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P R O L Ó G O

I would like to take this opportunity to thank the staff of the Music Resources Library at the University of Ottawa for lending their assistance to me in the search for scores and records pertaining to this paper.

I should also like to thank you Dr. Matthews, for allowing me to undertake a project which was not on your list but is very dear to my heart. A short explanation follows with respect to my endeavours.

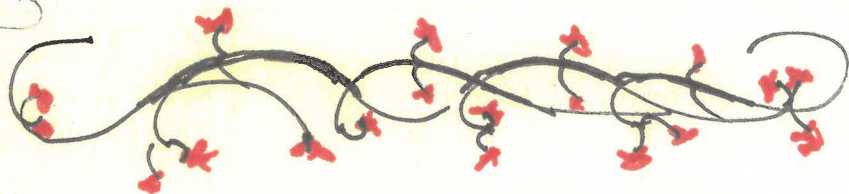
An attempt was made to get some of the scores addressed in this paper from the Union Musicale de España, in Madrid, Spain. But Spain being Spain, has not seen fit to fill the request as yet. I have waited upward of three years for some items. I have therefore drawn on my knowledge from the time I was a student at the Real Conservatorio de Música de Madrid. Little did I realize that I should one day be doing a paper on a subject which at the time seemed so impossible to comprehend. I should ask your kind indulgence since I am not able to produce scores as I should have liked to do.

The artwork has also been extracted from the memories I hold from studying countless balconies, cathedrals and anything which pertained to 19th century Spain. It therefore is not meaningless scribble but has significance (semiology or iconic?).

I have included some excerpts on manuscript from one or two works as I know you are a pianist of repute and I thought you might enjoy playing them if time permitted.

Thank you for being such a great teacher. The love you have for your pupils and yourself is reflected in their attitudes and the respect they hold for both you and your husband.

Barbara Soltis



History 2394  
Submitted December 13/90

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**S**panish piano music in the nineteenth century began to unfold against a background of political and economic turmoil. The musical period which opened the century saw the abdication of King Carlos the IV, leaving the throne in doubt and the renunciation of King Fernándo the VII who, for a brief time, had claimed it. The crown was then forcibly given over to Joseph, King of Naples who happened to be the brother of Napoleon. Spanish pride, refusing to be dictated to by Napoleon, declared war on France.

~~By~~ 1868, the music of Spain was in a deplorable state.<sup>1</sup> Nationalism in Spanish music was all but dead as was the Spanish Sonata form, due to the preference of King Felipe the V for Italian music. The style of Luigi Boccherini took precedence over that of the Spanish composers and as a result all instrumental and vocal music was severely stifled.

**R**emarkably, out of the political and musical chaos came some of Spain's most important composers of nineteenth century music. With the development of Spanish piano music, themes ranged from light salon music to fiery fantasias. The stile galant was also continued. Towards the latter part of the nineteenth century, a "keyboard renaissance"<sup>2</sup> ushered in the "rebirth of nationalism".<sup>3</sup> Two of the composers who assisted Spanish piano music to nationalistic freedom were Federico Olméda and Felipe Pedrell. These composers were followed by Isaac Albéniz and Enrique Granádos who have without doubt made the major contribution to the flight of Spanish music from Italian dominance.



One of the brightest stars to appear on the Spanish musical horizon was Juan Cristómos de Arriága. Born in Bilbáo, he died just ten days before he reached the age of twenty. As with the early deaths of Sebastian de Albéro and Manuel Blásco de Nébra of the eighteenth century, Spain suffered yet another tragedy with the loss of this promising young composer.

Arriága's style was rooted in classicism but the only three works he wrote for the piano do not reflect the classical idiom. Known as character pieces or Romantic miniature pieces<sup>4</sup> they formed the basis of a new literature for the piano. The three works, the Allegro, Moderato and Risoluto can be compared to the earlier styles of Schubert, Schumann and Mendelssohn.

In the Allegro, the sonata form is evident. The two main themes are built on an arpeggio figure and carefully organized according to the form. Certain harmonic elements<sup>5</sup> such as oscillation between major and minor harmonies and modulations allude to Schubert.

The Moderato is reminiscent of a Schumann Novelletten with its incessant repetition of a rhythmic figure and passage through different keys. Most notable in the work are its striking modulations.

The Risoluto has the most appeal. In 6/8 time, it recalls the "elfin music"<sup>6</sup> of Mendelssohn with its light and airy texture. Once again the form chosen is the sonata form, reflective of the classicism in which so much of Arriaga's work was steeped. In Spain today, the music of Juan Cristómos de Arriága is regarded as the "supreme expression of native genius."<sup>7</sup>





Had it not been for Nicolas Ledésma, the tradition of sonata form might have died out completely. A huge collection of nineteenth century keyboard music which reflects the first movement sonata allegro form can be found in the works of this Spanish composer. In three movements, the first movements of his Seis Sonatas Grandes are almost symphonic in style. The motive is boldly presented in each of the works. A comparison of motivic presentation can be made between the first sonata of Ledesma and the Sonata in G Major by Baguer.<sup>8</sup>

The second movements of the Seis Sonatas Grandes follow the modified sonata allegro form and are in the tonic minor. They resemble some of the slow movements of the sonatas of Beethoven. Features of the slow movements are ornamented mordents, 64th notes and conclusion of the movement on the subdominant in place of the tonic.

The third movements are always in the form of a theme and variations. For the most part, the variations are "square-cut".<sup>9</sup> The final variation is usually a march rhythm superimposed over a 3/4 rhythm, producing a kind of cross rhythm effect, of which Brahms was so fond, in his later style.

The sonatas of Ledesma tend to lack melodic inventiveness and sound structure<sup>10</sup> and are completely devoid of the Spanish idiom, yet they represent an attempt of one composer to keep the sonata form "afloat"<sup>11</sup> in nineteenth century Spain when the development of any music was so difficult.

However un-Spanish the sonatas may have been, the piano music of Ledésma does contain such Spanish elements as the Andalucian cadence, continuation of the echoes of Arabe and strong allusions to certain Spanish dances ie; the jota, charrádas and fandángo.

In tracing the development of the Spanish Sonata, one must begin with its tradition. The tradition of the Spanish Sonata was initially created by Domenico Scarlatti and continued until the late nineteenth century. In examining some of the elements of the traditional sonata, it is possible to draw a comparison between the Spanish Sonata, the Scarlatti Sonatas and Las Cantígas de Santa María de Alfonso.

The strongest element of the Spanish Sonata was its form. Two of the forms favoured by Matéo Albéniz and his son, Pedrell Albéniz, were the rondel and the virolai. The structures consisting of a strophe and estribillo concur with the structures found in both Las Cantígas de Santa María and in some of the sonatas of Scarlatti.

In the form of the virolai, the second line of the strophe repeats the tonada of the estribillo. After the strophe, the estribillo is repeated. Within the form of the rondel, fragments of the estribillo appear throughout the strophe.

The first movement of the early Spanish Sonata was generally in two parts and each part was of contrasting form. One notes the two part form of Las Cantígas as well as the contrast between the strophes and estribillos usually designated by dynamic changes. In the sonatas of Scarlatti, K287, K328, K255 and K254, the composer cuts into the second part of the structure and uses the initial motif for contrast, ie; the development. This separation resulted in an important step towards the first movement sonata form which became a part of the tradition of the Spanish Sonata.

A second interesting element of the Spanish Sonata was the use of instrumental effects. Such effects as the castenets, drums and the old Galician bagpipe can be found in the Christmas Sonata of Scarlatti, K513.

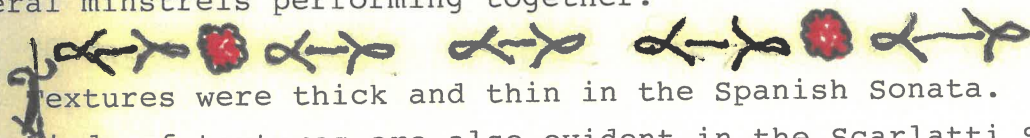






Allusion to other instrumental effects such as the drums, tambourines, guitars and fiddles, served to emphasize the rustic quality of the sonata.<sup>13</sup> The formal use of bells, dry bones rattle of makers and strings in unison parallels the minstrel players depicted in the Miniatures of Las Cantígas.

The harmonic structure of the Spanish Sonata was simple and basic. The main chords centered around I, IV and V. The formal resolution as it was then called, tended to end in a pallid unison as opposed to the more definite resolution of a final cadence. The procedure of doubling<sup>14</sup> in the harmonic writing, produced a rich texture and archaic sound. Doubling found in the Cantígas evoked the idea of several minstrels performing together.



Textures were thick and thin in the Spanish Sonata. These same kinds of textures are also evident in the Scarlatti Sonatas and were thought to represent the numerous instruments as viewed in the Miniatures. The single instrument was rare, as was the single texture.

The last element, melody, in the Spanish Sonata was simply developed and sparsely accompanied.<sup>15</sup> One sees this tendency in the Scarlatti Sonata K308 and once again, the pure monodic form of writing can be traced back to the Las Cantígas of Alfonso. Although the element of the dance was not evident in the Miniatures of Alfonso, it can be unmistakably identified through its rhythms in the Spanish Sonata, the Scarlatti Sonatas and Las Cantígas.



Nationalistic elements began to make their appearance in the Spanish Sonatas of Teobaldo Power. One of the major Spanish Romantic works by Power which has remained, was his Piano Sonata in Doh Menor. The principal theme for the first movement of this outstanding Spanish Sonata is in the form of a perpetuum mobile figure. The second theme is songlike in its character and is heard





in the tenor register of the piano. The Andante reflects a "thick texture"<sup>16</sup> although it is equally balanced in its form.

The elements of a Scherzo and Trio form are apparent in the third movement with the exception that the Trio is four times longer than the Scherzo. Spanish folk music makes its appearance in the Trio for the first time. The finale is three sections linked together. Technically, it is extremely difficult to play as relentless octaves are divided between the two hands in order to emphasize the theme.

The Sonata Española by Federico Olméda was the first complete sonata to reflect the elements of the Spanish dance in all three of its movements. The first movement marked Andante Canción<sup>17</sup> is in ternary form. The principal theme is an appealing Spanish dance rhythm while the accompaniment is a diminution of the main theme.<sup>18</sup>

The second movement is designed like a Scherzo and Trio but is in reality, a Basque Zortizco, with its alluring 5/8 rhythm. Later to become the nationalistic hymn of the Basque people, the 5/8 rhythm of the Zortizco is the most characteristic and ancient of Spanish rhythm organization. The strong beats fall on one and four. The unequal rhythm applied to each bar matches a high jump in the dance followed by a pirouette to the right, another jump and a pirouette to the left. As a dance step, the rhythm is not considered to be unequal. This irregularity of rhythm can also be found in the Ezpáta-Dantzaris, the Sword Dance of the Basques.

The long and difficult finale is cast into the rhythm of the Andalusian Peteneras and features "captivating cadenzas."<sup>19</sup> Like the Zortizco, the Peteneras has a 3/4, 6/8 rhythm.





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~~B~~ In the late nineteenth century, the Spanish Sonata had disappeared. Replacing it were the salon pieces and fantasias on opera themes. Just as European audiences demanded these superficial works from Franz Liszt, so they were expected of the Spanish composers and performers.

~~B~~ Born in Cádiz, José Mió was one of Spain's Romantic composers and an outstanding recital pianist. His most important works were the Fantasias Grandes and Cinco Valses Brillantes. Many of Mió's works for piano were never published.

~~A~~ touch of nationalism heard rather timorously in a work other than the Spanish Sonata was introduced in the opening of a composition by Pedro Tintórer called Flor de España. Chords are played in the style of the rasguédo<sup>20</sup>, a type of flamenco executed on the guitar and are combined with a Spanish folk rhythm to present a brilliant piece of nationalistic music. But the "air of Spain"<sup>21</sup> dies and in its place we are left with a grand valse, complete with the famous Rossini crescendo.

~~K~~ Known as the "Don Quixóte of Spanish Music"<sup>22</sup> Felipe Pedréll was the Spanish composer who sought to revive the root of nationalism in the music of Spain through the use of dance rhythms, popular and folksong elements. (Later, Albéniz, Granádos and Turíña were to draw their sources from his efforts.)

~~T~~ravelling around Spain, Pedréll drew on many nationalistic sources so that his four volumes offered a representation of elements from the different parts of the country. From Andalucia, came the melodies of the Malaguéna, El Víto and La Rondéna. All are based on the fourth tone of plainchant. The melodies themselves originated in Greece. Other melodies were inspired by the songs of the Arabs of Andalucia and the Murcian people.





From the North of Spain, most particularly Asturiás, Pedréll's sources encompassed the rural echoes of the mountains and the lament for the Death of a Shepherdess as depicted in the national dance of the region, the Danza Prima. The drone of La Gaita or the bagpipe associated with Galícia created a dark and sombre Celtic mood for some of his compositions.

From Salamanca, the light gaiety of the dance forms of the charrada and the tonáda is combined with the major-minor tonality of the instrumental forms to produce florid, lace-like passages.<sup>23</sup> From León, there was the Ronda, based on a muleteer's song. It is noted for its Arabic chromaticism (the opening phrase goes up an octave from mi and meanders chromatically back down to mi) and its Andalusian cadence, lah so fah mi.

Not to be overlooked was the nationalistic imprint which was left upon countries such as Cuba, Venezuela and Mexico and returned to Spain with their particular elements. Examples were the dances known as the Habañera and Cubána.

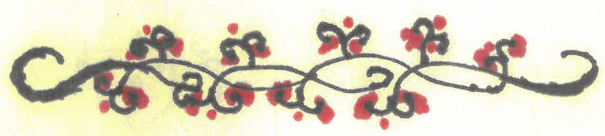


One of the composers of nineteenth century piano music to profit from Pedréll's inexhaustible treasure was Pablo Sarasáte y Navaścues. Compositions such as the four Jótas and Duo Navarra as well as El Miramár were "refreshingly Spanish"<sup>24</sup> due to the strong nationalistic idiom woven into the music.

Spanish Romanticism, fantasy and evocations of El Alhámra abound in the works of Tomás Bréton.



The piano composer who became a master of Spanish rhythm was Chapi of Alicánte. The essence of his music was rhythm and romantic grace or "castizo". An example of Chapi's complex rhythm can be found in a dance from Cádiz known as El Guijira. Customarily danced in 6/8, Chapi has indicated a 3/4 tempo in his composition of the same name. The music moves lightly and contains undulating modulations which ripple like the sea that surrounds Cádiz on nearly all sides.<sup>25</sup>





The national element was also present in the compositions of Juan Calvo de Murcia. His *Alegrías y Tristezas de Murcia* opens with a *Cantinela*.<sup>23(a)</sup> The melody is based on a Moriscan folktune which was sung at mulberry leaf picking time while the silkworms were fed. Number 12 of Calvo's dances made use of a triplet figure to lend speed and brilliance to the work. This same figure is heard throughout Manuel de Falla's *Siéte Canciones*. The staccato accompaniment of the passionate *Parranda-Cabtizó*, which is danced on stones, represents the strong movements of the feet. The same accompanimental idea is also found in Number 1 of the *Twelve Dances* by Granados. The *Parranda* dates back to the time of the Moors in Murcia and is notable for its light modulations called *falsos*.



Nationalism opened the door to a period of writing in the exotic Spanish genre.<sup>26</sup> In 1845, Glinka wrote *Capriccio brillante sur la jota aragonesa* and in 1848 he had completed *Une nuit d'été a Madrid*.

The most important composer to write in "la genre exotique espagnol"<sup>27</sup> was Franz Liszt. Composed in 1836 for the piano, *El Contrabandista* is a splendid example of Liszt's handling of the genre. Based on a refrain and couplet by the Spanish song composer Manuel García, the piece is in the form of a *Rondo fantastique*. It consists of a succession of variations on a Spanish theme. The theme comes from García's *El Poeta calculista* which was composed at Madrid in 1804.

*Cantinela* <sup>28(b)</sup> *Alegrías y Tristezas* Juan Calvo



The work is very brilliant and technically very difficult. Remarkable is "la majorisation du theme dans sa quatrieme presentation"<sup>29</sup> (bars 305-320) and the transformation of the Adagio to a Sarabande, a slow and majestic dance in a 3 time signature. As the dancers pass before the royal throne, they perform a kind of curtsey which is a part of the actual dance step.

The composition was obviously much appreciated by Berlioz who wrote in le Journal des Débats du 12 mars, 1837, after a soiree given by Liszt in Les Salons Erard, February 18:

"Nous préférons le Contrabandista aux deux autres qui place le Contrabandista dista au-dessus de tout ce que M. Liszt a écrit jusqu'à ce jour."<sup>30</sup>

Another composition written by Liszt in 1842 and which also reflects a strong Spanish influence is "Comment, disaient-ils." Based on a poem by Victor Hugo called "Autre Guitare", it is powerful in its presentation, agreeable to the ear and without pretention. The accompaniment imitates the guitar.

In 1844 Liszt made his first trip to Spain and visited the entire Iberian Peninsula. After this visit, his compositions took on an authenticity combined with other elements that created evocative and exciting atmospheres. One such work is the *Gastilbéza Boléro*. The melody is based on a text by Victor Hugo named Bolero and the sonority with which the piece opens is magnificent, fresh and portrays clearly, the Iberico influence. Some of the Spanish elements to be found throughout the *Gastilbéza Boléro* are the characteristic bolero rhythmic accompaniment, the Andalucian cadence with its descending minor tetrachord, the Dorian-Greco mode and references to Los Gitanos Andalúces.

The composition for piano which reflects Franz Liszt's mastery of the exotic Spanish genre is *El Grand Fantasia de Concierto*. Written in 1845, the work is based on the two most important national dances of Spain, the jota aragonésa pura and the fandango. Both dances have a rich history and in order to perhaps understand the elements as Liszt has used them in the Grand Fantasia we shall



take the liberty of acquainting the reader with these two dances in the event that they may not already be known.

The jota aragonesa pura dates back to 1666. The musical emblem of Aragon, it comes from the Arabic word "xatha."<sup>31</sup> Famous for its virile rhythm and brilliant coplas, it eventually spread to all parts of Spain. The jota aragonesa is usually danced in honour of the Virgin of Zaragoza. The dance itself, belongs to the flamenco tradition with a persistent flattened si and alternating V and I chords.

The jota aragonesa pura is related to the soléa gitana or Andalusian jota which is an early example of canto jonde or deep song of the soul as it is sometimes referred to. With its andaluz melody disguised<sup>32</sup> the jota aragonesa pura is also known as the Fandango Connection.

The andaluz melody consists of two phrases. Phrase one begins on re, rises to doh and descends to mi. Phrase 2 begins on mi, rises to re and ends on fah to which it has fallen. Both phrases are repeated and inflected with Arabic chromaticism. The alternating notes mi and fah at the end of the phrases is a definite characteristic of the Andalusian jota and has become an integral part of the jota aragonesa pura over the centuries. Very old jotas have si bemol followed by si naturel.

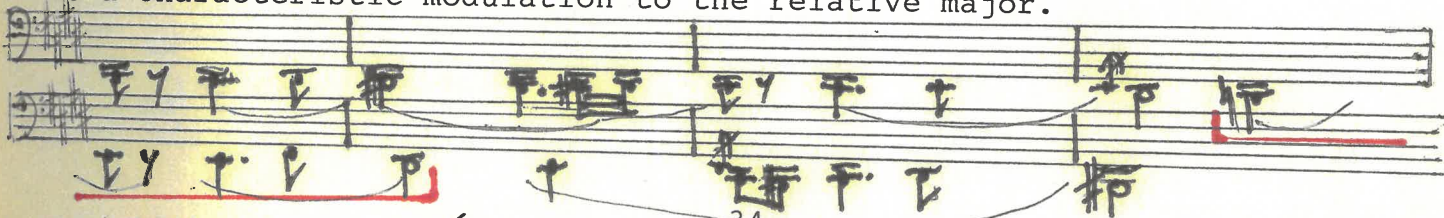
The Fandango is one of Spain's oldest dances. In its primitive form, it originated from Phoenicia. It is a most sensuous dance and the steps have undergone many changes. At one time, the step served as the slow processional march of those who had been harshly condemned to the auto de fes for various reasons. Depending on the region, the Fandango is danced with different connotations. For example in Córdoba, it is danced very seriously. In Granada, it is called la Granaina Chica and the dance focuses on the high cadential V<sub>7</sub>. The symbolism of the high cadential V<sub>7</sub> and the sharp, dry air of the mountain range, la Sierra Nevada is well known by the Granadians.



It is therefore a tribute to Liszt's genius that he was able to work into the fabric of a grand composition, so many Spanish elements with such mastery and authenticity. It is interesting to note that Liszt, for the basis of his composition, chose Spain's two important dances, especially in view of the fact, that very few people are even aware of their connection with one another. The two dances alternate with a passionate melody which acts as a copla or verse in between the dances. The copla also gives the dancers a rest from their strenuous physical activity.

As was not unusual for Liszt, the Concert Fantasia was revised in 1863, eighteen years after its initial writing. The jota aragonésa was retained but the fandango was replaced with a bolero. The form of the revision was two parts, A and B, preceded by an Introduction.

The opening bars are marked Lento and announces the Sarabande.<sup>33</sup> This dance is followed by a folia on the pattern of an Italian pasamezzo. In the second part of the 8 bar phrase of the Sarabande, there is a characteristic modulation to the relative major.



The rhythm of the bolero ends Part A.<sup>34</sup> (Kindly see attached manuscript<sup>\*\*</sup>)



Part B is based on two airs from the jota aragonésa. The second air recalls the air of the jota from the 1845 edition of the work. The first version of the air (2nd air) is introduced by a jota rhythm in D minor with a time signature of 3/8. The music then proceeds to Fah sostenido where the air itself begins.<sup>35\*\*</sup>

In the 1863 version of the above air, the presentation is in F major and 6/8 time. The original motivic fragment can be traced in the new version but parts of the old theme have been transformed.<sup>36\*\*</sup> The accompaniment has also undergone revision and one notes its sparsity suggesting perhaps, the odd pluck of a guitar string as opposed to the wild rasguedo effect.<sup>37\*\*</sup>



The revision of 1863 leaves another Liszt imprint of an important Spanish element. In bars 16-19 of Part A, embroidered in melisma and the Dorian-Greco mode, is the disguised Andalucian cadence.<sup>38\*\*</sup> This element which must be commented upon, can also be found in bars 407-416, our final example. When the stemmed notes of this passage are played separately, one finds two authentic Spanish melodies which originate with Los Gitanos de Andalucía. Hidden amidst the two melodies which pass over one another, is the Andalucian cadence, this time with a raised soh and sufficient chromatic inflection to identify the Arabic influences which permeates all the music of Spain, but most particularly, the music of Andalucía.<sup>39\*\*</sup>

There is no doubt that Franz Liszt made a valuable contribution to the piano literature of the nineteenth century. His Spanish inspired compositions made a strong impact on Romanticism which was such an important characteristic of the century and resulted in a musical language that was exotic, flamboyant and sensuous.

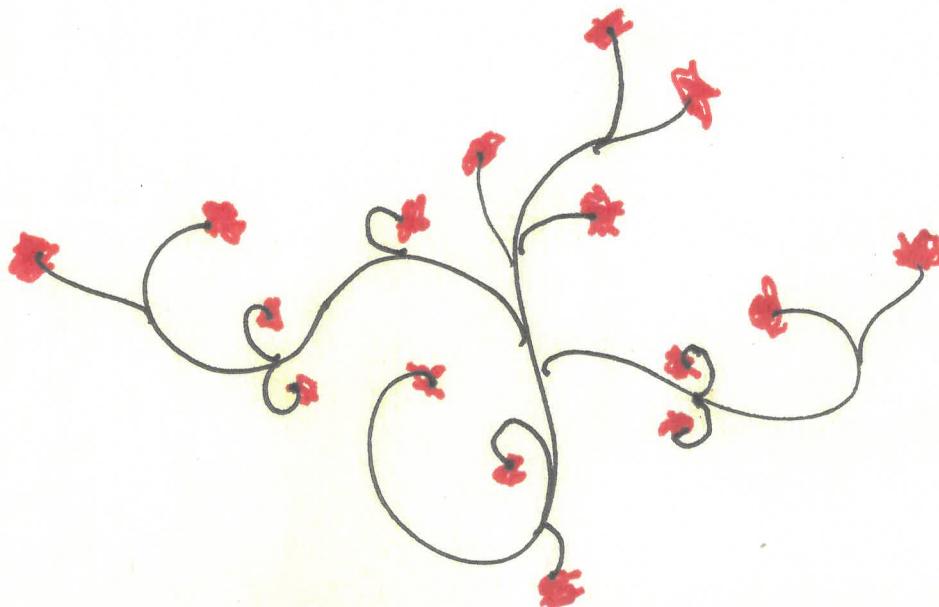
Liszt's efforts and the efforts of the composers of nineteenth century Spanish piano music helped to fill a terrible cultural void that Spain had fallen into. Their supreme efforts opened the door for other major composers to impart the inherent values of Spanish national music into their works as the century of Romantic music drew to a close. Without the contribution of the nineteenth century composers, Spanish piano music would surely have died the same early death as some of her previously brilliant, young musicians. As Claude Debussy was once heard to have remarked "it is fortunate for a country who is able to keep its composers at home."<sup>40</sup> He was of course referring to Spain.





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<sup>1</sup> Linton Powell, page 199 Spain in the Music of the West: The Nineteenth Century:(Universidad de Arlington, Texas), 1987.

<sup>2</sup> Ibid, page 201

<sup>3</sup> Ibid, page 201

<sup>4</sup> Ibid, page 211

<sup>5</sup> Ibid, page 202

<sup>6</sup> Ibid, page 202

<sup>7</sup> Ann Livermore, page 132 A Short History of Spanish Music. (London, England: Duckworth & Company Ltd), 1972.

<sup>8</sup> Personal study, Biblioteca de Madrid, Real Conservatorio de Musica de Madrid, Espana Historia de la Música Española: (Madrid, Alianza), 1894.

<sup>9</sup> Linton Powell, page 204 Spain in the Music of the West: The Nineteenth Century (Universidad de Arlington, Texas), 1987.

<sup>10</sup> Ibid, page 204

<sup>11</sup> Ibid, page 204

<sup>12</sup> Ann Livermore, page 115 A Short History of Spanish Music.(London, England: Duckworth & Company Ltd), 1972.

<sup>13</sup> Ibid, page 115

<sup>14</sup> Ibid, page 116

<sup>15</sup> Ibid, page 117

<sup>16</sup> Linton Powell, page 205 Spain in the Music of the West: The Nineteenth Century (Universidad de Arlington, Texas), 1987.

<sup>17</sup> Ibid, page 206

<sup>18</sup> Ibid, page 206

<sup>19</sup> Ibid, page 206

<sup>20</sup> See manuscript

<sup>21</sup> Linton Powell, page 202 Spain in the Music of the West: The Nineteenth Century (Universidad de Arlington, Texas), 1987.





<sup>22</sup>Ann. Livermore, page 132

A Short History of Spanish Music. (London, England: Duckworth & Company Ltd) 1972.

<sup>23</sup>Ibid, page 160

<sup>24</sup>Ibid, page 134

<sup>25</sup>Score not available in Canada

<sup>26</sup>Serge Gut, page 225

Las influencias españolas dans l'oeuvre musicale de Franz Liszt. (Universidad de la Sorbonna, Paris), 1987.

<sup>27</sup>Ibid, page 225

<sup>28</sup>See melody insert, page 9

<sup>29</sup>Serge Gut, page 226

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<sup>30</sup>Ibid, page 226

<sup>31</sup>Julian Ribera, page 148

La Música de la Jota Aragonésa. (Madrid, Espana), 1928.

<sup>32</sup>Ibid, page 149

<sup>33</sup>Ibid, page ~~120~~ 12 of paper

<sup>34</sup>See manuscript

<sup>35</sup>See manuscript

<sup>36</sup>See manuscript

<sup>37</sup>See manuscript

<sup>38</sup>See manuscript

<sup>39</sup>See manuscript

<sup>40</sup>Quotation translated from Debussy, source not known.



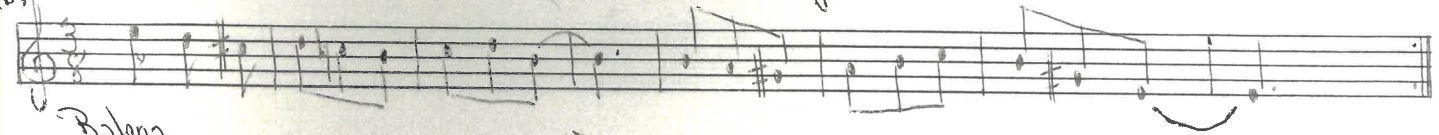
copy to [unclear]

Lovely job! The examples are wonderful!  
882. Thanks you!

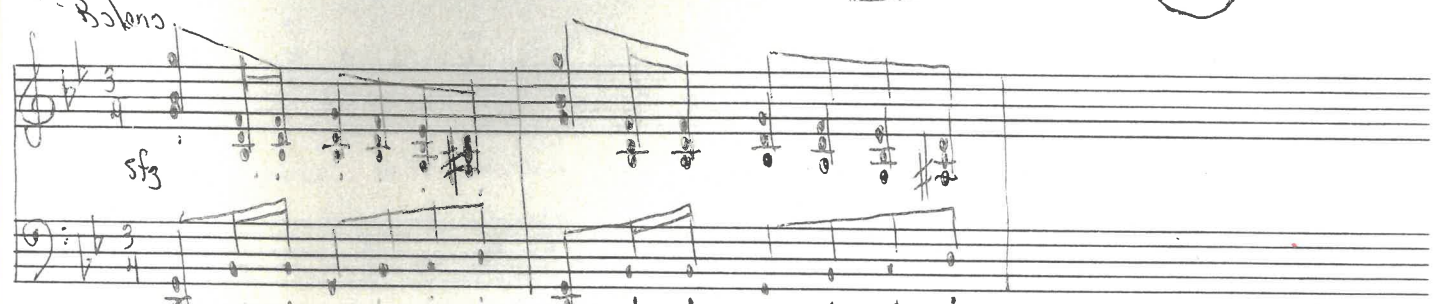


(b) El Contrabandista (La Bibliothèque Nationale de Paris - Ms. 6594)

18



Baleno



Andante

jota rhythm

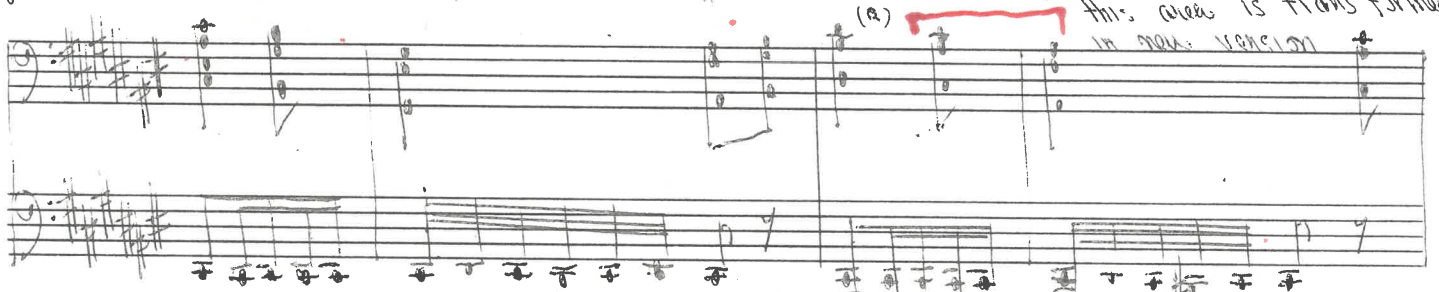
tr

All begins



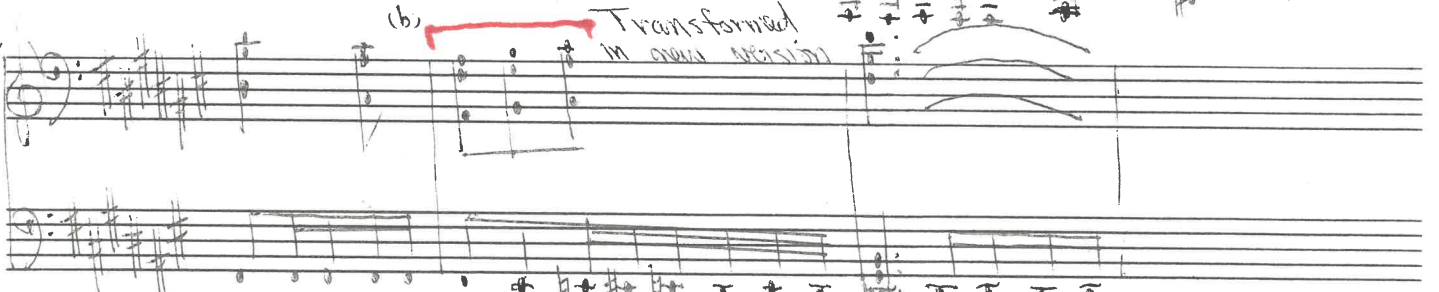
(a)

This area is transformed in new version



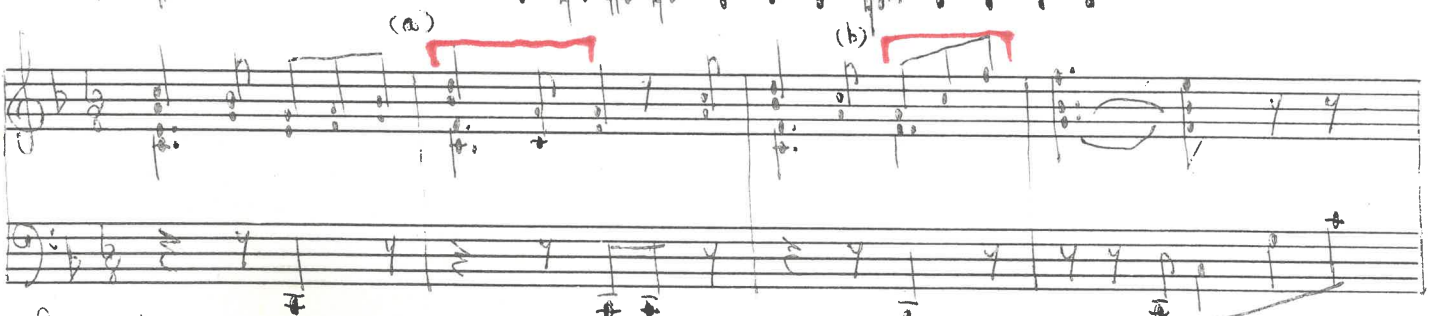
(b)

Transformed in new version

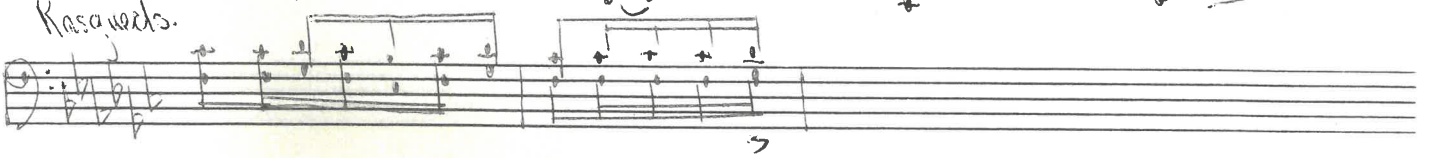


(a)

(b)



Rasquels.





Discussed Andalusian Cadence  
in Debussy - Andalusian music.

12

Handwritten musical notation on two staves. The first staff shows a sequence of chords with red dots above them. The second staff continues the sequence with a triplet of notes at the end.

Andalusian cadences with raised & lowered 5th in it.

Handwritten musical notation on a single staff showing a sequence of chords with a raised 5th and a lowered 5th.

Middle And. Cadence. Gypsy melodies

Handwritten musical notation on two staves. The first staff has a red bracket under a group of chords. The second staff has a red bracket under a group of chords.

L A S P A R T I T U R A S

Scarlatti, Domenico. Sonates. Volume IV. Paris: Heugel & Cie., 1976.

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