the strong beat by a dominant pedal in the form of a grace-note (Example 372):

EXAMPLE 372

Mompou: *Souvenirs de l'exposition: Entrée*, bars 13-16



The melody from the opening four bars returns in section A^1 (bars 17-20), now transposed down an octave. The left hand moves to the bass register for the first time in

the piece. Similar to section A the accompaniment here consists of a one-bar ostinato containing vacillating chords, i.e. a tonic drone followed by the initial 6-2 chord (Example 373):

EXAMPLE 373

Mompou: *Souvenirs de l'exposition: Entrée*, bars 17-20



The right-hand material in bars 21-24 is a transposition down an octave of the right-hand music in bars 5-8. The accompaniment continues the previous ostinato. The six-bar tail (bars 25-30), marked *piano*, divides into a four-bar phrase with an extended two bars. Here the melody reverses to opening four bars, i.e. it descends and begins with the dominant note, answered by the tonic. The alteration of the fundamental rhythm in bar 28 slows the overall momentum. *Entrée* finishes with a half close which heralds the entry of the second movement. This cadence employs a punctuated and sustained dominant seventh chord, further enhanced by the added major sixth and minor second - a reverse of the intervals used in the opening accompaniment (i.e. minor sixth and major second). A jazz influence is obvious in the final chord with its typically "blue" notes i.e. a♮ and a♭'' (see Example 374 on page 274):

EXAMPLE 374

Mompou: *Souvenirs de l'exposition: Entrée*, bars 25-30



Tableaux de statistiques (Statistics Board)

The second movement, marked *avec lourdeur (with heaviness)*, has a total of twenty-four bars and is cast in ternary form (Table 73):

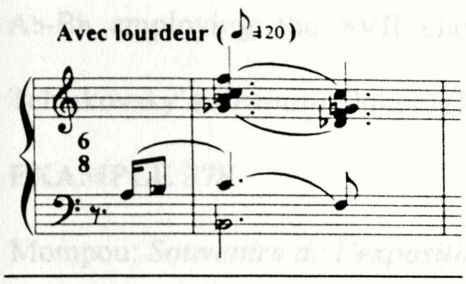
TABLE 73

PHRASE	BAR NUMBERS
A	/1-8
B	/9-15
A	/16-24

Phrase A lies within a B flat mode and is based on four repeated one-bar units. Similar to *Entrée* the melody is isorhythmic, based on the following pattern 𝄾 𝅗𝅥. 𝅘𝅥𝅮 | 𝅗𝅥. 𝅗𝅥. . This melody, which opens with the range of a fifth, is sounded in the tenor over a tonic pedal in the bass. Descending 7-4-3 chords, which contain false relation between the notes gb' and g♮', accompany in the treble register, creating an overall *pesante* atmosphere (see Example 375 on page 275):

EXAMPLE 375

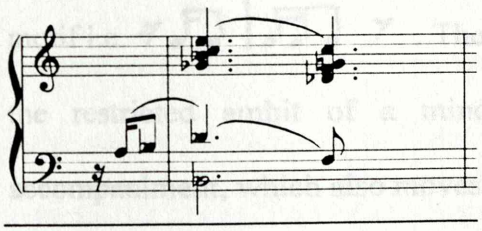
Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bar /1-1



This is immediately repeated. The range of the melody in the second unit (bar/3-4) is stretched to a sixth. The first of the accompanying chords in the treble is also altered to a 6-4-3 construction (Example 376):

EXAMPLE 376

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars /3-3



This unit is repeated. The melodic interest in bars /5-6 descends, extends the range of an octave and is accompanied by an enharmonic equivalent of the German sixth chord creating a momentary dissonance on the notes fb' and f in the right hand. This then resolves chromatically onto a minor third (Example 377):

EXAMPLE 377

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars /5-6

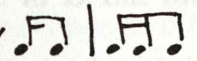


In the final bars of phrase A (bars /7-8) the melodic range is further widened to a ninth. Accompaniment and melody briefly interact in bar 7 to create a modal cadence based on Ab-Bb employing the bVII chord. (The note gb' is an added seventh, similar to Tchaikovsky's *Arabian Dance*) (Example 378):

EXAMPLE 378

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars /6-7



Section B (bars /9-15), marked *un peu plus léger (a little more light),* divides into two three-bar units with an added pause chord. Each unit is based on a one-bar rhythmic motif i.e.  . The melodic interest moves to the soprano and returns to the restricted ambit of a minor third. This narrow range is reflected in the accompaniment, which also moves into the treble register over a dominant pedal point. It interesting to note that in two chords the composer utilises every note of the B flat harmonic minor scale (Example 379):

EXAMPLE 379

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars /8-9



The melody, now transferred to the alto, and develops the three soprano notes from bar 9. The melody is inverted and the rhythmic motif exploited. A short descending descant and close harmonies in the left hand create a series of accompanying seventh and ninth chords (Example 380):

EXAMPLE 380

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars 10-11



Bars /12-14 are a virtual transposition of bars /9-11 down an octave. Section B ends with a half close in B flat minor. Section A (bars /16-23), marked *reprenez avec fatigue (resume with tiredness),* is a repeat of bars /1-8. The overall atmosphere of *lourdeur* in *Tableaux de statistiques* is lightened at the very end, when the final chord reaches towards the upper limit of the instrument. This chord comprises two 9-5 combinations. The exploration of timbre and Gb inflection anticipate the next movement (Example 381):

EXAMPLE 381

Mompou: *Souvenirs de l'exposition: Tableaux de statistiques*, bars /23-24



Le planétaire (The Planetarium)

The third piece, marked *lointain et mystérieux (distant and mysterious)*, contains eleven bars and has a quadruple metre. It is entirely based on two four-beat units (which overlap the barline) repeated three times (Table 74):

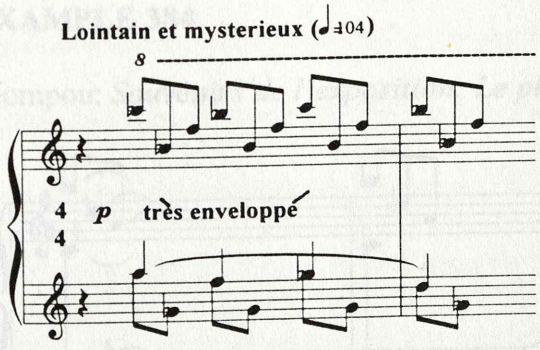
TABLE 74

SECTION	BAR NUMBERS
a	1-5
a^1	6-11

Both phrases begin with a silent main accent which contributes to the mysterious mood. Unit a, marked *piano* and *très enveloppé (very enveloped)*, is heard in the treble register. The melodic interest in the left hand consists of a line of four bell-like crotchets which lie within the range of a fifth, i.e. a''-d''. Each note alternates with a pedal-note gb'. The rippling triplet figuration in the right hand spans a ninth and outlines a falling semitone (cb'''-bb'') decorated with an ostinato fifth (bb'-f'')[203] (Example 382):

EXAMPLE 382

Mompou: *Souvenirs de l'exposition: Le planétaire*, bars 1-2

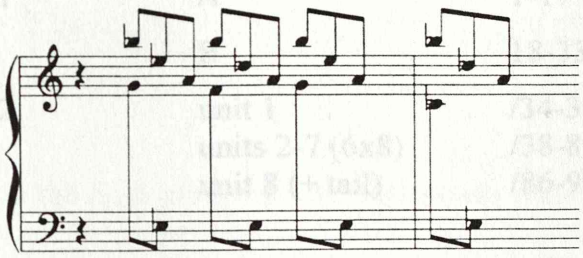


203 In bar 5 the first two notes in the right hand are presumably meant to be b''-b', as played by the composer in his recording of the work (*Mompou interpreta Mompou,* Ensayo-ENY-CD-3418).

After a one-bar pause, the music drops in register for unit a^1. This displays characteristics of E flat Lydian and Aeolian modes. Similar to unit a the melodic interest remains in the left hand. However, the expected third is replaced with a major second (i.e. g'-f') and the repeated pedal note is eb. The accompanying pattern again spans a ninth. However, the wavering second is now an internal major interval (eb''-db'') (Example 383):

EXAMPLE 383

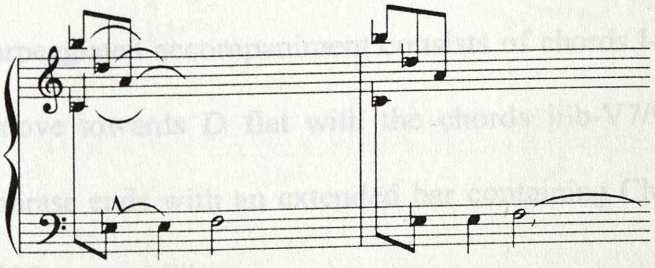
Mompou: *Souvenirs de l'exposition: Le planétaire*, bars 6-7



A punctuated eb-f ends the movement, and this proves to be a half close in the key of the following movement (Example 384):

EXAMPLE 384

Mompou: *Souvenirs de l'exposition: Le planétaire*, bars 10-11



Pavillon de l'élégance (Pavilion of Elegance)

Pavillon de l'élégance is the longest movement in this work with a total of ninety-one bars. It lies within a bipartite structure. The first part is binary in form and the second monothematic (Table 75):

TABLE 75

PART	SECTION	BAR NUMBERS
1	A	1-17
	B	18-33
2	unit 1	/34-37
	units 2-7 (6x8)	/38-85
	unit 8 (+ tail)	/86-91

Section A, marked *calme et très expressif (calm and very expressive)*, divides into two phrases of nine and eight bars respectively and is based on B flat Dorian mode with both forms of the note E. Phrase one is redolent of a lyrical Fauré melody. It is based on a nine-note scale (i.e. Bb, C, Db, Eb, E♮, F, Gb, G♮ and Ab) with the note Gb employed for modulation into Db. This melody consists of descending angular intervals of thirds and fifths with the interjection of a melodic sigh in bar 7 (c'''-ab''). The ascending arpeggiated accompaniment consists of chords I-bVII in a 9-5 figuration answered by a move towards D flat with the chords iiib-V7/9/13-I before the cadential point. The phrase ends with an extended bar containing Chopinesque melodic sighs (see Example 385 on page 281):

EXAMPLE 385

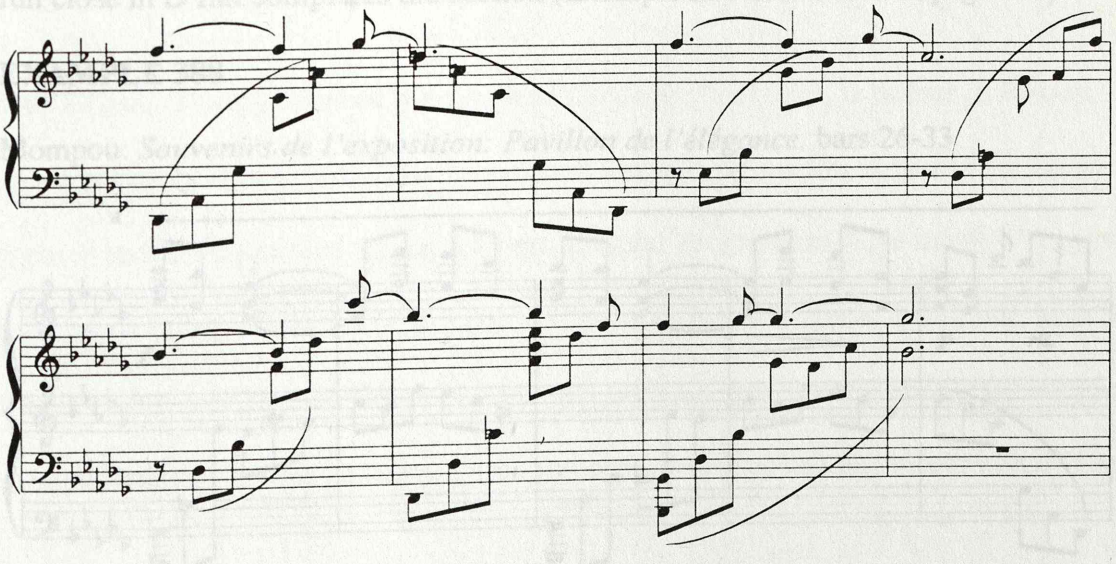
Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars 1-9



In the final phrase of this section the melody begins a fourth higher in the soprano (bars 10-17). Rich chromatically altered chords propel the music towards a G flat mode which is confirmed in bars 15-17 as a full close with sighs ends the section (Example 386):

EXAMPLE 386

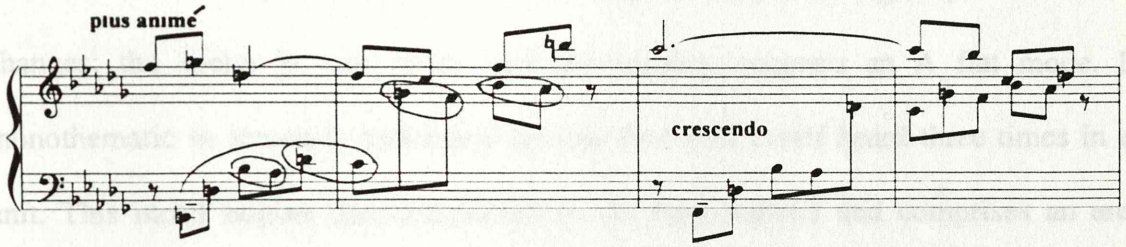
Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars 10-17



Section B, marked *plus animé (more animated)*, is built around the notes of the rising melodic minor scale of F. The music becomes more animated with two-against-three writing and the melodic sighs increase in prominence as they permeate the ascending arpeggiated accompaniment (as circled in Example 387 below):

EXAMPLE 387

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars 18-21



Bars 22-25 are a transposition of bars 18-21 up a major second. The final phrase in section B (bars 26-33), marked *forte*, draws on a superimposed third stave. This results in a richer timbre as the melody now moves in octaves in the uppermost register of the piano and a rippling arpeggiated accompaniment with an abundance of melodic sighs spans nearly four octaves. The music returns to its initial region at the cadence, where a full close in D flat completes the section (Example 388 below and on page 283):

EXAMPLE 388

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars 26-33



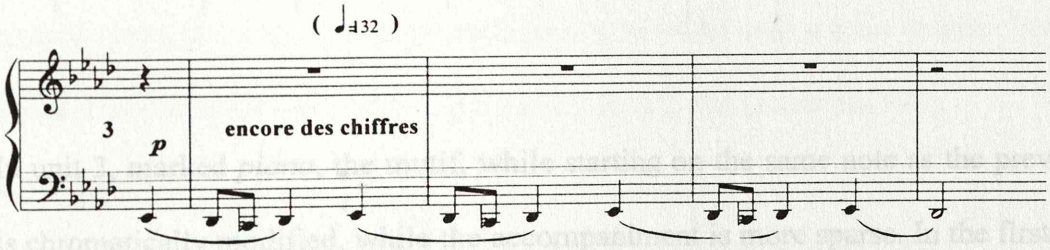
EXAMPLE 388 continued



Part 2 (bars /34-91), marked *encore des chiffres (again all figures)*,[204] reveals two changes: the metre is now triple and the tonality suggests an A flat mode. It is monothematic in structure and based on one four-note motif heard three times in each unit. This motif begins unaccompanied in the bass register and comprises an arched figure around the subdominant (Example 389):

EXAMPLE 389

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /34-37



Unit 2 (bars /38-45), marked *bien rythmé (strongly rhythmic)*, is denser in texture as the music expands to six parts. The transposed melody, up a fifth, is placed in the soprano register and accompanied by an ostinato chordal progression. The tonality suggests an ambiguous D flat mode, and these chords hint at a dominant-tonic oscillation with added sharp fourth (g♮) and flattened seventh (cb'). This tonal ambiguity is further strengthened at the first cadence where the second inversion tonic minor chord is spiced

204 This direction refers to the second movement of this set, statistics board.

with gn and an. Bars /42-43 are a repeat of /38-39.[205] In the final two bars of this unit (bars /44-45) the motif is briefly altered to punctuate the tonic note over a perfect cadence (Example 390):

EXAMPLE 390

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /38-45



In unit 3, marked *piano*, the motif, while starting on the same note as the previous unit, is chromatically modified, while the accompaniment is more sparse. In the first four bars (/46-49) the melodic idea is shared between the soprano and tenor, and between the soprano, tenor and alto in bars /50-52. Tonality is a strong feature here. The music moves into Bb with a suggestion of a perfect cadence in bars 47-48. An ambiguous chord complete with the false relation a♮'-Ab and enharmonic equivalent of the note db is present in bar 49. The phrase ends with a full close in F minor ending on two emphatic tonic minor chords (see Example 391 on page 285):

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205 In the middle strand of the left-hand chord the note db should be written as eb. This is attributed to the editorial error list.

EXAMPLE 391

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /46-53



In unit 4 (bars /54-61) the melody in the soprano is transposed up a fifth. The accompaniment (bars 54-56) comprises a six-note chord built on superimposed fourths and a third employing the altered notes e♮' and g♭' resolving onto IC. The ensuing bars (58-60) are a virtual mirror of this unit with one change i.e. the six-note chord returns the altered notes to their original position and it resolves onto a tonic major chord. This F major chord propels the music into a full close in B flat (Example 392):

EXAMPLE 392

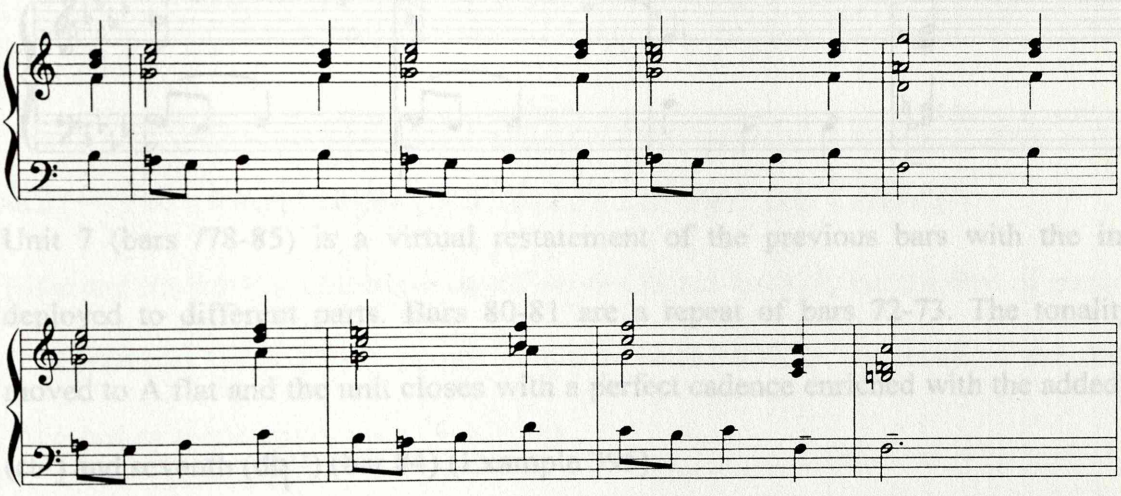
Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /54-61



In unit 5 (bars /62-69) the melody taken from bars 45-46 is in the bass register and accompanied by wavering hints of tonic-dominant harmony in the right hand. In the final four bars (bars /66-69), the motif moves sequentially up a tone in the bass. The ending suggests a full close in B flat, however, this is undermined when the music rests on a diminished chord of B♭ (Example 393):

EXAMPLE 393

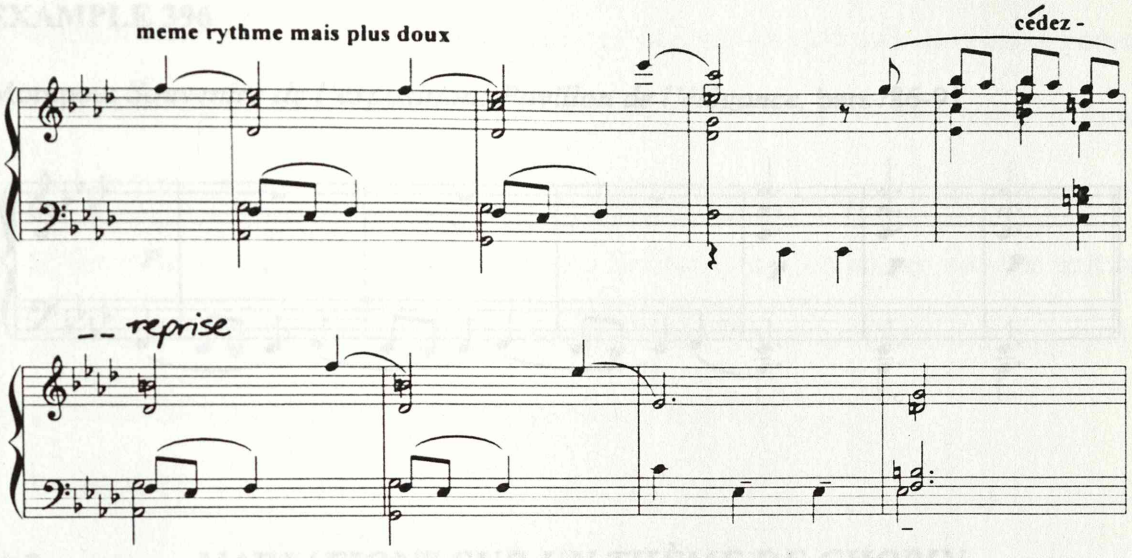
Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /62-69



In Unit 6, marked *même rythme mais plus doux (same rhythm but more sweet)*, the melodic interest is interspersed into the accompaniment with the upbeat crotchet in the right hand. The wavering quavers are in the tenor and for the first time the rhythmic ostinato is broken as a continuous descending line answers in the soprano. The accompanient is thin in texture with momentary 9-7 chords in bars 70-71 and a move towards C minor with the presence of the note B♭' in bars 74-75. However, the punctuated eb in the bass and the phrase ending on a 9-6-4 figuration on the same note intimates an A flat tonality later on (see Example 394 on page 287):

EXAMPLE 394

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /70-77



Unit 7 (bars /78-85) is a virtual restatement of the previous bars with the interest deployed to different parts. Bars 80-81 are a repeat of bars 72-73. The tonality has moved to A flat and the unit closes with a perfect cadence enriched with the added sixth (cb') and seventh (db'') (bar 84) (Example 395):

EXAMPLE 395

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /78-85



The material for the codetta is derived from the link, now transposed up a second. Three sustained quiet chords in A flat end the piece (Example 396):

EXAMPLE 396

Mompou: *Souvenirs de l'exposition: Pavillon de l'élégance,* bars /86-91



4.2 *VARIATIONS SUR UN THÈME DE CHOPIN*

Mompou started *Variations sur un thème de Chopin* in 1938, but the date of completion is not known. The work was not published until 1957. A statement of the theme is followed by twelve variations (Table 76):

TABLE 76

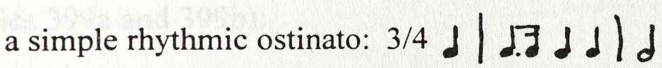
SECTION	BAR NO	FORM	KEY
Theme	/1-16	A A^1	A major
Var. I	1-17	A A^1	A major
Var. II	/1-8 (repeated)	A A^1	A major
Var. III	1-18	A A^1	D major
Var. IV	/1-48	A B A	F major
Var. V	1-41	A A A^1	A major
Var. VI	1-34	A B	Free
Var. VII	1-73	A A^1 A	A major
Var. VIII	/1-41	A A B A A^2	F major
Var. IX	1-85	A B A C A	A major
Var. X	/1-35	A B A	
Var. XI	1-49	A A B B^1	F# minor
Var. XII:			
Galope	1-132	A Link B A^1	A major
Epílogo	/133-151	A A^1 Codetta A	

Thème

The theme is taken from Chopin's Prelude in A major op. 28 no. 7. It has a time-signature of 3/4, consists of two eight-bar phrases (A A^1) and receives a homophonic treatment. Each phrase can be further divided into four two-bar units. Although the overall tonality is A major, there is a transition to B minor in bars 12-13 before returning to the tonic in bars 14-15. The harmonic rhythm is one chord per two-bar unit until the transition, where it changes to one chord per bar. Thus the harmonies employed in this prelude articulate a dominant-tonic relation (Table 77):

TABLE 77

BAR NO:	02	04	06	08	10	11	12	13	14	16
CHORD:	V	I	V	I	V	I	V7 of II min	I	VI	I

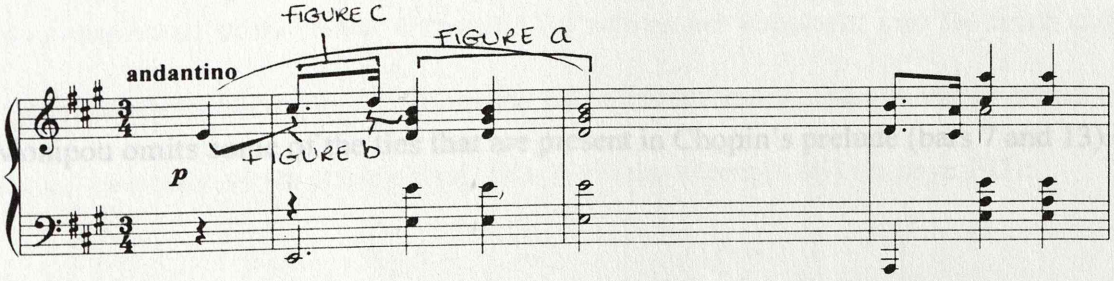
The piece is built on a simple rhythmic ostinato: 3/4 

Three figures may be identified in the melody (as illustrated in Example 397):

- Figure a: Repeated note at the end of each rhythmic ostinato
- Figure b: Interval of the third with its inversion, the sixth
- Figure c: Ascending semitone and its variant the descending tone

EXAMPLE 397

Chopin: *Prelude in A major,* bars /1-2 and bar 15



Although the texture is fundamentally homophonic, the alto line briefly contains some melodic interest as the music returns from B minor to A major (Example 398):

EXAMPLE 398

Chopin: *Prelude in A major,* bars /13-14



A comparison of Mompou's *Thème* with Chopin's *Prelude* reveals very few differences. Mompou's interest in the resonance of sound probably explains why he allows the first note in the left hand to ring by playing it as a dotted minim, unlike Chopin who heard it as a crotchet (Examples 399a and 399b):

EXAMPLE 399a

Chopin: *Prelude in A major,* bars /1-2

EXAMPLE 399b

Mompou: *Variations sur un thème de Chopin*

Theme, bars /1-2



Mompou omits some of the ties that are present in Chopin's prelude (bars 7 and 13).[204]

204 Repeated efforts on the authors part to make contact with Mompou's editors in France proved fruitless. With no evidence to hand, one cannot guess at the reason for these omissions.

Variation I

Variation I, marked *tranquillo e molto amabile,* is dedicated to Mompou's great friend Pedro Masaveu.[205] The time-signature (3/4 time), key-signature (A major), form (A A^1) and homophonic texture are retained. However, the harmony is more dissonant than the dominant-tonic progressions heard in the statement of the theme. A 4-3 suspension is used in the opening phrase (bars 2-3). The harmony becomes more interesting with the use of added notes. This is apparent in bars 4 and 5 where f# and g# are added to A major resulting in a more distinctive tonic chord (Example 400):

EXAMPLE 400

Mompou: *Variations sur un thème de Chopin:* Variation I, bars 1-5



The music in bar 6 is marked *poco espress*, and in the composer's performance,[206] this bar is played with a lot of *rubato*. The left hand no longer serves as a mere accompaniment as the lower chromatic inflections are integrated into the tenor and alto lines (bars 6-9). Mompou continues the use of added notes with g# and f# added to the second inversion of the tonic chord (bars 8-9) (see Example 401 on page 292):

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205 Pedro Masaveu (dates unknown) was a close friend of Mompou.

206 *Mompou interpreta Mompou*, Ensayo-ENY-CD-3452.

EXAMPLE 401

Mompou: *Variations sur un thème de Chopin:* Variation I, bars /6-9



This variation consists of two phrases which are of unequal length. The first phrase consists of nine bars and the second of eight. Because of the added rests in bar one, the grace notes and tonic chord in the final bar ring for a longer duration, further enhancing the resonance of the sound.

The beginning of the second phrase (bar /10) is exactly the same as that of the opening phrase. In bars /12-13 the melody is still in the soprano marked *sforzando*; however a variation of that same melody marked with accents is heard in the tenor and alto. Here it is heard two octaves beneath the soprano and, instead of repeating the c#' three times, it moves to a b' which is then suspended through the next chord to resolve onto an a#' (Example 402):

EXAMPLE 402

Mompou: *Variations sur un thème de Chopin:* Variation I, bars /12-13



The descending alto line in bars 13-14 of the theme (see example 398 on page 290) is also present here in a slightly varied form. The note b' is not repeated and a♮' is suspended for two extra beats before resolving onto g#' (bar 15). Variation I ends on a decorative tonic chord as grace notes encompass a considerable range of the instrument (Example 403):

EXAMPLE 403

Mompou: *Variations sur un thème de Chopin:* Variation I, bars /14-17



Variation II

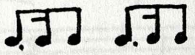
Variation II, marked *gracioso (gracefully)*, is in 6/8 time and consists of two four-bar phrases now with an extended bar. The whole variation is then directed to be repeated. The texture is now polyphonic as the main melodic interest is shared among the various strands. As a result, the left hand no longer presents a mere chordal accompaniment. The basic harmonic progressions are retained. As in the theme and first variation, a rhythmic ostinato pervades here, i.e. 6/8  . Some pitches from the original theme are omitted here (Table 78):

TABLE 78

PITCH	THEME: BAR NUMBERS
d#''	03
g#''	06
a'	07
c#''	13
d''	13
g#''	14

The remaining melodic notes are not only used in a linear fashion, but are sometimes combined vertically (Table 79):

TABLE 79

PITCHES	BAR NUMBERS
d'' and b`	01
a'' and c#''	02
d'' and b`	05

Chromatic inflections permeate the melody (bars 1 and 3). The dominant-tonic relationship is retained here; however, it is worth noting that the dominant and tonic represent the degrees which are chromatically altered, i.e. at the opening e'-e#'; in bars 2-3 a''-a#'. On observation of the accompaniment at these points one finds that the altered notes create a dissonance with their accompaniment. In bar 3 the soprano continues with the melody while the tenor reiterates the opening. The phrase finishes with another chromatic inflection in the bass to end on A major enriched with its added sixth, f# (Example 404):

EXAMPLE 404

Mompou: *Variations sur un thème de Chopin:* Variation II, bars /1-4



The beginning of the second phrase, marked *a tempo*, is the same as that of the opening phrase. However, the climactic point is treated differently. Here the dissonance is strengthened by a falling octave leap and the inclusion of a pause (Bar 6). Yet again the melody is divided between the soprano and tenor parts. The final bar (bar 8) of this variation contains an example of the composer's use of triple dissonance into tonic harmony (Example 405):

(i); b♮ in the soprano is an appoggiatura

(ii); b# in the alto is an accented passing note

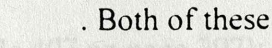
(iii); d# in the tenor is a lower auxiliary note

EXAMPLE 405

Mompou: *Variations sur un thème de Chopin:* Variation II, bars /5-8



Variation III

The third variation, marked *molto cantabile e espress (in an expressive singing style)*, is scored for the left hand.[207] It returns to the original time-signature and is in the subdominant key, D major. Two rhythmic ostinatos are employed in this variation: the first is present in the melody, i.e. 3/4  , while the second is in the accompaniment, i.e. 3/4  . Both of these permeate the variation until

207 *Variations sur un thème de Chopin: Variation III Para la mano izquierda (pour la main gauche) (for the left hand)*

bar fourteen. The form is still A A^1; however, both phrases are now nine bars in length. As in variation one, this variation begins and ends with complete bars. The earlier dominant-tonic relationship is now reversed (Table 80):

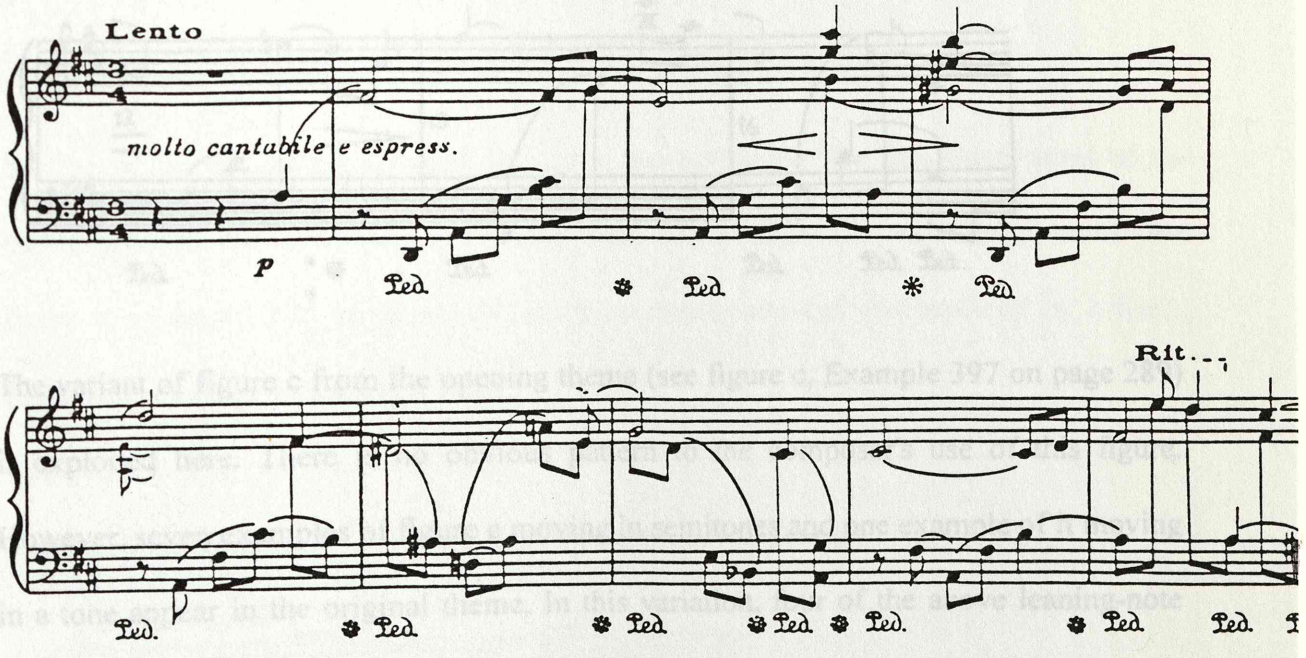
TABLE 80

BAR NO:	2	3	4	5	6	7	8	9	10	11	12	14	15	16	17	18
CHORD:	I	V	I	V	I	V	V	I	I	V	I	V7 of II min	I	V	I	I

Because of the left-hand scoring the melodic notes are integrated into the arpeggiated accompaniment. The melody is augmented and the repeated-note motif (see figure a, Example 397 on page 289) is omitted (Example 406):

EXAMPLE 406

Mompou: *Variations sur un thème de Chopin:* Variation III, bars 1-9



A motif which incorporates a sighing figure interjects four times above the melody and a fifth time integrates with it (see Example 407 on page 297):

(i); In bars 3-4 c#''' resolves onto b''

(ii); In bar 9 the quaver e'' moves to a quaver d''

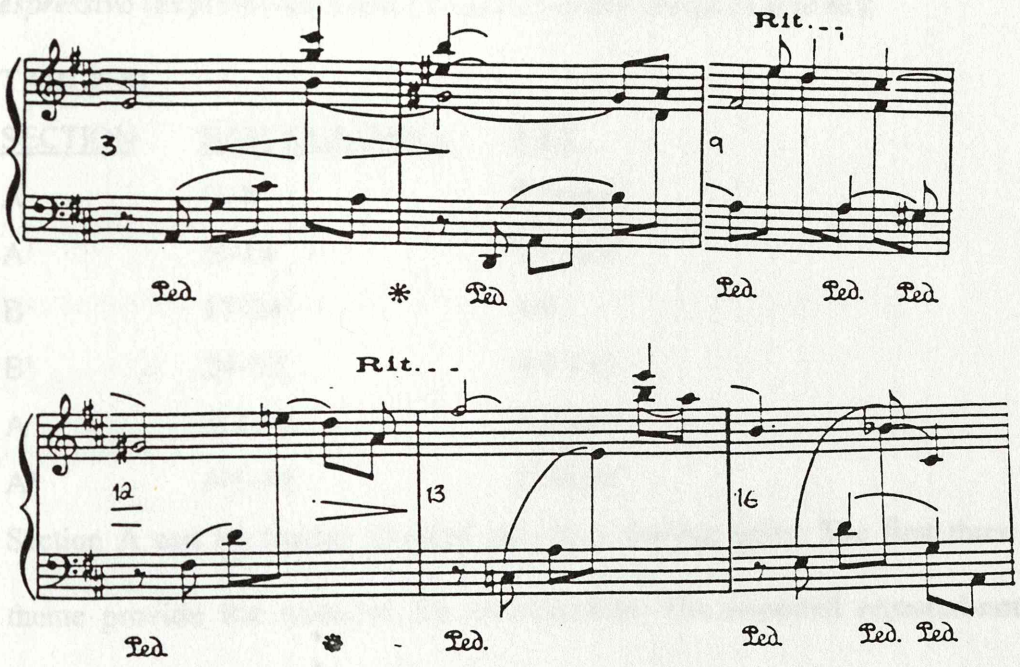
(iii); In bar 12 the quaver e'' falls to a quaver d''

(iv); In bar 13 the quaver b'' falls to a quaver a''

(v); In bar 16 the dotted crotchet b' falls to a quaver bb'

EXAMPLE 407

Mompou: *Variations sur un thème de Chopin:* Variation III, bars 3-4, 9, 12, 13 and 16



The variant of figure c from the opening theme (see figure c, Example 397 on page 289) is exploited here. There is no obvious pattern to the composer's use of this figure. However, seven examples of figure c moving in semitones and one example of it moving in a tone appear in the original theme. In this variation, four of the above leaning-note motifs move in tones and the last in a semitone. It is possible that Mompou purposely reverses the intervallic relationship of figure c.

Significantly, this is the only occasion in the entire work where there are directions for the pedal, presumably because the variation is scored for the left hand with the resultant challenge for the performer in the execution of a flowing melodic line.

Variation IV

This variation is in the flat submediant key, F major, and cast in 2/4 time. It is marked *espressivo* (expressively) and reveals a ternary design (Table 81):

TABLE 81

SECTION	BAR NUMBERS	KEY
A	/1-8	F major
A¹	/9-16	F major
B	17-24	a-d
B¹	24-32	d-F (V)
A	/33-40	F major
A¹	/41-48	F major

Section A can be further divided into four two-bar units. The first three notes of the theme provide the material for development. The expected repeated-note motif (see figure b, Example 397 on page 289) on g' is clearly avoided and replaced by a fluent diatonic continuation (Example 408):

EXAMPLE 408

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars /1-2



Although the g' is present in bar 3, it is not until the second beat in bar 4 that the music is resolved. This resolution is strengthened by the fact that the note g' is preceded with the same two notes from the first beat in bar 1, (a' and bb') (Example 409):

EXAMPLE 409

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars 3-4



The soprano-tenor relationship that was present in the second variation is also apparent here as the tenor iterates the opening four bars later (Example 410):

EXAMPLE 410

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars /5-8



Mompou accentuates the climactic point in this variation by introducing an ascending flourish in the bass line (Example 411):

EXAMPLE 411

Mompou: *Variations sur un thème de Chopin,* Variation IV, bar 12



The interest of a fifth, which is not a salient feature of the theme, is developed in this variation. There are three occurrences of this interval in the original theme (Example 412):

EXAMPLE 412

Mompou: *Variations sur un thème de Chopin,* Theme, bars 2, 6 and 10



The rising fifth is an important component of the accompanying bassline i.e., it opens the bass in bar 1, echoes and augements the soprano entry in bars 2-3 (see examples 408-409). The descending fifth is given prominence in soprano in bars /13-14 (Example 413):

EXAMPLE 413

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars /13-14



Section B, marked *poco più mosso* and *sforzando,* consists of two eight-bar phrases. In the first phrase, a melody derived from the theme now permeates all the strands. The first three notes represent a variant of the opening (Example 414):

EXAMPLE 414

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars 17-21



The phrase finishes with the repeated-note motif in quavers in the tenor (bars /22-23). The fifth can also be seen between the tenor and bass, when the repeated note resolves up to create this interval. A series of descending 9-6 chords are sustained in the treble. Reminiscences of the opening theme are also apparent here (Example 415):

EXAMPLE 415

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars 22-24



Bars 24-28 are a transposition up a perfect fourth of bars 17-21. An extra bar of the repeated-note motif is added to the end of this phrase. Section B finishes on a 9-8 suspension to prepare for the return of section A (Example 416):

EXAMPLE 416

Mompou: *Variations sur un thème de Chopin*, Variation IV, bars 29-32



Section A returns with one slight alteration: two notes, bb' and c''', are added in the final bars which result in a richer texture (Example 417):

EXAMPLE 417

Mompou: *Variations sur un thème de Chopin,* Variation IV, bars 47-48



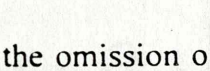
Variation V

It has been argued that Chopin's prelude was perceived as having been written in the style of a Mazurka. It is possible that Mompou concurred with this idea and so decided

to write this variation in the same style, as it is marked *Tempo di* Mazurka. The score for this variation contains twenty-five bars, and with the repeats included, forty (Table 82):

TABLE 82

SECTION	BAR NUMBER	KEY
A	/02-09	A major
A^1	/10-17a	D major
A^2	17b-25	A major

Variation five is in 3/4 time and a dotted rhythmic ostinato interfuses the movement, i.e. 3/4  . The main melody is a condensed version of the original theme with the omission of the repeated-note motif (see example 397). Rhythmical tonic and dominant pedals accompany this melody (Example 418):

EXAMPLE 418

Mompou: *Variations sur un thème de Chopin,* Variation V, bars /2-6



The second phrase in section A (a^1) is in the subdominant key, D major. The melody of this variation is now transposed up a perfect fourth until bar 16 where the note bb'' replaces the expected b♮''. The textural density is increased as the chords move between five and six parts (see Example 419 on page 304):

EXAMPLE 419

Mompou: *Variations sur un thème de Chopin,* Variation V, bars /10-17a



Section A¹ (bars 16b-25) returns to the original key, A major. The melody is transposed up an octave and played in 8-5 figurations with 8-3 chords interspersed. The sole exception to this procedure occurs in bar 21, where the note f#' breaks the octave mould (Example 420):

EXAMPLE 420

Mompou: *Variations sur un thème de Chopin,* Variation V, bars /18-25



Variation VI

Variation six is thirty-four bars in length and has no definite tonality. The form is binary (Table 83):

TABLE 83

SECTION	BAR NUMBERS	METRE
A	01-17	Duple
B	/18-26	Triple
Codetta	/27-34	Duple

Section A consists of two phrases, a and a¹. The first phrase, a, is seven bars in length and can be further divided into five bars answered by two. The melody in the soprano is accompanied by rising and falling, alternating fifths and fourths in both the treble and bass registers. The opening five bars consist of a distortion of the original theme, with the melody transposed up an octave and the opening major sixth interval now altered to a minor sixth. In bar /3, the original minor third interval is changed to a major third (Example 421):

EXAMPLE 421

Mompou: *Variations sur un thème de Chopin,* Variation VI, bars 1-5



An added two bars at the end of this phrase contains a condensed version of figure a, the repeated-note motif (see Example 397). The relationship continues between the soprano and tenor, with close imitation in the lower part (see Example 422 on page 306):

EXAMPLE 422

Mompou: *Variations sur un thème de Chopin,* Variation VI, bars /6-7



The second phrase of section A, a^1, is an exact transposition of the opening, a. Bars 8-12 represent a transposition of bars 1-5 down a perfect fifth, while bars 13-14 equal bars 6-7 transposed up a perfect fourth. This phrase is extended further by transposing bars /13-14 down a seventh in bars 15-17.

Section B, marked *lento,* changes to a triple metre. Here the repeated-note motif is replaced with a descending pattern (bracketed in example 423 below). Imitation between the outer and inner strands continue at the interval of an octave (Example 423):

EXAMPLE 423

Mompou: *Variations sur un thème de Chopin,* Variation VI, bars /18-21



A distorted version of the first two beats of bar 1 of the original theme appears in bar 23. It is presented in the manner of a question in parallel major thirds, and answered by a three-note ascending figure in the same rhythm (bars /23-24). This material is immediately transposed down a diminished fifth (bars /25-26). The passage constructed from the wholetone scale conveys a temporary impressionistic soundworld (Example 424):

EXAMPLE 424

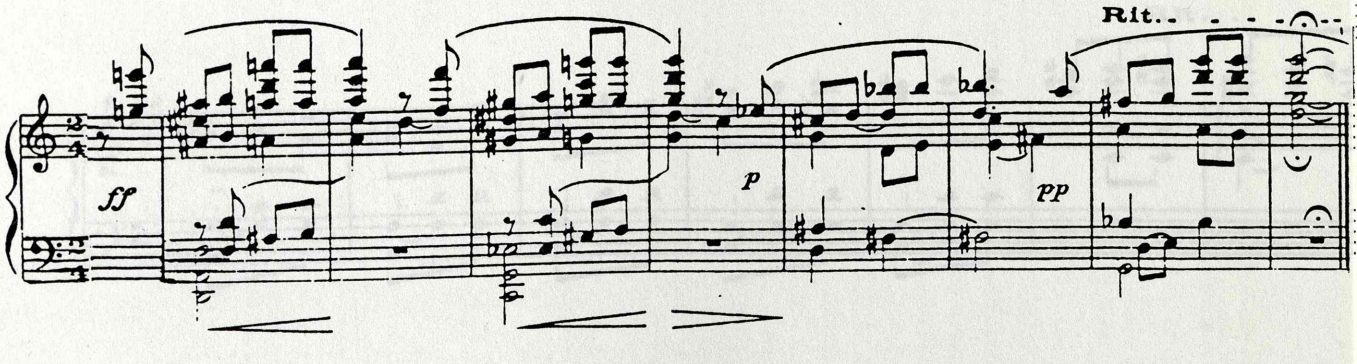
Mompou: *Variations sur un thème de Chopin,* Variation VI, bars /23-26



The material for the codetta (bars /27-34) is taken from bars /6-7; the main melodic notes are transposed up a major second and played in octaves (bars /27-28). The original pitch of bars 6-7 return, once again in octaves. The same melodic material rounds off the variation with other transposed variants as the texture is gradually thinned out (Example 425):

EXAMPLE 425

Mompou: *Variations sur un thème de Chopin,* Variation VI, bars /27-34



Variation VII

Variation VII, marked *allegro leggiero,* moves in a rapid triple time and is in ternary form. It is similar in style to a Chopin *Etude* (Table 84):

TABLE 84

SECTION	PHRASE	BAR NUMBERS	KEY
A	a	01-12 (12)	A major
A	a^1	13-25 (13)	A major
B	b	26-37 (12)	E minor-D minor
B	b^1	38-48 (11)	D minor-A minor
A	a	49-60 (12)	A major
A	a^1	61-73 (13)	A major

A continuous quaver movement ripples through the entire variation and only rests at cadential points. Section A consists of chromatic harmonies, accompanied at first by a tonic drone (bars 2-6 and 14-17) and then by a descending inner strand (bars 7-11 and 18-23). Bars 13-18 represent a transposition up an octave of bars 13-18 (Example 426):

EXAMPLE 426

Mompou: *Variations sur un thème de Chopin,* Variation VII, bars 1-13



This variation wanders further from the original theme than its predecessors. Bars 26-29 in the right hand are a transposition up a fourth of the opening four bars, except the c#''' in bar 29 where the composer writes a d#'''. Enharmony is employed in bar 28 where an expected eb'' is replaced by d#''. Short reminiscences of the theme are apparent in the left hand in bars 27-29 (Example 427):

EXAMPLE 427

Mompou: *Variations sur un thème de Chopin,* Variation VII, bars 26-31



Bars 32-37 are a transposition down a major second of bars 26-31. Section A returns at bar 49, unaltered, to end the variation.

Variation VIII

The eighth variation returns to the original time-signature and is also in ternary form (see Table 85 on page 310):

TABLE 85

SECTION	BAR NUMBERS	KEY
A	/01-08	F major
A^1	/09-16	F major
B	17-24	D minor
A	/25-32	F major
A^2	/33-41	F major

The melodic interest for this variation is based on a variant of figure c (see Example 397), from the original theme. Pulsing quaver chords, which comprise the accompaniment, are derived from figure a (Example 397). Other snippets of the theme, derived from the repeated-note motif, are interpolated into this accompaniment (Example 428):

EXAMPLE 428

Mompou: *Variations sur un thème de Chopin*, Variation VIII, bars /1-8



This is followed by the section A^1 (bars /9-16). The texture is enriched due to the added tonic pedal in the accompaniment. Bars 15-16 present a reminder of the original theme (Example 429):

EXAMPLE 429

Mompou: *Variations sur un thème de Chopin*, Variation VIII, bars /9-16

EXAMPLE 429

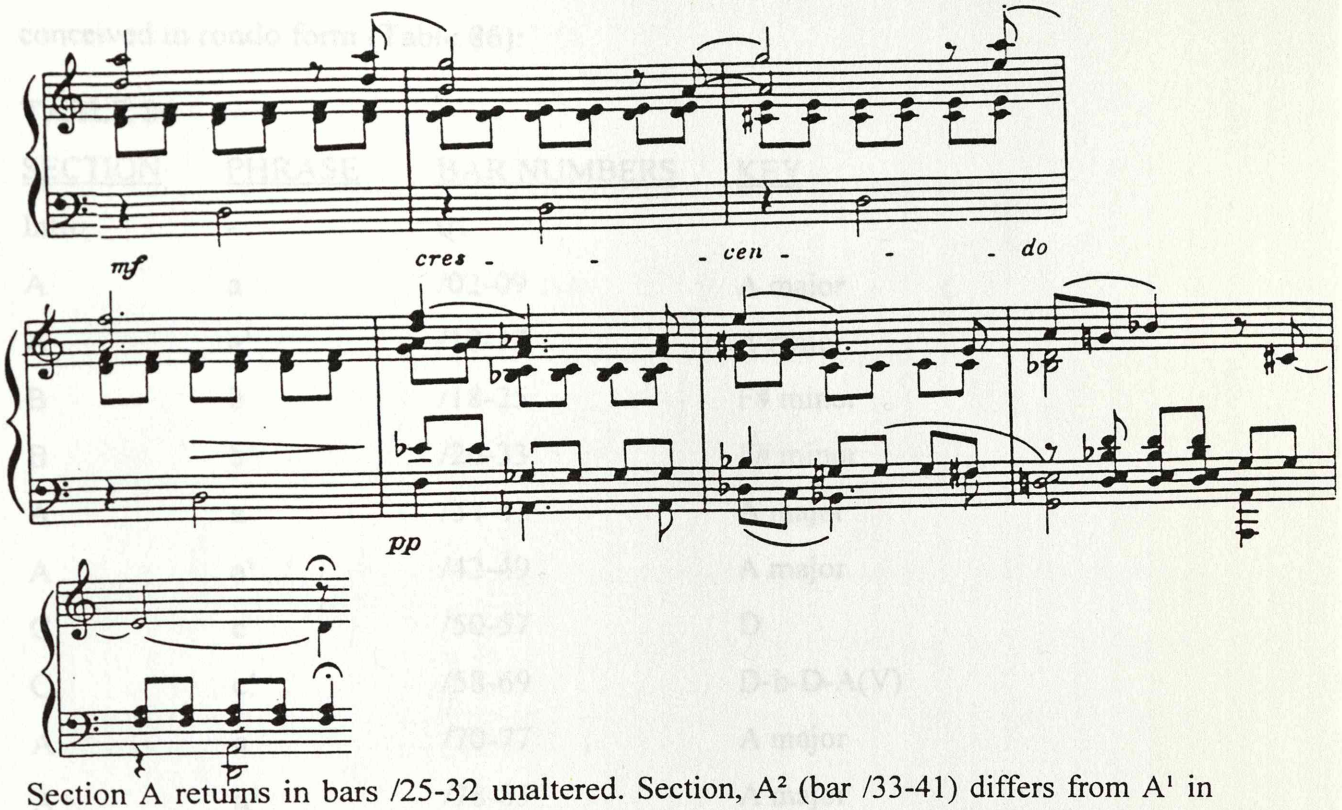
Mompou: *Variations sur un thème de Chopin*, Variation VIII, bars /9-16



Section B (bars 17-24) moves to the relative D minor. The descending motif now moves in parallel fifths, sixths and sevenths. In bars 21-23, reminiscences of the theme are shared between the bass, tenor and soprano (see Example 430 on page 312):

EXAMPLE 430

Mompou: *Variations sur un thème de Chopin,* Variation VIII, bars 17-24



Section A returns in bars /25-32 unaltered. Section, A^2 (bar /33-41) differs from A^1 in that the melodic motif is now harmonised with fourths and fifths. Bars 37-40 are a repetition of bars 13-16. An extra bar is added at the end to allow the momentum of the quaver movement to settle (Example 431):

EXAMPLE 431

Mompou: *Variations sur un thème de Chopin,* Variation VIII, bars /33-41



Variation IX

Mompou's ninth variation is a waltz. It returns to the original time-signature and is conceived in rondo form (Table 86):

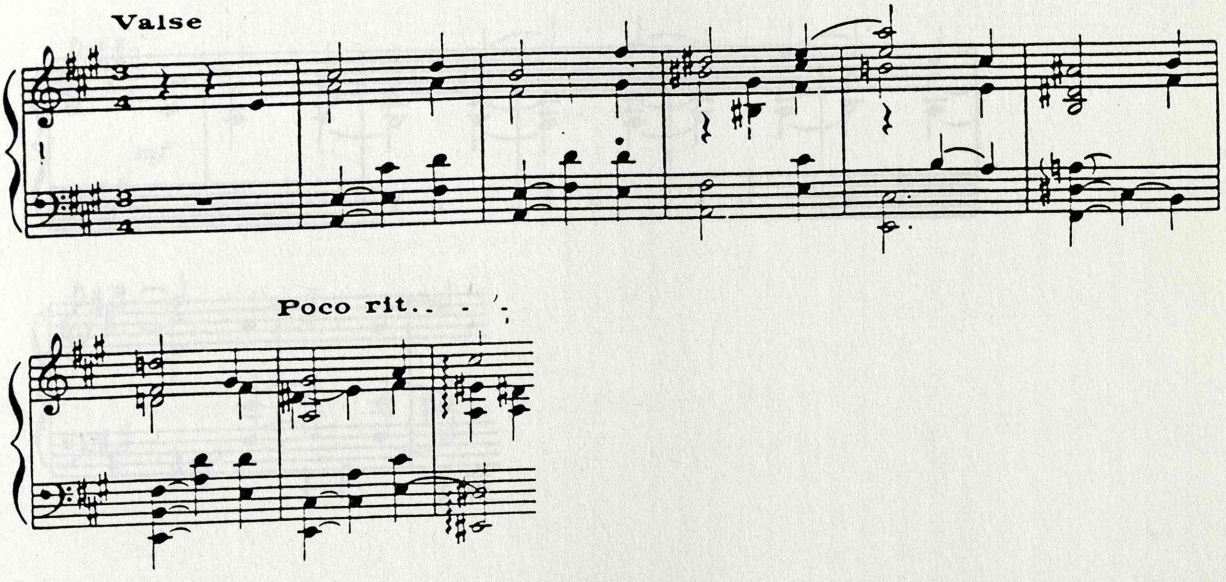
TABLE 86

SECTION	PHRASE	BAR NUMBERS	KEY
Intro	-	01	
A	a	/02-09	A major
A	a¹	/10-17	A major
B	b	/18-25	F# minor
B	b¹	/26-33	F# minor
A	a	/34-41	A major
A	a¹	/42-49	A major
C	c	/50-57	D
C	c¹	/58-69	D-b-D-A(V)
A	a	/70-77	A major
A	a¹	/78-85	A major

An iambic pattern permeates the variation, i.e.3/4 . The original notes of the theme return without the repeated-note motif (Example 432):

EXAMPLE 432

Mompou: *Variations sur un thème de Chopin,* Variation IX, bars 1-9



The second phrase of section A is a transposition of the theme up an octave, now played in octaves. After two drones in the left-hand accompaniment the music passes through B minor and the dominant (Example 433):

EXAMPLE 433

Mompou: *Variations sur un thème de Chopin,* Variation IX, bars /10-17



Section B moves to F sharp minor. The melody is accompanied by rising and falling sighing sixths over a repeated dominant note in the left hand (Example 434):

EXAMPLE 434

Mompou: *Variations sur un thème de Chopin,* Variation IX, bars /18-25



The only alteration in the second phrase in section B, (b^1) is the added tonic note to the existing dominant pedal in the accompaniment (Example 435):

EXAMPLE 435

Mompou: *Variations sur un thème de Chopin,* Variation IX, bars /26-31



Section C (bars 50-57) returns to a single-line melody. A new motif is introduced in bars 52-53 which is derived from bar 11 of the original theme. The music passed through the tonal centres of the subdominant, D major, relative minor, B, before returning to the original key (Example 436):

EXAMPLE 436

Mompou: *Variations sur un thème de Chopin,* Variation IX, bars /58-69



Section A returns unaltered to finish the variation.

Variation X

Variation X is entitled *Évocation*. It is marked *Cantabile molto espressivo* and is in ternary form (Table 87):

TABLE 87

SECTION	PHRASE	BAR NUMBERS	KEY
A	a	/01-04	f#
A	a¹	/05-09	f#
B	b	10-17	A
B	b¹	18-26	A-f# (V)
A	a	/27-30	f#
A	a¹	/31-35	f#

In section A the melodic interest is inherited from the descending two-note motif, (see figure c, Example 397), which was also an inherent feature of the eighth variation. However, it is treated like an appoggiatura in this variation. This melodic snippet is built on a two-bar unit which sequentially moves with dialogue evident amongst the strands (Example 437):

EXAMPLE 437

Mompou: *Variations sur un thème de Chopin,* Variation X, bars /1-9



The central B section, marked *tranquillo*, is taken from Chopin's *Fantasia-Impromptu* Op.66. Section A returns to end the variation.

Variation XI

Variation XI is marked *lento dolce e legato* and is in binary form (Table 88):

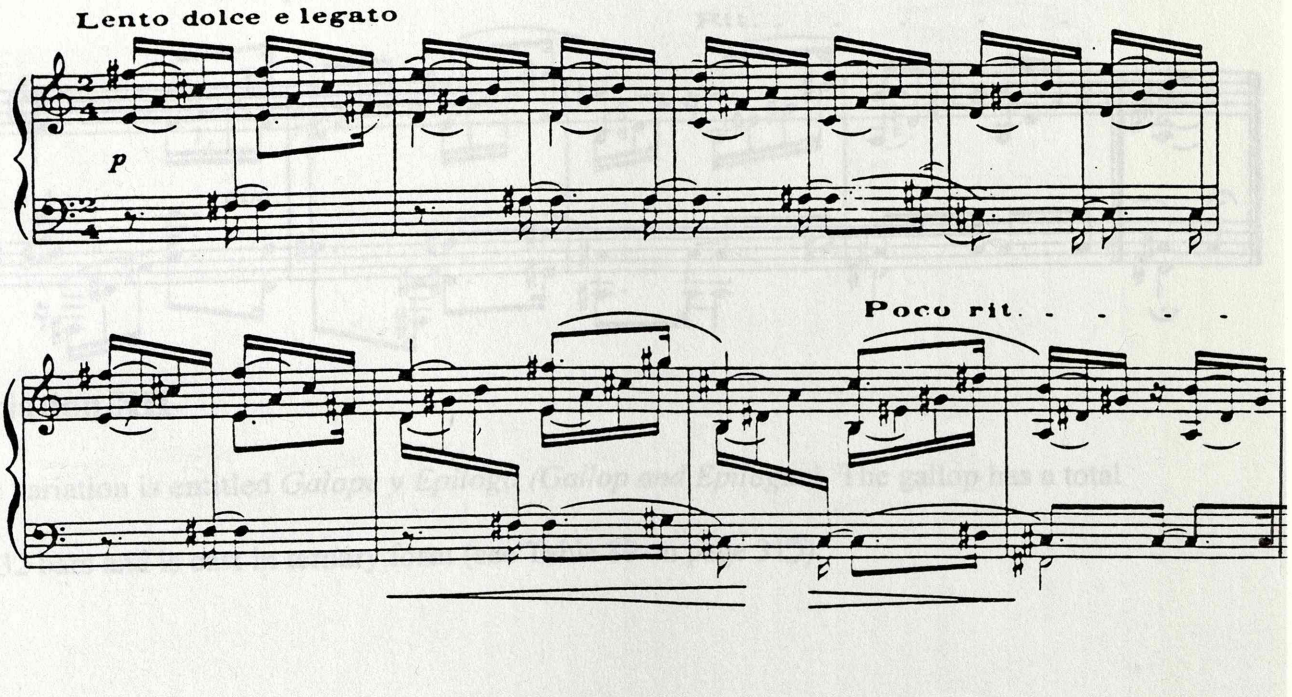
TABLE 88

SECTION	BAR NUMBERS	KEY
A	01-16	F# minor
B	17-32 (repeated in bars 33-49)	G minor - A minor - F# minor

Throughout section A (bars 1-16), the melodic interest, which begins in the inner strand then passes down to the bass, is camouflaged rhythmically and harmonically into the arpeggiated chords that permeate the piece. The use of dissonance is apparent in the right hand, as the music moves in sequential ninths (Example 438):

EXAMPLE 438

Mompou: *Variations sur un thème de Chopin,* Variation XI, bars /1-8



Bars 9-16 are the same as the opening eight bars. Section B, marked *poco più mosso sforzando,* can also be divided into two phrases, b and b¹. The first phrase (b), is similar in style to A. The dynamics build relentlessly towards the dramatic final phrase (b¹), marked *fortissimo.* For the first four bars of this phrase, the materilal is exchanged between the hands with arpeggiated chords in the left hand, while the melody in the right hand is harmonised with parallel sixths and sevenths. Dialogue between the soprano and tenor is maintained, as the tenor at first plays the melody a compound third below the soprano and then in octaves. Lots of chromatic inflections flavour the overall sound with both forms of the sixth present (i.e. G♮ and G#) (Example 439):

EXAMPLE 439

Mompou: *Variations sur un thème de Chopin,* Variation XI, bars 25-32



Variation XII

This variation is entitled *Galope y Epìlogo (Gallop and Epilogue).* The gallop has a total of 132 bars and is cast in ternary form (see Table 89 on page 319):

TABLE 89

SECTION	BAR NUMBERS
A	1-50
Link	51-63
B	/64-101
A¹	102-120
Codetta	121-132

The first sixty-three bars are characterised by semiquaver movement in the right hand with a mainly on-the-beat- chordal accompaniment which contributes to the overall feeling of a gallop. A two-bar pattern permeates the opening sixteen bars, i.e. each bar is immediately repeated. Figures a and b provide the basis for development here. Ascending minor thirds in semiquavers are built on the appoggiatura over a droning fifth on A. These oscillating thirds are later answered by fifths (bar 5) and then fourths (bar 9) (Examples 440):

EXAMPLE 440

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 1, 3, 5, 7, 9, 11, 13 and 15



The two-bar pattern disappears with the introduction of a chromatic line in the left hand and melodic interest in the right. This chromatic line is momentarily mirrored in the treble (bars 21-22) (Example 441):

EXAMPLE 441

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 17-24



Bars 25-28 are a repeat of bars 17-20 and section A continues in the same way. The link is introduced by repeated octaves on A with the melodic interest in the inner strand is camouflaged in the semiquaver movement of the right hand (Example 442):

EXAMPLE 442

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars /53-56



Bars /57-60 are a transposition up a tone of bars /53-56. The link brings the gallop to section B which is very different in style to the non-melodic opening. A distorted, augmented version of figures a and b are played in octaves in the right hand. The melody is accompanied by luscious, pulsating, quaver chords. This is one of the few occasions in Mompou's works where the music is marked *fortissimo* (Example 443):

EXAMPLE 443

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 64-70



Figure A is further augmented in bars 72-73 (Example 444):

EXAMPLE 444

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 72-73



Transposition represents a structural tool in this section; bars 76-87 and 88-93 are a transposition down a major second and major third of bars 64-75 and 64-69 respectively. Bars 94-98 are largely a repetition of bars 88-92. However, in bar 98 the music does not resolve onto the expected c''' (see bar 92), but moves to the note b''. Along with the octave E in the bass, this b'' results in an overall dominant nature. This is further strengthened by the extended 4-3 suspension throughout bars /99-100 which falls into E dominant seventh chord and precedes the return of section A^1 (Example 445):

EXAMPLE 445

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 94-101



The semiquaver movement returns in section A^1. However, a new descending, arpeggiated bass line outlining the tonic chord comprises the accompaniment creating added flavour with the presence of both forms of the tonic note (a#-A♮) (see Example 446 on page 323):

EXAMPLE 446

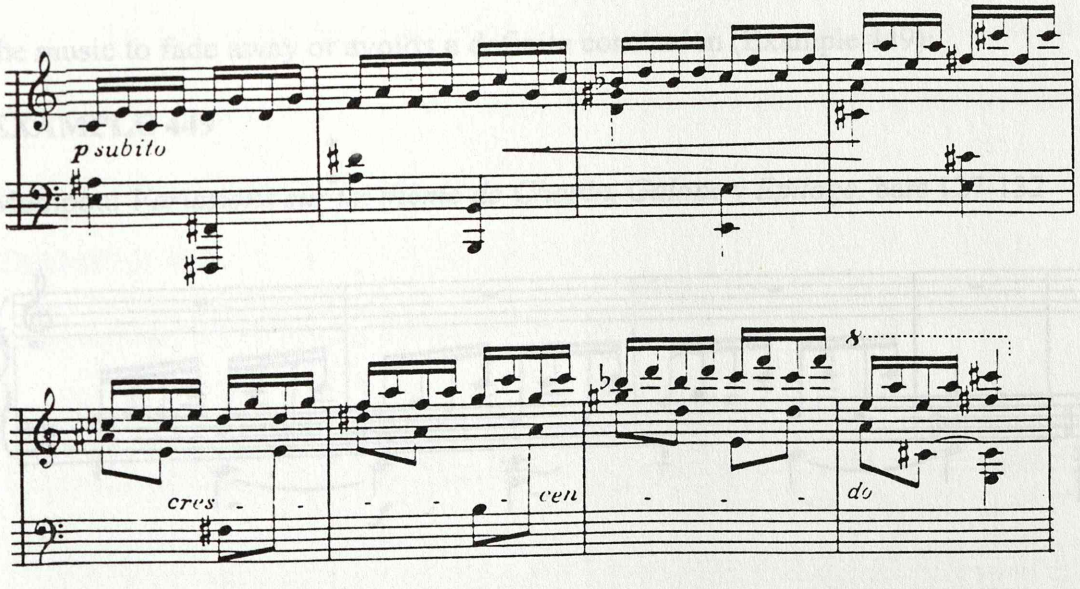
Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 102-105



Bars 106-112 continue in the same fashion. The semitone movement of figure a from the theme which permeated the previous bars (102-112) becomes a full tone in bars 113-120. Mompou momentarily returns to the solid on the beat accompaniment in bars 113-116 (Example 447):

EXAMPLE 447

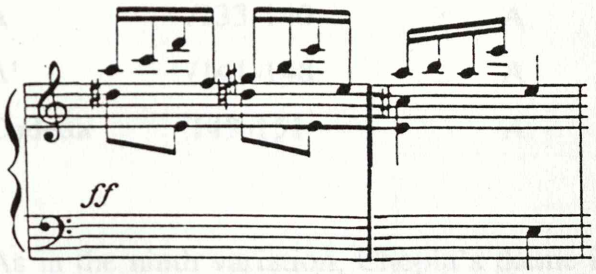
Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 113-120



The codetta (bars 121-132) begins with a two-bar pattern which contains a descending, chromatic three-note motif in the inner strand beneath the dancing semiquavers (Example 448):

EXAMPLE 448

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 121-122



This pattern is then transposed down an octave in each of the following two-bar patterns (bars 123-126). The final six-bar phrase continue the semiquaver movement beneath a descending, arpeggiated bassline outlining the tonic. A full close and three emphatic tonic chords terminate the gallop. This is unusual for Mompou as he more often scores the music to fade away or avoids a definite conclusion (Example 449):

EXAMPLE 449

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 127-132



Epilogo (Epilogue)

The epilogue returns to Chopin's prelude. It is nineteen bars long and in triple time (Table 90):

TABLE 90

SECTION	BAR NUMBERS	KEY
A	/133-140	A
A¹	/141-148	A
Codetta	149-151	A

As in the ninth variation, Chopin's theme is augmented and the repeated-note motif is omitted. The texture of this variation is unlike the homophonic style of the theme. Although there are accompanying right-hand chords the left hand contains a more linear quality. Mompou enhances the dissonances (i.e. appoggiaturas, retardations and suspensions) by resolving them on to a sharper dissonance (see figure c in Example 450 below). Bar 140 is the first resolution of these dissonances as the music moves to the original note of the theme i.e. c#''. Bars /137-138 echo the opening soprano notes from bars /133-134) (Example 450):

EXAMPLE 450

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars /133-140



In the final phrase (bars /141-147) these more acute dissonances are abandoned after two bars as the original notes from the theme return. A drone on AA is briefly added to the left hand accompaniment in bars 141 and 142. Melodic interest is apparent in the left hand (Example 451):

EXAMPLE 451

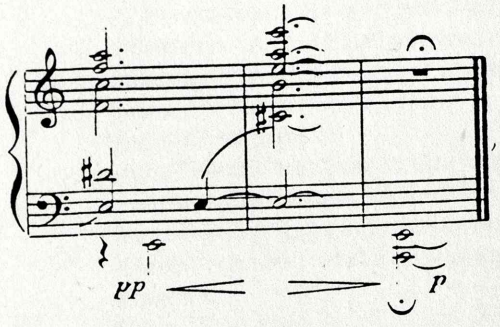
Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars /141-148



The codetta is an extension of bar 147. The movement and collection ends with the dominant chord spiced with the added sixth answered by a tonic open fifth extending a wide range of the instrument (Example 452):

EXAMPLE 452

Mompou: *Variations sur un thème de Chopin, Galope y Epilogo,* bars 149-151



CHAPTER 5

SUMMARY

5.1 Discussion of Style

From the late nineteenth century onwards Barcelona began to emerge as an important industrial centre. The city's new-found wealth allowed the foundations of an artistic life to be established. The emergence of the bourgeoisie and a new intellectual class led to a renewed awareness of regional and cultural identity embodied in a revival of Catalan folklore. Mompou belongs to these generations who raised Catalan art, music and literature to heights which critics describe as *Recomienzo (Recommencement)*,[208] 'The Catalan Renaissance'. All its contributors set out to incorporate typically Catalan features into their output. Of Mompou's predecessors in musical composition, Pedrell[209] was more of a theorist than a composer, Enrique Granados[210] was Castilian and Albéniz[211] was fascinated by Andalusia. Therefore Frederic Mompou is without doubt the most representative composer in the history of Catalan music.

The *Recomienzo* encompasses the artistic concept of Mompou's music. A similar movement took place in France after World War 1; this was represented by 'Les Six',[212]

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208 Wilfrid Mellers: 'Federico Mompou, a New Everlasting Feeling', *The Guardian* (7/3/1989).

209 Felippe Pedrell (dates unknown) was Catalan and a major figure in the development of Catalan identity. His manifesto *Por nuestra musica* (Barcelona: Boileau, 1891) presents a challenge to succeeding generations of composers regarding the creation of genuinely Spanish music. Although his music is frequently Catalan, it is not exclusively so: *Le celestina (The Procuress)* is a Castilian work. In *Los pirineos (The Pyrenees)* the libretto in the Catalan language is based on a poem by Victor D. Belaguer about the successful struggle of the Catalans to free themselves from papacy in the thirteenth century.

210 See n.12 on page 4.

211 Isaac Albéniz was born in Spain in 1860 and died in France in 1909. He was a pianist and composer. After studying in Paris, Leipzig and Brussels, he became a pupil of Liszt at Budapest. He composed 250 piano works between 1880 and 1892 employing Spanish melodic and rhythmic idioms. His other works include operettas, songs, the orchestral rhapsody *Catalonia* and piano concertos.

212 See n.25 on page 7.

who acted under the impulsion of Erik Satie[213] and writer Jean Cocteau[214] (the movement's spokesman through his manifesto *Le coq et l'arlequin*). 'Les Six' sought to free music from the restrictions and rules which had become established throughout history. Mompou wanted to return his music to its most remote origins; the omission of barlines presents a more natural fluidity of the musical line, and harmonic and thematic development are reduced to a minimum. This composer's style could best be described as simplistic-impressionistic:

> ...the maximum musical expression with an appearance of the minimum efforts.[215]

In 1981, when Mompou spoke of his beginnings at an interview with Lola Diaz, he admitted having being influenced by Claude Debussy,[216] Erik Satie[217] and above all by Gabriel Fauré.[218] Concerning Erik Satie the affiliation is most apparent in the early works, *Charmes* (1920-1921) and *Cants mágics* (1917-1919). Mompou's writing was

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213 Erik Satie (1866-1925) was a French composer and pianist. He studied in the Paris Conservatoire. Satie's importance lay in directing a new generation of French composers away from Wagnerian-influenced impressionism towards a more epigrammatic style. He composed stage, orchestral, choral, piano, voice and piano and violin and piano works.

214 Jean Cocteau (1889-1963) was a French poet, novelist and playwright, often associated with music as librettist or propagandist.

215 Olga Llano Kuehl: 'Mompou secreto', *Clavier* xxv/5 (Illinois: The Instrumentalist Company, 1986)

216 Claude Debussy (1862-1918) was a French composer, pianist and critic. He studied in the Paris Conservatoire in 1873-*c*1880. He was influenced by the Impressionist painters and, even more importantly, by writers and poets such as Mallarmé and the symbolists. Debussy was among the greatest of twentieth-century composers by his own achievement and by the paths he opened for others to explore. His prolific output includes stage, orchestral and piano works, chamber music, songs, cantatas and orchestral arrangements of other composers' music, i.e. Tchaikovsky, Wagner, Schumann, Satie, Gluck, Raff and Saint-Saëns.

217 See n.213 above.

218 See n.13 on page 4.

simple, devoid of any development. On 27 March 1936 he explained to Claude Chamfray in the newspaper *Beaux-Arts*:

> In music, I like insistence of sonority, repetition of harmony, of a motif, of a movement towards infinity.[219]

Mompou pursued simplicity as a means of expression:

> His aesthetic tendency evident in the music itself is according to Mompou himself a result of detailed self-analysis. With this style, the act of musical composition disappears, to be replaced by the musical concept.[220]

This chapter will deal with stylistic features, simple melodies, motivic rhythms, his affiliation for modal inflections, enriched chords through the use of added notes, and texture.

5.2 Melody

The characteristics of Mompou's melodies are simplicity, modal variety and internal nuance. Each theme concentrates on expressive quality rather than thematic development, thus demanding from the performer a singing line.

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219 Clara Sardin: 'Mompou, Frederic in Paris', *La revue internationale de musique français* xxvi (Geneve-Paris, France: 1988), 98: J'aime dans la musique l'insistance d'une sonorité, la repetition d'un accord, d'un motif, d'un mouvement a l'infini.

220 Santiago Macario Kastner (as n.9, page 4), 12: Su tendencia estetica estribando en el despojo musical en sejun el propio. Mompou una consecuencia del promenerizado autoanalisis. Con este estilo desparece el acto de composicion musical para ceder lugar a la concepcion musical.

Some melodies are based on as few as four notes. This technique is extensively used in his first publication, *Cants mágics*. It is also the case that these melodies will span a similar range (Table 91):

TABLE 91

WORK	MOVEMENT	PITCHES
Cants mágics	i *(Energic)*	g'', a'', b'', c#''
Cants mágics	ii *(Obscur)*	F#, G, A, B
Cants mágics	iii *(Profond-lent)*	Bb, cb, c, Eb
Cants mágics	iv *(Misteriós)*	c', d', eb', f'
Cants mágics	v *(Calma)*	a', bb'. c', db''

Other examples of melodies based on four notes but which do not span the same range are found in *Charmes*: nos ii and vi which span a fifth (e-b) and sixth (a-f#') respectively, and *Prélude* II with the notes f#, b, c#' and d'.

Another favourite is the use of a four-note motif not necessarily based on four different notes: in *Souvenirs de l'exposition: Pavillon de l'élégance* an unaccompanied four-note motif comprises an arched figure around the subdominant note, i.e. Eb, Db, Cb, Db.

Pentatonic melodies are used in various ways, sometimes as a repeated-note idea and on other occasions harmonised in a series of 8-4/8-5 chords (see Table 92 on page 332):

TABLE 92

WORK	MOVEMENT	PITCHES
Scènes d'enfants	*Cris dans las rue*	g', a', b', d'', e'
Scènes d'enfants	*Jeux sur la plage*	d'', e'', f'', g'', a''
Scènes d'enfants	*Jeu* II	d'', e'', f#'', g#'', a#''
Fêtes lointaines	I	eb', f', ab', bb', cb'
Canción y danza	*Danza* no. 2	g', b', c'', d'', e''

It is not unusual for a melody to be stated unaccompanied at the very beginning of a piece. These monodic openings employ different techniques:

1. *Pessebres: El pastor* lies within an octave and contains a stepwise melody employing one leap (i.e. a third).
2. The use of a repeat is not uncommon, as the question-and-answer theme of the second *Cants* contains a direction for it to be heard a second time.
3. Octave displacement is used to heighten interest in the monophonic start to the sixth of the *Charmes*, i.e. the melody is stated twice, displaced in different octaves.

Unaccompanied melodies are not only heard at the opening; they can also serve to link sections and introduce new material, e.g. in *Souvenirs de l'exposition: Pavillon de l'élégance* bars /34-37.

A short three-note motif can form the basis for an entire piece. Two examples are the linnet call in *Impressiones intimas: Ocell trist* with the notes e'', c#'' and d#'' and the questioning opening (F#, A and B) in *Cants mágics* ii *(Obscur)*.

Another melodic aspect is the repeated note and the reiteration of fragments without development. This avoidance of motivic development is considered a basic trend found in Spanish piano music since the eighteenth century.[221] The strongest example for both of these points can be found in *Scènes d'enfants: Jeux sur la plage*, where repeated notes are a feature of both melody and accompaniment. Interest and variation is maximised with the doubling of these features in octaves, transposition and changes in the accompanying harmonies. Other examples of repeated-note themes are included in the alto melodies of *Souvenirs de l'exposition: Entrèe* and *Danza* no.1, and the soprano themes from *Prélude* no.1 and *Dialogue* I. Melodies based around a repeated dominant note are also found, for example in *Impressiones intimas: Planys (Agitat)* and *Gitano*, also in *Prélude* no.4.

It cannot be denied that folk music has had an influence on this composer. Jankélévitch commented:

> Mompou has never pretended to be a folklorist; but he does love and use popular song, Catalan popular song and at time he reinvents it; he is himself the soul of Catalonia in song[222]

In the *Canciónes y danzas* Mompou succeeded in combining folk melodies into pairs which otherwise had no relationship. Although these melodies are of folk extraction it

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221 Linton E. Powell: *A History of Spanish Piano Music* (Bloomington: Indiana University Press, 1980), 146.

222 Vladimir Jankélévitch: *La présence lointaine: Albéniz, Severac et Mompou* (Paris: Editions du seuil, 1983), 151: *Mompou n'a jamais prétendu être un folkloriste; mais il aime et utilise le chant populaire, le chant populaire Catalan et parfois aussi il le réinvente; il est lui-même l'âme chantante de la Catalogne.*

does not necessarily follow that *Canciónes y danzas* is merely a collection of folk arrangements:

> Mompou has not quoted folksongs for picturesque effects of local colour but has examined their micro-structure in a search for the essence of their mystery. None of the *Canciónes y danzas* pieces is a mere folk arrangement[223]

Mompou maintains an abstract approach to these melodies, yet they become entirely characteristic (Table 93):

TABLE 93

CATALAN FOLK-SONGS EMPLOYED IN *CANCIÓNES Y DANZAS*[224]

NUMBER	*CANCIÓN*	*DANZA*
1	*La filla del carmesi*	*Ball de Castellterçol*
2	*Senyora Isabel*	*Galop de cortesía*
3	*El noi de la mare*	Original
4	*El mariner*	*Ball de Ciri*
7	*Muntanyes regalades*	*L'hereu riera*
8	*El testament d'Amelia*	*La filadora*
9	*El rossinyol*	*El barretinaire*
10	*Santa Maria strela do dia*	*Ben sab'a que pod'e val*
11	*La patum de Berga*	Original
12	*La dama d'Arago*	*La mala nova*
13	*El cant dels ocells*	*El bon caçador*
14	*Quan jo n'era petitet*	Original

Augmentation is mainly employed at cadence points to halt the accompanying momentum and complete the music. One exception occurs in the third piece of *Fêtes*

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223 Michael Oliver: 'The Quiet Magic of Mompou', *Classic CD magazine* (2/1993).

224 Nos five and six are original melodies by Mompou.

lointaines, where the augmentation is of a main figure which permeates the inner strand (Table 94):

TABLE 94

WORK	MOVEMENT	BAR NUMBERS
Impressiones intimas	*La barca*	26-27
Cants mágics	ii *(Obscur)*	42-44
(*Fêtes lointaines*	III	19-23)
Charmes	iii *(Pour inspirer l'amour)*	25-26
Trois variations	*Nocturne*	45-46
Dialogues	I	38-39
Prélude	2	115

The tritone creates tonal ambiguity and heightens dramatic tension. It is employed in three different ways:

First, as a vertical tritone, i.e. when the melody and accompaniment combine to create the interval (Table 95):

TABLE 95

WORK	MOVEMENT	BAR NUMBERS
Charmes	ii	c#'-g'' in 'bar' 5
Canción y danza no.1	*Danza* no.1	b♮ - e#' in bars 7, 9, 49 + 51
		a - d#' in bars 8, 10, 50, 52-54 + 56
		f#' - b#' in bars 20 + 21
		d'' - g#'' in bar 21
		e' - a#' in bars 22 +23
		d' - g#' in bars 24 + 25

Second, the tritone forms the basis for the accompaniment (see Table 96 on page 336):

TABLE 96

WORK	MOVEMENT	BAR NUMBERS
Scènes d'enfants	*Cris dans la rue*	/1-4
Scènes d'enfants	*Jeu* II	3-6
Cants mágics	v *(Calma)*	9-12
Charmes	ii	28-29
Canción y danza no.1	*Danza* no.1	/20-27

Third, the tritone is solely used in the melody, e.g. in *Scènes d'enfants, Jeu* II opens with a descending, repeated motif with the notes g#''-d♮''.

Mompou is renowned for his persistent references to childhood in the form of incantations, games and cries. In some cases the simplicity of texture and melody evokes a naïve atmosphere (Table 97):

TABLE 97

WORK	MOVEMENT	FEATURE
Scènes d'enfants	*Cris dans la rue*	pentatonic melody
Fêtes lointaines	I	pentatonic melody with a repeated-note idea
Fêtes lointaines	II	chant rotates around two notes (b'-a')
Charmes	vi	rhythm and melody imitate the playfulness of a child

The technique of doubling a melody in octaves, which is common in this music, creates the apparently paradoxical move from a thick to a thin texture: *Pessebres: L'ermita*, *Impressiones intimas: Gitano* and *Charmes* ii all contain a soprano melody which is

played in octaves. In *Canción* no.2 and *Cants* v the soprano melody is doubled in the bass register at a distance of two octaves.

5.3 RHYTHM

Mompou was one of the first composers to have music published without barlines in Spain, and probably a pioneer of twentieth-century musical notation in his country.[225] According to Gilbert Chase, Mompou wanted:

> an intimate type of musical expression, the cultivation of music in a state of purity, motivated by a purposeful reaction against the "cerebralism" dominant in our epoch[226]

The composer aimed at a primitive means of expression with less emphasis on the intellectual, i.e. a freedom from barlines which prevented the natural fluidity of the music. When he omitted the barlines he also began to insert accidentals rather than employ a key-signature; for example *Suburbis: El carrer, el guitarrista i el vell cavall* contains the direction *Chaque note porte son accident (Each note carries its accidental)*. Although no barlines were employed some performers feel it makes no difference as the music always contains a regular metre,[227] e.g. *Suburbis*, *Dialogue* II and *Prélude* no.6. It is interesting to note that some pieces contain incomplete barlines: in *Charmes* iii an additional third stave comprises the melody with barlines while the accompaniment in the two principal staves does not. In *Charmes* ii double barlines are included to indicate

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225 Santiago Macario Kastner (as n.9 on page 4), 33.

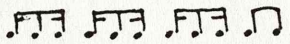
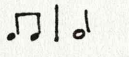
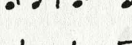
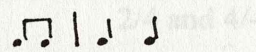
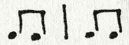
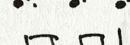
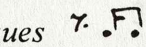
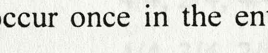
226 Gilbert Chase: *The Music of Spain* (New York: Dover, 2nd rev. edn, 1959), 320.

227 'Without barlines there is absolutely no difference to the musical effect as it usually has a regular metre': Alan Brown is a pianist and cellist, currently residing in Surrey, England. He is a performer of Mompou's music, (Interview with Alan Brown, November 1997).

the end of a section. However, due to the composer's dissatisfaction with performances of his pieces, he returned to more traditional methods of transcription, as is evident in the two editions of *Canción y danza* no.1.

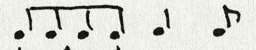
One rhythmic idea generally serves to unify the entire piece (Table 98):

TABLE 98

WORK	MOVEMENT	RHYTHM
Impressiones intimas	*Planys* iv	
Impressiones intimas	*Ocell trist*	
Impressiones intimas	*La barca*	
Impressiones intimas	*Gitano (Section A)*	
Impressiones intimas	*Gitano (Section B)*	
Suburbis	*Gitanes* I	
Fêtes lointaines	V	
Canción y danza no.3	*Canción* no.3	
Souvenirs de l'exposition	*Entrée*	
Souvenirs de l'exposition	*Tableaux de statistiques*	

Four rhythmic features are unusual as they only occur once in the entire collection of piano pieces (1921-1941) (Table 99):

TABLE 99

WORK	MOVEMENT	RHYTHMIC FEATURE
Canción y danza no.2	*Canción* no.2	
Canción y danza no.3	*Canción* no.3	hemiola: 
Canción y danza no.3	*Danza* no.3	
Prélude	4	

The twentieth-century technique of changing time-signatures is not uncommon for this composer. There is only one example of combined time-signatures: in *Charmes* iii the melody and accompaniment are respectively transcribed in 3/4 and 3/8 simultaneously. Regarding the many changes of metre which may occur, the music may alternate between two, return to the opening or simply continue to change (Table 100):

TABLE 100

TIME-SIGNATURES EMPLOYED

WORK	MOVEMENT	TIME-SIGNATURE
Fêtes lointaines	V	4/4 and 2/4
Charmes	iv	2/4 and 4/4
Dialogue	I	2/4 and 3/8
Dialogue	II	3/4 and 4/4
Souvenirs de l'exposition	*Pavillon de l'élégance*	6/8 and 3/4
Prélude	1	12/8, 15/8, 12/8
Charmes	vi	3/8, 2/4, 3/8
Prélude	3	12/8, 18/8, 12/8
Fêtes lointaines	III	4/4, 2/4, 4/4
Prélude	2	4/4, 3/4, 2/4, 4/4
Fêtes lointaines	IV	6/8, 3/4, 6/8, 3/4
Fêtes lointaines	I	2/4, 6/8, 2/4, 6/8, 2/4
Scènes d'enfants	*Jeunes filles au jardin*	3/4, 6/8, 9/8, 6/8, 9/8, 6/8
Suburbis	*El carrer, el guitarrista i el vell cavall*	4/4, 3/8, 3/4, 3/8, 6/8, 4/4, 2/4, 4/4

5.4 TONALITY

The piano music contains many examples which display Mompou's predilection for the combination of major and minor scales with modes. Occasionally the two forms of the minor scale (harmonic and melodic) are employed, or an alteration of a particular degree of the scale, usually the first, third or seventh notes. Sometimes the change is a gradual one maintaining a serene atmosphere; elsewhere it might be harsh and abrupt through the use of false relations (Table 101):

TABLE 101

WORK	MOVEMENT	MODES EMPLOYED
Impressiones intimas	*Secret*	Aeolian C# - Phrygian C#
Charmes	v	Aeolian F# - Dorian F#
Canción	no. 1	[Ionian F#] - Mixolydian F#
Danza	no. 1	[Minor F#] - Lydian F#
Danza	no. 3	D Minor with both forms of sixth (Bb-B♮) and seventh (c#-c♮)
Canción	no. 4	[Ionian G] - Mixolydian G
Prélude	2	Lydian G - Mixolydian G
Prélude	4	Dorian A - Lydian A

Modulation in the traditional sense is a rare occurrence in this composer's music, and changes of key do not always move towards a predictable or related tonal centre. Nevertheless, modulation will occur between sections to highlight a harmonic contrast. Volatile tonal centres are employed in *Scènes d'enfants: Jeunes filles au jardin*, where the following moves are inherent: G flat major - C minor - B flat major - G minor - E flat major. *Impressiones intimas: Gitano* is atypical in the way it modulates frequently, i.e

Mixolydian G - A minor - F major - A minor - Mixolydian G. An unusual event, however, and typically jazz-influenced as it travels anti-clockwise, is the movement through the circle of fifths within the space of two bars in *Impressiones intimas: La barca*. Here, in the context of a fundamental tonality of A flat, the music moves in bars /20-21 through G - C - F - B flat - E flat to return eventually to A flat. The greatest number of modulations found during this period of works is in *danza* no.3: G major - A minor - G major - A major - D major - G major.

Cadential points are treated with sensitivity and imagination. Sometimes the music is interrupted by a romanticised cadence which is characterised by an exaggerated *ritentuto*[228] (in *Scènes d'enfants: Cris dans la rue*, bars 3-4), or by a charged melodic sigh (in *Prélude* 6, 'bar' 29). However, the composer employs two further techniques to create interest: first, cadential chords are varied modally, and second, the dominant chord is replaced by the chord of the (flat) leading-note (Table 102):

TABLE 102

WORK	MOVEMENT	CADENCE
Impressiones intimas	*Planys* ii	V7 minor - I
Impressiones intimas	*Gitano*	V7C minor - I
Impressiones intimas	*Gitano*	bV/Imaj7 - I
Impressiones intimas	*Gitano*	bV7d - I
Prélude	1	V minor - I
Prélude	4	V minor - I
Impressiones intimas	*La barca*	half-close ending on VII7
Pessebres	*Créches*	bVII - I
Suburbis	*Gitanes* II	VII7 - I
Souvenirs de l'exposition:Tableaux de statistiques		bVII - I

228 The *ritenuto* direction Mompou frequently employs is R_____.

5.5 HARMONY

Harmonic textures tend to contrast more with one another rather than interact towards development. Mompou's chords are rich in added notes: seconds, sixths, sevenths and ninths. These serve several purposes: they may add spice to the overall sound, or create internal dissonance (i.e. where the added note will result in a false relation), or introduce a modal inflection. Sometimes the added second and sixth are combined to create a 9-6-4 chord. Numerous examples are available as these permeate the music (Table 103 below and on page 343):

TABLE 103

WORK	MOVEMENT	CHORDS EMPLOYED
Cants mágics	ii *(Obscur)*	bars 8-14: I2 sustained
Cants mágics	iv *(Misteriós)*	bars 10-11: I2 arpeggiated
Pessebres	*Créches*	bars 76, 78: I6 sustained
Fêtes lointaines	I	bars 33-34: I6 sustained
Cants mágics	i *(Energic)*	bars 1-4: I6 in 9-6 pattern
Scènes d'enfants	*Jeux sur la plage*	bar 8: I9 sustained
Suburbis	*Gitanes* II	bar 53: I2+6 in 8-4 figuration
Impressiones intimas	*Ocell trist*	bars 8-13: sequential 6-4-2 progression
Suburbis	*Gitanes* II	bar 18-24: alternating 6-4-2 pattern
Souvenirs de l'exposition:Tableaux de statistiques		bars /1-3: descending 7-4-3
Pessebres	*L'ermita*	bars 1-2: repeated 8-6-2 tonic
Charmes	vi	'bars' 39-42: 8-6-2 progression
Cants mágics	v *(Calma)*	bars 1-5, 9-12: 9-6 pattern
Variations sur un thème de Chopin	IV	bars 22-24: descending 9-6 pattern
Charmes	v	'bars' 13-21: 9-6-4 progression
Canción y danza	*Canción* no.2	'bars' 4-7: 9-6-4 pillars

TABLE 103 continued

Dialogue	I	'bars' /1-4: parallel 9-6-4s
Suburbis El carrer, el guitarrista i el vell cavall		'bars' 42-45: 10-4 progression
Suburbis El carrer, el guitarrista i el vell cavall		'bars' 153-157: 10-4-2 progression
Prélude	2	bars 11-15: 10-4 to 10-5 ostinato
Cants mágics	i *(Energic)*	bars 9-22: 10-6 and 10-4 pattern
Charmes	iv	'bars' 1-10: 10-6 alternate with fifth
Trois variations	*Les soldats*	'bars' 18-19: 10-6-4 with one 11-7-5

Consecutive seventh chords as a basis for accompaniment constitute another favourite progression. Following the conventional treatment of a seventh these series of chords will frequently descend (Table 104):

TABLE 104

WORK	MOVEMENT	BAR NUMBERS
Impressiones intimas	*Planys* ii	bars 1-5
Impressiones intimas	*Ocell trist*	bars /1-7
Impressiones intimas	*La barca*	bars /9-12
Pessebres	*L'ermita*	bars 14-17
Pessebres	*El pastor*	bars /21-24

The use of drones in the bass register is common in music of folk heritage, and Mompou certainly exploits this technique to the full. The harmonies are emphasized by placing spaced chords over a wide range of the instrument to achieve the maximum resonance. This is then reinforced by the presence of the drone fifth in the bass (see Table 105 on page 344):

TABLE 105

WORK	MOVEMENT	BAR NUMBERS
Impressiones intimas	*Gitano*	syncopated tonic drone, 1-7
Scènes d'enfants	*Jeux sur la plage*	oscillating drone, 13-16
Scènes d'enfants	*Jeux* III	flattened variant of tonic drone, 1-6
Pessebres	*L'ermita*	broken open fifth, 3-11
Cants mágics	i *(Energic)*	deep tonic drone, 1-8

Bell-like sounds consistently permeate this music. Mompou achieves the effect through a variety of techniques, the most frequently employed being open fifths and seventh spacings, for example in *Suburbis: Gitanes* I, bars 10-12 in the left hand. Other methods form plausible alternatives (Table 106):

TABLE 106

WORK	MOVEMENT	BELL FEATURE
Suburbis	*La cegueta*	oscillating fourth and tonic 8-5 figuration complete with two forms of the tonic note, i.e. (g♮'-g♭)
Pessebres	*L'ermita*	repeated 8-6-2 chords over tonic drone
Cants mágics	iv *(Misteriós)*	oscillating tonic triad in left hand with repeated dominant in right hand
Charmes	i	repeated dominant octaves in top register
Prélude	2	swaying 10-7-5 chords
Souvenirs de l'exposition Le Planétaire		four crotchets in melody (a''-d'')

5.6 TEXTURE

A superimposed third stave usually accommodates the melody, as is the case in the following pieces: *Souvenirs de l'exposition: Pavillon de l'élégance*, *Charmes* iii and v. It also exploits the top register of the instrument in different ways (see Table 107):

TABLE 107

WORK	MOVEMENT	FUNCTION
Trois variations	*Courtoisie*	contains a counter-melody
Canción	no.1	a syncopated descant is present in resonant consecutive octaves
Danza	no.1	alternates harsh seconds and fourths
Canción	no.2	melody is doubled two octaves higher
Cants mágics	ii	complements the melody in thirds
Cants mágics	iii	comprises an ostinato of oscillating fourths in smaller notation
Dialogue	I	a freely lyrical kind of improvisation

A third stave is not always required by the composer to exploit the wide range of the piano. The final cadence of a collection or internal piece will frequently move from a deep note to an open ringing chord (Table 108):

TABLE 108

WORK	MOVEMENT	BAR NUMBERS	RANGE
Impressiones intimas	*Gitano*	26-27	4 octaves
Impressiones intimas	*Gitano*	125-126	4 octaves
Scènes d'enfants	*Jeunes filles au jardin*	47-48	4 octaves
Pessebres	*Créches*	79-80	5 octaves
Cants mágics	I	32	5 octaves
Variations sur un thème de Chopin	*Galope y epilogo*	150-151	4.5 octaves

Music arranged in four-part score creates a hymn-like sonorous sound. This is apparent in the first two plaints of *Impressiones intimas*.

CONCLUSION

Mompou's piano works span nearly sixty years of composition, from his first writings, *Planys (Plaints)*, in 1909 to his last, *Musica callada (Silent Music)*, in 1967. This period resulted in sixteen titles which comprise 114 pieces. His compositions included traditional forms such as theme and variations: *Trois variations*, *Variations sur un thème de Chopin*, *Dialogues* and *Préludes*. However, the majority of his piano pieces carry impressionistic titles such as *Impressiones intimas (Intimate Impressions)*, *Scènes d'enfants (Children's scenes)*, *Pessebres (Nativity Scenes)*, *Suburbis (Slums)*, *Cants mágics (Magical Songs)* and *Fêtes lointaines (Distant Celebrations)*.

Despite visits to and summers in Barcelona between 1911 and 1941 the composer spent most of this period in Paris, where eighty-three works were completed.

Mompou's music is not difficult technically. However, it does require a highly sensitive interpretative approach. The music combines elegance and charm in an aura of simplicity. This primitive simplicity is the result of a conscious stripping away of any possible complexity. As development frequently leads to complexity, Mompou reduced his ideas to their most simple forms and rejected any further elaboration. His interest lay in the indefinable source of musical sounds, harmonic sonorities and melodic patterns, rather than in the intellectual activity of creating musical structures and forms. Form is often governed by melody in Mompou's music; it grows out of the repetition of short melodic units and contrasting harmonic textures. This has resulted in expressiveness through the most simple of means, often involving the adoption of popular melodies, the

renunciation of development and modulation, and the omission of barlines and key-signatures.

> Frederic Mompou travels noiselessly through fields of music explored a hundred times and which seem arid and sterile. But these long, fine sensitive fingers which he stretches over the keyboard remind one of witches' hazel wands, they have a divine power. And it is a unique sensual pleasure to hear them discover suddenly, in an unexpected part of the piano, a source of freshness, a limpid and crystal water which flows murmuring, and sings a sweet and persuasive song that one's ear can never forget.[228]

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228 Émile Vuillermoz: *Musiques d'aujourd hui* (Paris: G. Crès, 1923), 230: Frederic Mompou parcourt sans bruit des champs de musique cent fois explorés et qui semblent arides et stériles. Mais les longs doigts fins et tâtonnant qu'il étend au-dessus du clavier font songer aux baguettes de coudrier des sourciers: ils ont une puissance divinatoire. Et c'est une volupté singulière de leur voir découvrir soudain, dans un coin inattendu du piano, une source de fraîcheur, une eau limpide et cristalline qui s'écoule en murmurant et fait entendre une chanson douce et persuasive que l'orielle ne peut plus oublier.

APPENDIX A

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APPENDIX B

BIBLIOGRAPHYAND SELECT DISCOGRAPHY

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-*Musica callada*

APPENDIX B

A COMPLETE CATALOGUE OF MOMPOU'S WORKS

APPENDIX B

A COMPLETE CATALOGUE OF MOMPOU'S WORKS

TITLE	TYPE OF WORK	DATE
IMPRESSIONES INTIMAS	Piano	1911-1914
I. *Planys* (1911)		
(i) *Lent*		
(ii) *Dins la sombra d'une preocupació*		
(iii) *Sençill*		
(iv) *Agitat-murmurant*		
II *Ocell trist* (1914)		
III. *La Barca* (1912)		
IV. *Breçol* (1914)		
V. *Secret* (1912)		
VI. *Gitano* (1914)		
L'HORA GRISA (text by Manuel Blancafort)	Song for Voice/Piano	1915
SCÈNES D'ENFANTS	Piano	1915-1918
1. *Cris dans la rue* (1918)		
2. *Jeux sur la plage* (1915)		
3. *Jeux* II (1915)		
4. *Jeux* III (1915)		
5. *Jeunes filles au jardin* (1918)		
PESSEBRES	Piano	1915-1917
1. *Dansa* (1917)		
2. *L'ermita* (1914)		
3. *El pastor* (1915)		
SUBURBIS	Piano	1916-1917
1. *El carrer, el guitarrista i el vell cavall* (1917)		
2. *Gitanes* I (1917)		
3. Gitanes II (1917)		
4. *La cegueta* (1916)		
5. *L'home de l'aristo* (1916)		

CANTS MÁGICS	Piano	1917
i. *energic*		
ii. *obscur*		
iii.*profond-lent*		
iv.*misteriós*		
v. *calma*		
CANCIÓNES Y DANZAS		1918-1973
1. *Canción y danza* 1 (1921)	Piano	
2. *Canción y danza* 2 (1918-1924)	Piano	
3. *Canción y danza* 3 (1926)	Piano	
4. *Canción y danza* 4 (1928)	Piano	
5. *Canción y danza* 5 (1942)	Piano	
6. *Canción y danza* 6 (1942)	Piano	
7. *Canción y danza* 7 (1944)	Piano	
8. *Canción y danza* 8 (1946)	Piano	
9. *Canción y danza* 9 (1948)	Piano	
10. *Canción y danza* 10 (1953)	Piano	
11. *Canción y danza* 11 (1961)	Piano	
12. *Canción y danza* 12 (1962)	Piano	
13. *Canción y danza* 13 (1972)	Guitar	
14. *Canción y danza* 14 (1973)	Organ	
FÊTES LOINTAINES	Piano	1920
CHARMES	Piano	1920-1921
1. *Pour endormir la souffrance*		
2. *Pour pénéter les âmes*		
3. *Pour inspirer l'amour*		
4. *Pour les guérisons*		
5. *Pour évoquer l'image du passé*		
6. *Pour appeler la joie*		
TROIS VARIATIONS	Piano	1921
1. *Thème*		
2. *Les soldats*		
3. *Courtoisie*		
4. *Nocturne*		
DIALOGUES **I-II**	Piano	1923

QUATRE MELODIES 1. *Rosa del camí* 2. *Cortina de fullatge* 3. *Incertitud* 4. *Neu*	Song for Voice/Piano	1925
CANÇONERTA INCERTA (text by J. Carner)	Song for Voice/Piano	1926
COMPTINES 1. *Dalt d'un cotxe* (1926) 2. *Margot la Pie* (1926) 3. *J'ai vu dans la lune* (1926) 4. *Asserrin asseran* (1943) 5. *Petite fille de Paris* (1943) 6. *Pito, pito,colorito* (1943)	Song for Voice/Piano	1926-1943
PRÈLUDES 1. *Prélude* 1-4 (1927-1928) 2. *Prélude* 5 (1930) 3. *Prélude* 6 (1930) (*pour la main gauche*) 4. *Prélude* 7 (1931) (*palmier d'etoiles*) 5. *Prélude* 8 (1943) 6. *Prélude* 9 (1943) 7. *Prélude* 10 (1944)	Piano	1927-1944
ALTITUD	Violin and Piano	1928
LE NUAGE (text by M. Pomes)	Song for Voice/Piano	1928
SOUVENIRS DE L'EXPOSITION 1. *Entrée* 2. *Tableaux de statistiques* 3. *Le planétaire* 4. *Pavillon de l'élégance*	Piano	1937
VARIATIONS SUR UN THÈME DE CHOPIN	Piano	1938-1957

COMBAT DEL SOMNI	Song for Voice/Piano	1942-1951
(text by J. Janes)		
1. *Damunt de tu nomes les flors* (1942)		
2. *Aquesta nit un mateix vent* (1946)		
3. *Jo et pressentia com la mar* (1948)		
4. *Fes-me la vida transparent* (1951)		
5. *Llueve sobre el rio* (1945)		
PAISAJES	Piano	1942-1960
1. *La fuente y la campana* (1942)		
2. *El lago* (1947)		
3. *Carros de galicia* (1960)		
DOS MELODÍAS	Song for Voice/Piano	1945
EL VIAJE DEFINITIVO	Song for Voice/Piano	1947
CANÇÓ DE LA FIRA	Song for Voice/Piano	1949
DOS PRELUDIOS	Piano	1949-1960
1. *Prélude* 11 (unpublished)		
2. *Prélude* 12 (unpublished)		
CHANSON DE BERCEAU	Piano	1951
CANTAR DEL ALMA	Song for Voice/Piano	1951
AUREANA DO SIL	Song for Voice/Piano	1951
DOS CANTIGAS DE ALFONSO X EL SABIO	Mixed Choir	1953
PERLIMPLINADA	Ballet	1954
EL NIÑO MUDO	Song for Voice/Piano	1955

AVE MARÍA	Mixed Choir	1958
MUSICA CALLADA 1er Cahier (1959) 2me Cahier (1962) 3me Cahier (1965) 4me Cahier (1967)	Piano	1959-1967
SAN MARTÍ	Song for Voice/Piano	1962
CANTO DE ULTREIA	Chorus	1962
SUITE COMPOSTELANA I. *Preludio* II. *Coral* III. *Cuna* IV. *Recitativo* V. *Canción* VI. *Muneira*	Guitar	1962
IMPROPERIOS	Oratorio for Orchestra/Chorus/Soloists	1963
PRIMEROS PASOS	Song for Voice/Piano	1964
MIRA QUINA RESPLANDOR	Chorus and Soloist	1966
VIDA INTERIOR	Chorus	1966
L'OCELL DAURAT	Cantata	1970
BECQUERIANAS I. *Hoy la tierra y los cielos me sonrien* II. *Los invisibles atomos del aire* III. *Yo soy ardiente, yo soy morena* IV. *Yo se cual el objeto* V. *Volveran las oscuras golondrinas* VI. *Olas gigantes*	Songs for Voice/Piano	1971

PASTORAL	Organ	1972
CINCO CANCIONES SOBRE TEXTOS DE PAUL VALERY I. *La fausse morte* II. *L'Insinuant* III. *Le Vin perdu* IV. *Le Sylphe* V. *Les Pas*	Songs for Voice/Orchestra	1973
BALL RODÓ	Mixed Choir	1976
EL PONT	Cello and Piano	1976
LA VACA CEGA	Mixed Choir and Organ	1978

APPENDIX C

A LIST OF EDITORIAL ERRORS IN THE PRINTED PIANO MUSIC

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NAME OF PIECE	MOVEMENT	BAR NUMBERS	EXPLANATION
Charmes	iii	17-22	the note bb'' should be included in the melody
Canción y danza no.1	*Danza* no.1	9	compare with bar 50 c# meant to be a minim
Canción y danza no.1	*Danza* no.1	10	compare with bar 51 d# meant to be a minim
Canción y danza no.1	*Danza* no.1	11	d# is included to create the tritone.
Canción y danza no.2	*Danza* no.2	5	f♮' is omitted from score and present in composer's recording and bar 21
Canción y danza no.2	*Danza* no.2	18, 22, 34, 38	No tie should be present in the melody
Canción y danza no.2	*Danza* no.2	33	compare with bar 17 the note g' should be written as a dotted crotchet
Prèlude	2	94	compare with bar 3 the note f♮' should be f#'
Prèlude	4	1	on the second beat of the soprano the note e'' should be sounded in place of d''.
Souvenirs de l'exposition	*Pavillon de l'élégance*	42	in bar 42 the note db should read eb

APPENDIX D

ABSTRACT

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This thesis considers Frederic Mompou's contribution to the repertory of compositions for solo piano.

Chapter one deals with a biographical sketch of the composer's life. Mompou's piano works encompass in all six decades of composition and result in 114 pieces. Chapters two, three and four comprise detailed analyses of his piano works written between 1911 and 1941. Chapter five discusses aspects of the musical language and style.

Appendices provide a bibliography and select discography, a catalogue of all published and unpublished compositions to date, and a list of editorial errors in the printed piano music of 1911-1941.