

A Study of *Siete canciones populares Españolas* by Manuel de Falla

By

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ABSTRACT

Among Manuel de Falla's famous works, I have selected *Siete canciones populares Españolas* (*Seven Spanish Folksongs*) as the theme of my lecture recital in view of the relative dearth of sources that deal with cello performance practice in this great work. In particular, I have examined the way French cellist Maurice Maréchal (1892-1964) arranged a suite for cello and piano from Falla's setting of popular Spanish songs. Maréchal was a French cellist who worked with his contemporaries; for example, he premiered Ravel's *Sonata for Violin and Cello* with the violinist Helene Jourdan-Morhange in 1922. His arrangement exploits the expressive language of the cello and is worthy of study in view of an appropriate performance practice.

The purpose of this project is to investigate various ways to present Spanish musical expressions found in *Seven Spanish Folksongs* in terms of cello technique, to recreate the unique accent of Spanish song. Through an analysis of the piece, I will discuss nationalistic elements on form, melody, harmony, rhythm, and performance practice. From a cellist's perspective, I will provide clear guidelines about what aspects should be considered when performing this piece. Additionally I will consider how the pianist should approach the piano part in respect to the cello sounds and performance practice.

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CHAPTER I

Introduction

Biography

Manuel de Falla, one of the most distinguished Spanish composer of the early twentieth century, was born in Cádiz, Spain in 1876. He learned the piano from his mother; later his family moved to Madrid in 1897 because of an economic crisis.¹

In Madrid, Falla met Felipe Pedrell (1841-1922) and began his studies in composition and music history with him. Pedrell was a composer and music history professor at Madrid Royal Conservatory. Under Pedrell's influence, Falla began creating works associated with Spanish musical nationalism. Pedrell's approach to aspects nationalism in music were conveyed to his pupils Isaac Albéniz (1860-1909) and Enrique Granados (1867-1916) as well as Falla; they became the leading Spanish composers of the day.²

In 1905, Falla won the first prize of an opera competition sponsored by the Real Academia de Bellas Artes de San Fernando with the two-act work *La vida breve* (*The Short Life*, 1904) which was premiered in Nice, France in 1913.³ *Four pièzas españolas* (*Four Spanish pieces*, 1906-08) for piano which was dedicated to Albéniz shows that Falla's development in composition.⁴ Falla's early works for cello and piano, *Romanza*

¹ Javier Suárez-Pajares, *Musica en los jardines de españa: Music in Spanish Gardens* (Madrid: Fundación Autor, 1997), 14.

² Edgar Istel. "Manuel De Falla A Study." *The Musical Quarterly* XII, no. 4 (1926): 497-525; Nancy Lee Harper, *Manuel de Falla: His Life and Music* (Lanham, Maryland: The Scarecrow Press, Inc., 2005), 28-30.

³ Jamie Pahissa, *Manuel de Falla: His Life and Works*, (London: Museum Press Limited, 1954), 76.

⁴ Harper, *Manuel de Falla*, 358-359.

(1879-80) and *Melodia* (1897), were composed during his early Madrid years.⁵

Unfortunately, the scores from Falla's youth were unpublished or lost.⁶

In 1907, Falla settled in Paris and met composers including Claude Debussy (1862-1918), Paul Dukas (1865-1935), Maurice Ravel (1875-1937), and Isaac Albéniz.⁷

Among these musicians, Falla was influenced by and learned much from Debussy. Debussy, as the representative of French Impressionists, had his own mannerisms. Likewise, Falla pioneered a way of his own and hardly followed the impressionist technique of Debussy, even though Falla acknowledged that Debussy led him. In the phrase of Falla, his harmonic conceptions are from the treatise of Louis Lucas: *L'Acoustique nouvelle* (1854), a discussion of the natural resources of harmony. Indeed, it is true that Debussy was an important influence on Falla and modern Spanish music.⁸

In Paris, Falla was offered a contract for the publication of *La vida breve* and *Noches en los jardines de España* (*Nights in the Gardens of Spain*, 1909-1915). As a result, Falla was able to devote himself entirely to composition.⁹ *Siete canciones populares Españolas* (*Seven Popular Spanish songs*, 1914) for voice and piano was composed in Paris as well.

⁵ Carlos Prieto, *The Adventures of a Cello* (Austin: University of Texas Press, 1998), 278.

⁶ Suzanne Demarquez, *Manuel de Falla* (Philadelphia: Chilton Book Company, 1968), 242-246.

⁷ Suárez-Pajares, *Musica en los jardines de España*, 18.

⁸ Burnett James, *Manuel de Falla and the Spanish musical renaissance* (London: Gollancz, 1979), 76-77; Chris Collins. "Manuel De Falla, L'acoustique Nouvelle And Natural Resonance: A Myth Exposed." *Journal of the Royal Musical Association* 128, no. 1 (2003): 71-72.

⁹ Pahissa, *Manuel de Falla*, 58.

With the outbreak of the First World War in 1914, Falla returned to Madrid and entered the creative years known as his ‘Andalusian period.’¹⁰ His most-recognized works, including the ballet *El amor brujo* (*Love, the Magician*, 1915) and the suite of impressions for piano and orchestra *Noches en los jardines de España* (*Nights in the Gardens of Spain*) were produced. These acclaimed works led to Falla being recognized as a representative Spanish composer.

Falla moved to Granada in 1920, where he organized and supervised a competition for *cante jondo*, held in 1922. The Andalusian Spanish term *cante jondo* means ‘deep song’ and refers to the deep and serious feeling of Spanish gypsy.¹¹ Falla’s life as a musician during his early years in Granada was fruitful. The premier of *El sombrero de tres picos* (*The Three-Cornered Hat*, 1916-1919) was given; the *Fantasia Baetica* (*Fantasy Betic*, 1919) for the piano was composed; and he was commissioned to write *El retablo de maese Pedro* (*The Puppet Show*, 1919-1923).¹² During this period, Falla composed the *Concerto per clavicembalo* (1923-1926) for harpsichord and five instruments, and *Psyché* (1924) for mezzo soprano and five instruments.¹³

At the age of fifty, Falla’s life was filled with honors and celebrations: from the Opéra-Comique of Paris he received the title ‘favorite son of Cádiz,’ and became ‘adopted son’ of Seville, Granada, and Barcelona. After the premiere of *Soneto a Córroba de Luis de Góngora* for soprano and harp in 1927, Falla essentially retired. He

¹⁰ Harper, *Manuel de Falla: His Life and Music*, 363; Carol A. Hess, “Manuel de Falla: A Bio-Bibliography (review)” by Nancy Lee Harper, *Notes*, Second Series, Vol. 56, No. 3 (2000).

¹¹ Carol A. Hess, *Sacred Passions: The Life and Music of Manuel de Falla*, (Oxford: Oxford University Press, 2008), 127-128.

¹² Pahissa, *Manuel de Falla*, 114.

¹³ Suárez-Pajares, *Musica en los jardines de españa*, 26-30.

settled in Argentina in 1939 and spent his final years there.¹⁴ After 1933, although Falla presented some new works for piano or orchestra, his compositional activity was noticeably reduced. Leaving behind the unfinished cantata '*Atlántida*', Falla died in 1946.¹⁵

Nancy L. Harper, an American pianist and scholar—the author of *Manuel de Falla: His Life and Music*—divides Falla's musical achievement into five periods: the youthful period (1896-1904), the period of consolidation of musical language (1905-1914), the Andalusian period (1915-1919), the period beyond nationalism (1920-1926), and the period of research for a universal synthesis (1927-1946).¹⁶ Falla's musical inclination towards both folklore and classical traditions of Spain were mostly rooted during his life in Paris (1907-1914).¹⁷ *Siete canciones populares Españolas* was his last output during this period, so we expect the maturity of Falla's experienced musical language in this collection of songs.

Musical nationalism in Spain

During the nineteenth century, some composers in Europe developed a musical style on the nationalistic topics like using folk tale or episode in history as the basis for a ballet or opera or programmatic instrumental work. This began as a reaction against European music from certain dominant regions, namely Germany, Italy, and France.

Composers from other regions such as Russia, Hungary, and Bohemia collected musical

¹⁴ Ibid.,31-33.

¹⁵ Demarquez, *Manuel de Falla*, 245-246.

¹⁶ Harper, *Manuel de Falla*, 327-413.

¹⁷ Ibid.,355.

ideas or motifs from their own traditions and incorporated them into their compositions. This new approach flowered with such composers as Leoš Janáček (1854–1928) and Zoltán Kodály (1882–1967) of Eastern Europe, Ralph Vaughan Williams (1872–1958) and Gustav Holst (1874–1934) of England, Charles Ives (1874–1954) and Aaron Copland of America, and Béla Bartók (1881–1945) of Hungary.¹⁸ Spain was no exception to this trend, with Manuel de Falla being one of its most notable and internationally recognized nationalistic composers.¹⁹

According to the ‘*The Music of Spain*’ by Gilbert Chase, Spanish musical nationalism emerged in the 1830s as a reaction against the Italian dominance of the Spanish theater. Musical nationalism in Spain began with Felipe Pedrell, who greatly influenced his three disciples: Isaac Albeniz, Enrique Granados, and Manuel de Falla. These musicians are generally regarded as the greatest composers of Spain during this period, because they infused their native folk songs and dance idioms into their musical creations.²⁰ De Falla, created various kinds of works ballet, opera, and voice, was the first Spanish composer to appear on the international stage in the first half of the 20th century.²¹

¹⁸ Don Michael Randel, *The Harvard dictionary of music*. 4th ed. (Cambridge, Mass.: Belknap Press of Harvard University Press, 2003), 548-549.

¹⁹ Suárez-Pajares, *Musica en los jardines de España*, 9.

²⁰ Suzanne Rhodes Draayer, *Art Song Composers of Spain: An Encyclopedia* (Lanham, Maryland: Scarecrow Press, 2009), 267.

²¹ Laura Klugherz, *A bibliographical guide to Spanish music for the violin and viola, 1900-1997* (Westport: Greenwood Press, 1998), 3-5.

Siete canciones populares Españolas

In 1915, the soprano Luisa Vela gave the first performance of *Siete canciones populares Españolas* in Madrid with Falla himself as pianist.²² The elements of the series of songs were inspired by folk songs and dances from different regions of Spain: Murcia, Asturia, Aragon, and Andalusia.²³

Siete canciones populares Españolas is widely performed not only in its original version for voice and piano but also in arranged instrumentations. The number of transcriptions of these songs reflects the popularity of the work. It is available in versions for orchestra, violin and piano, violin and orchestra, cello and piano, and solo piano. The formats of solo voice or instrument with guitar accompaniment are widely performed as well.²⁴ With its beautiful Spanish melodies, dynamic rhythms, and rich harmonies, this music is beloved by not only singers but by instrumentalists as well. It was the first significant work in which Falla gave harmonic dimension to the pre-existing popular melodic line which reflects Falla's mature style of treating popular song.²⁵

²² Pahissa, *Manuel de Falla*, 81.

²³ Nicole V. Gagné, *Historical Dictionary of Modern and Contemporary Classical Music*, (Lanham, Maryland: Scarecrow Press, 2012), 93.

²⁴ Michael Kennedy and Joyce Bourne Kennedy, *The Concise Oxford Dictionary of Music* (Oxford: Oxford University Press, 2004), 241; Draayer, *Art Song Composers of Spain: An Encyclopedia*, 315.

²⁵ Suárez-Pajares, *Musica en los jardines de España*, 44; Burnett, *Manuel de Falla and the Spanish musical renaissance*, 76.

CHAPTER II

Study of *Siete canciones populares Españolas*

1. *El paño moruno* (The Moorish Cloth)

“El paño moruno” originates from the Andalusian province of Murcia, in southeastern Spain.²⁶ It tells how a shop reduced the price of a delicate cloth because of a stain.

The melody of this song is taken from the popular Andalusian air “El paño,” but Falla slightly changes the melody. With his touches, the song gained a more interesting rhythm and melodic changes (Ex. 1).²⁷

Example 1-a, b: Andalusian popular air, *El paño* (m. 1-11); Falla, *Siete canciones populares Españolas* “El paño moruno” (m. 23-35).

a. *El paño.*

El paño



Al pa - ño fi - no en la tien - da, el na man - cha le ca - yó.
pa - ño fi - no en la tien - da, u .

b. Falla, “El paño moruno,”

grazioso e leggiero



Al pa - ño fi - no, en la tien - da, Al
An drap très fin, dans la tien - da, An

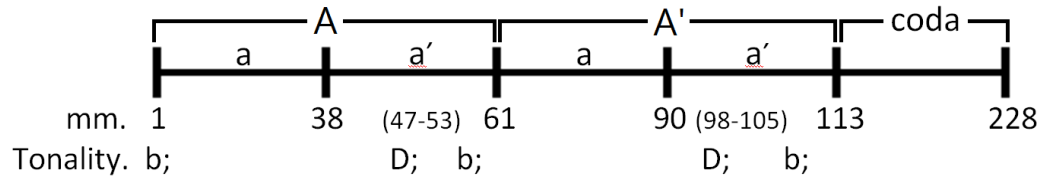
pa ño fi - no, en la tien - da, U - na man - cha le ca - - yó; U
rap très fin, dans la tien - da, Si - quel que tache ap - pa - rait, Si

²⁶ Jacqueline Cockburn, Richard Stokes, and Graham Johnson, *The Spanish Song Companion* (Lanham: Scarecrow Press, 2006), 105.

²⁷ Javier Suárez-Pajares, *Musica en los Jardines de España: Music in Spanish Gardens*, 45.

The structure of this piece can be summarized as follows: A (a: m. 1-38, a': m. 38-61)—A' (a: m. 61-90, a': m. 90-113)—coda (m. 113-228). The two sections have same melodies, except that the second section repeats an octave higher (Fig. 1).

Figure 1: Structure of “El paño moruno.”



The song is usually sustained on B minor throughout the piece. The words “It will be sold off cheaply” are in the relative major (m. 46-53, 98-105). It reverts to the original key right away, however, for the words “Because it has lost its value” in m. 53 and 105.

Modified or extended rhythms in the accompaniment supply variety and interest. These basic and modified rhythms appear mainly in the introduction and interludes.

In the closing section of the first strophe, the motif describing ‘falling stain’ with a descending melody (B-A-G-F♯) and poco ritardando gives a more effective expression of the text, recurred to ‘tone painting.’ J. B. Trend calls this characteristic cadence ending on the dominant ‘Phrygian cadence’ (Ex. 2).²⁸

²⁸ J. B. Trend, *Manuel de Falla and Spanish music* (New York: A.A. Knopf, 1934), 14.

Example 2: Falla, *Siete canciones populares Españolas* “El paño moruno” (m. 36-38).

The image shows a musical score for the vocal and piano parts of 'El paño moruno' (mm. 36-38). The vocal line is in the upper staff, starting with a tempo marking of 'poco rit.' and a dynamic of 'Tempo'. The lyrics are 'na man.cha le ca - vó; (there fell a stain)'. The piano accompaniment is in the lower staff, starting with a dynamic of 'colla voce' and 'pp'. The tempo marking 'Tempo' is also present above the piano part. The score includes a 'sordina sola' marking at the end.

In terms of cello technique, harmonics and various pizzicato figures are supplied in “El paño moruno.” The movement begins with a long piano introduction with accentuated second beats (Ex. 3). As the cello harmonics double the same notes two octaves higher than the accentuated second beat of the piano, the accompaniment distinctly obtains more energy from the cello part.

Example 3: Falla, *Siete canciones populares Españolas* “El paño moruno” (mm. 1-4).

The image shows a musical score for the piano introduction of 'El paño moruno' (mm. 1-4). The score is in 3/8 time and features a piano part with a dynamic of 'pp' and a 'sordina sola' marking. The introduction consists of four measures, with the first measure marked with a '1' above it. The piano part is characterized by pizzicati and multiple-stop figures.

Intensive use of pizzicati are found in the introduction and interludes. In m. 7-8, both right-hand and left-hand pizzicati (indicated by a +) and multiple-stop pizzicati were employed.²⁹ Another type of both-hand pizzicati alternate, and then the passage

²⁹ The French cellist, Jean-Louis Duport (1749-1819) wrote both left- and right-hand pizzicato in his

concludes with multiple-stop pizzicati (Ex. 2, m. 16-22). Multiple stop pizzicati are normally played from the bottom string to the top; however, when playing repeated chords, for example in m. 20-22, one usually alternates bottom-to-top and top-to-bottom (indicated by ↑ and ↓).

The folksong is usually accompanied by the guitar, so the piano part contains guitaristic figures that remind the listener of that sound.³⁰ The texture of the accompaniment is light but effectively represents the characteristics of the guitar. The notes in bass with staccato and tenuto articulations evoke the *punteado* technique of the guitar. *Punteado* refers to plucking the individual guitar strings with the fingertips.³¹ The other guitar technique found in the piece is *rasgueado*, which is an exciting and rapid strumming of the strings especially typical of flamenco (Ex. 4).³²

Example 4: Falla, *Siete canciones populares Españolas* “El paño moruno” (mm. 12-22). Imitation of *punteado* (m. 13-20) and *rasgueado* (mm. 20-22).

method book *Essaisur le doigté du violoncelle*, 1806.

³⁰ Suárez-Pajares, *Musica en los jardines de españa*,45.

³¹ James Tyler. "Punteado." *Grove Music Online*. Oxford University Press. Web. 12 Jul. 2013,

<<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/22557>>.

³² Robert Strizich and James Tyler. "Rasgueado." *Grove Music Online*. Oxford University Press. Web. 12 Jul. 2013,

<<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/22914>>.

Through m. 16-19 and 20-22 in the example above, rhythmic ostinati on the same pitches appear. The term “ostinato” indicates the repetition of a short melodic, rhythmic, or chordal pattern continuously throughout a section or piece, which was popularly used in the Baroque era and also a common device in twentieth-century Neoclassicism.³³ The rhythmic ostinati on same or different pitches reprise later in m. 68-71 and 72-74.

I assume the technical expressions of both instruments, treated above, are intended to imitate that of the guitar. By adding cello to the piano accompaniment, Falla's original piano part has become more effective.

2. *Seguidilla Murciana* (Seguidilla from Murcia)

The *seguidilla* is a quick triple-time dance form originating in southeast Spain.³⁴ *Seguidilla Murciana* literally means “the dance song of the province of Murcia,” and the lyrics tell much the same story as *El paño moruno*.³⁵ The lyrics at the beginning are fairly moral: “Do not throw stones to the neighbor's glass roof.” It implies that the speaker is hurt. Then the narrator describes a fickle woman as a *peseta*, a coin passed from hand to hand until it so worn out that it becomes ignored and without value.³⁶

“Seguidilla Murciana” is strophic. As in the first song, the structure is A (a: mm.1-7, b: mm.7-19, c: m. 19-31) —A’ (a’: m. 31-39, b’: m. 39-51, c’: 51-63) —coda (m.

³³ Wilson, Christopher. "ostinato." *The Oxford Companion to Music*. Ed. Alison Latham. *Oxford Music Online*. Oxford University Press. Web. 12 Jul. 2013, <<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/opr/t114/e4909>>.

³⁴ Demarquez, *Manuel de Falla*, 68.

³⁵ Cockburn, Stokes, and Johnson, *The Spanish Song Companion*, 105-106.

³⁶ Trend, *Manuel de Falla and Spanish Music*, 180-181.

63-69). In the second half, the cello repeats the melody an octave higher and the piano becomes more florid in style. The accompaniment of the interlude in the second strophe has a more complex harmony is more developed in harmony than the introduction.

“Seguidilla Murciana” features a pedal point on dominant of F major that dominates the entire movement. This pedal point is elaborated through added notes. These added notes are in chromatic motion and provide the richer harmony (D ♭ -D♯-D♯-E-D♯- D♯- D ♭) (Ex. 5).

Example 5: Falla, *Siete canciones populares Españolas* “Seguidilla Murciana” (mm. 4-11).

The image displays a musical score for the piano accompaniment of 'Seguidilla Murciana' by Falla. The score is written in 3/4 time and consists of two systems of staves. The first system starts at measure 4 and ends at measure 11. The second system starts at measure 8 and ends at measure 11. The right hand (treble clef) plays a melodic line with eighth notes, while the left hand (bass clef) plays a rhythmic accompaniment with eighth notes. A dominant pedal point (D♭) is maintained in the bass throughout the piece. The score includes dynamic markings such as *ff* and *p*. Circled notes in the bass clef indicate the chromatic motion of the pedal point: D♭, D♯, D♯, E, D♯, D♯, D♭.

Harmonic resolutions from dominant to tonic occur two times in each strophe at the end of each verse. Then the bass immediately takes up the dominant pedal point (mm. 7, 19, 39, and 51) (Ex. 6).

Example 6: Falla, *Siete canciones populares Españolas* “Seguidilla Murciana” (mm. 38-39).

F; V⁶ ————— 5 I Pedal Point

The melody is a series of repeated notes with melismatic phrase endings, which is one of the characteristic of a *seguidilla*.³⁷ The melodies of each verse draw simple descending lines of a fifth (C-B^b -A-G-F), but the second and third expand to a sixth (D-C-B^b -A-G-F). Actually, the third has more embellished notes than the preceding two (Ex. 7).

Example 7-a, b, and c: Falla, *Siete canciones populares Españolas* “Seguidilla Murciana”

a: Descending line of a fifth (mm. 3-7, 35-39).

b: Descending line of a sixth (mm. 11-19, 43-51).

c: Descending line of a sixth (mm.23-31, 55-63).

³⁷ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 503-504.

Between mm. 1-12, a chromatic progression (D ♭ -D[♮]-D[♯]-E-D[♯]-D[♮]-D ♭) occurs above the pedal point C in a very limited range. The listener expects the pattern to return to this C pedal point, but instead the bass steps down to the tonic in m. 12-19 (C-B ♭ -A-G-F). Between the harmonies of G and F, the pedal point C reappears and sustains while the melody completes the progression of the melody (C-B ♭ -A-G-F). The interlocked progression could be the metaphor of the coin that passes from hand to hand.

The fast running triplets in the accompaniment suggest the Spanish guitar. These continuous triplets evoke the fascinating and energetic atmosphere of Spain and the sound of horses' hooves—justified because the narrator mentions horsemen, *arrieros*.³⁸ The piano accompaniment evokes the tapping motion of dancing the *seguidilla* and the guitar technique *punteado*.³⁹

With the first breath of the accompaniment in the penultimate measure, the cadential motion in last two measures (E[♭]-E-F in the right hand and A[♭]-G-F in the bass) establishes a strong sense of cadence (Ex. 8).

Example 8: Falla, *Siete canciones populares Españolas*, “Seguidilla Murciana” (mm. 68-69).



³⁸Trend, *Manuel de Falla and Spanish Music*, 180-181.

³⁹Hess, *Sacred Passions*, 64.

3. *Asturiana* (Asturian Song)

The lamenting song “Asturiana” is from Asturias in northern Spain.⁴⁰ Falla took the melody and text from this popular Asturian air, but his own accompaniment reshapes the piece. The tale portrays a green pine tree weeping in sympathy when seeing the protagonist of the song cry.

“Asturiana” is divided into two parts and the outline is: A (mm.1-18)—A’ (m. 19-38). As in the preceding two movements, the second verse repeats the first an octave higher. Since there is no text when played by the cello, octave displacement is a way to express and deliver more emotion to the music.

The range of the melody does not exceed a minor sixth (E ♭ -C). The guise of the melody presents an antecedent of the first five ascending notes (E[♯]-F-G-A ♭ -C), a consequent of four descending notes (C-B ♭ -A ♭ -G), and a finale that turns back to the tonic in m. 18 (Ex. 9).

Example 9: Falla, *Siete canciones populares Españolas*, “Asturiana,” Antecedent and consequent motions (mm.8-12, 15-19).

The image displays two staves of musical notation in bass clef, representing the antecedent and consequent motions of the melody in 'Asturiana'. The first staff, labeled with the number '8' at the beginning, shows a melodic line starting on a middle line (F) and moving through G, A, B, and C. A 'v' above the first measure indicates a breath mark. The notation includes slurs and dynamic markings such as 'p dolce, espr.'. The second staff, labeled with the number '15' at the beginning, shows a melodic line starting on a higher middle line (C) and moving through B, A, G, and F. It also features slurs and dynamic markings.

⁴⁰Cockburn, Stokes, and Johnson, *The Spanish Song Companion*, 105.

The contour of the melodic line represents the emotion of the speaker, in this version the cello player. It seems that the tension of sorrow rises when the notes are ascending with a crescendo then subsides with the opposite melodic motion.

The pedal point of the accompaniment is mostly centered on the subdominant of F minor, the key of “Asturiana.” The subdominant pedal point supports the entire introduction and, compared to the preceding two movements, this fourth-scale-degree pedal point is unusual. In the last three measures, a pedal point E[♯] (the leading tone of F minor) consolidates the tonality of the movement.

Falla employed the same kinds of harmonic accompaniment for the repeated sections in “El pano moruno” and “Seguidilla murcia;” however, he employs unpredictable dissonances in the second section of the “Asturiana.” Comparing the m. 14 and 23 or 15 and 24, different bass notes are serving the same melody. These harmonic foundation (m. 23-24) comes into conflict with having non-harmonic bass notes E[♭] and D[♭] which provide real despair.

Each verse is introduced by a brief passage (m. 6-7, 19-20). This descending perfect fourth from tonic to dominant (F-E[♭] -D[♭] -C) represents sadness, and is known as a lament bass.⁴¹ It reappears at m. 35 and leads the music to endless grief.

The rhythmic content in “Asturiana” is considerably simpler than the other songs. Falla simplifies the lament by using longer note values. The sixteenth notes in the piano,

⁴¹Bella Lubovsky, *Tonal Space in the Music of Antonio Vivaldi* (Bloomington: Indiana University Press, 2008), 151-152.

displaced by an octave, continuously appear throughout the song so that the accompaniment contributes to an overall mood of gentle grief.

Falla underscores a burst of sadness with a modified rhythm in the antecedent, but the same rhythm is always employed in consequent. The shorter upward motion evokes a little more tension and the same rhythm going downward represents the speaker filling with tears.

Example 10-a, b: Falla, *Siete canciones populares Españolas*, “Asturiana,” Antecedent and consequent rhythms (mm.8-15).

a. Antecedent rhythms, mm. 8-9, 12-13.

b. Consequent rhythms, mm. 10-11, 14-15.



The *gaita* and bagpipe is a local instrument of Asturias.⁴² Both are the wind instruments usually used in folk-music. The *gaita* signifies “whistle flute.” The bag of the bagpipe can hold air, which enables the player to maintain a continuous sound.⁴³ This feature of the bagpipe is alluded to through the continuous pedal point in the accompaniment throughout the piece.

A simple, lamenting melody represents the gloomy atmosphere of northern Europe.⁴⁴ This song, the lyrics of which include ‘seeing me weep, a pine tree wept,’ is impressive for its serene quality. The technique of *una corda*, that is, of playing on a

⁴² Carol Kimball, *Song: a guide to art song style and literature*. (Rev. ed. Milwaukee: Hal Leonard, 2005), 504.

⁴³William A. Cocks, et al. "Bagpipe." *Grove Music Online.Oxford Music Online*.Oxford University Press, accessed July 14, 2013, <<http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/01773>>.

⁴⁴Carol Kimball, *Song: a guide to art song style and literature*, 504.

single string, is suggested for unified tone color. The final phrase from m. 35 on is full of implications for the mood of the entire piece.

4. *Jota* (Jota)

The *jota* is a lively dance in triple meter from the province of Aragon, in northeastern Spain.⁴⁵ The *jota* is among the most renowned of Spanish dance forms, and this movement is the most famous among the seven of *Siete canciones populares Españolas*. It is a tale of secret love and pity for farewell.

A *jota* is traditionally performed by one or more couples and accompanied by guitar, castanets, tambourine, or bandurria.⁴⁶ *Jotas* are played by a *rondalla*, a small band of plucked string instruments.⁴⁷ Even though the other songs of the cycle are closely based on folk models, most of “Jota” is Falla’s own.⁴⁸

The *jota* is structured as A (m. 1-59) —A’ (m. 59-117) —coda (m. 117-140). The 32-bar pianistic introduction is based on the motif E-D#-E-C#-B, and both the piano and cello alternate the motif or its modification four times. The rhythm of the motif here brings a dance-like atmosphere.

The second verse repeats the first an octave higher. Unlike preceding pieces, there is a modulation in the interlude (m. 59-74). The interlude comes back to the original key at m. 75, there is a more vigorous accompaniment while the cello plays the

⁴⁵ Demarquez, *Manuel de Falla*, 71.

⁴⁶ Bandurria is a plucked lute of the guitar family, found in Spain and parts of Latin America.

⁴⁷ Easton, *Manuel de Falla (1876-1946): Songs and Piano Music*, 2.

⁴⁸ Pahissa, *Manuel de Falla*, 77-78.

motif (E-D#-E-C#-B). Not only does the cello part rise an octave in the second verse, but the piano plays extended harmonies in an upper range.

The piano part and the melody alternate sections throughout the piece. The piano has a lively 3/8 and the melody has a narrative 3/4, which is a little slower than 3/8.

The intervallic range of the phrases in “Jota” is narrow, much like the other songs in the cycle. Falla develops the melody mostly in fourths and without vocal melismas.

This nimble and energetic movement has a clear key center of E major. There is one modulation to G major, in the interlude between the first and second verses. Each phrase has pedal points on the mediant of E major up to the first half of the introduction. The pedal point is stable on G#, which is the mediant of the E major. The use of pedal points makes for a richer expression of the colors of Spanish dance music.

Falla employs a contrapuntal technique after the second verse: the cello and the right hand of the piano play a motif in heterophony and the left hand comes in and plays the same motif (Ex. 11). The only difference is that the subjects in piano and cello do not start on the same beat of the bar. By changing it in this little way, Falla has made a more individual sounding kind of counterpoint which distinctly belongs to the modernist era.

Example 11: Falla, *Siete canciones populares Españolas*, “Jota” (mm. 125-130).

The image shows a musical score for the piano accompaniment of 'Jota' by Falla. It consists of three staves: a vocal line at the top, a right-hand piano line in the middle, and a left-hand piano line at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with a 'pcc' marking and a dynamic of 'mp'. The right-hand piano line features several triplets, each marked with a '3' and circled. The left-hand piano line includes 'una corda' markings and accented chords, some of which are also circled. The score is annotated with various musical symbols and markings to highlight specific performance techniques.

The accented pizzicato cello chords are reminiscent of the clapping and stamping of the dance; certain guitar techniques of the guitar, *punteado* and *rasgueado*, could also be suggested.

Playing an instrument and singing are very different operations. Whoever plays the arrangement from the vocal music needs to decide the way of performance of singing or playing. I will limit my discussion and performance to singing and detecting the way of Falla reworking the folk music.

As mentioned earlier, a *jota* is accompanied by folk instruments and the piano accompaniment features their colors; the *rasgueado* and *punteado* of the guitar or bandurria (m. 35-36, 39-40, etc.) and the rolls of the tambourine (m. 75-82, etc.). The effects of the instruments resemble an exciting and rapid strumming typical of flamenco. (Ex. 12)

Example 12: Falla, *Siete canciones populares Españolas*, “Jota” (mm. 35-37).

35

rasgado

mf

9

f

punteado

The left hand interestingly drops the accompanimental figure during the melody section, replacing it with E-D#-E-C#-B motive mentioned above (Ex. 13). It constructs unity between the instrumental and melodic sections.

Example 13: Falla, *Siete canciones populares Españolas*, “Jota” (mm. 51-53).

The guitar strumming technique at the ending provides the resolution of the syllable ‘madre’ (Ex. 14). The cello plays the melody as if recalling old times, as justified with the marking “*lontano*,” which means ‘from a distance.’ The dynamics decrease to *pianissimo*, depicting the ever-increasing distance between the speaker and his lover’s house.

Example 14: Falla, *Siete canciones populares Españolas*, “Jota” (mm. 140-144).

5. Nana (Lullaby)

The *nana* is an Andalusian cradle song that Falla first heard from his mother during his childhood.⁴⁹ Jaime Pahissa states that “Nana” in *Siete canciones populares Españolas* is different from other Spanish cradle songs because the vocal music of Andalusia has a distinctly oriental feel, where as its instrumental or dance music is more similar to that of North Africa.⁵⁰ The narrator in the lyrics is sweet and tender, but the music is somewhat sad and gloomy. The sensuous melismatic turns at the ends of phrases are in a distinctively Spanish idiom.

“Nana” is in binary form and is structured as follows: A (m. 1-19)—A’ (m. 20-37). Unlike the original vocal version of “Nana” by Falla, which has only one verse, the cello arrangement has a repeated section played an octave higher. The repetition is basically the same as the first verse. Unlike “Jota”, “Nana” does not have a coda.

The second phrase of the first verse (m. 11-19) is a modification of the first (m. 3-10). In the second phrase, Falla not only employs higher ranges in both the melody and

⁴⁹Demarquez, *Manuel de Falla*, 71.

⁵⁰Pahissa, *Manuel de Falla*, 78.

the piano but also includes more activity in the accompaniment to elevate the mood; both hands in the accompaniment wander up and down in the second phrase whereas only narrow activity appears in the first (Ex. 15).

Example 15: Falla, *Siete canciones populares Españolas* “Nana” (mm. 3-10, 11-19).

The image shows two systems of musical notation for the piano accompaniment of 'Nana'. The first system (measures 3-10) features a treble clef with a melodic line and a bass clef with a steady accompaniment. Chords B and C are indicated above the first two measures, and D and C are indicated above the last two measures. The second system (measures 11-19) continues the accompaniment with a similar texture. Chords B, C, D, F, D, C, and B are indicated above the measures. Dynamics markings include 'poco cresc.', 'ma tempo', 'mf', 'dim.', 'gradualmente', and 'ppp'.

“Nana” is in E Phrygian. The work gives a strong feeling of A minor, however, because of the frequent use of G \sharp in the melody. This movement does not end with an accompanying tonic chord or cadential progression that would make it conclude tonally. The chords that would carry functional duties in tonal music only appear as non-functional successions. Additionally, if the piece were in A minor, the music should be centered on A, but it obviously centers on E. Since the bass mostly sustains a pedal point E, the piece concludes on E, and G \natural appears instead of G \sharp , E phrygian would be the better explanation for this piece.

A syncopated rhythm passed between the two hands between two hands in the piano sets the tone for the entire piece, while the slightly delayed bass evokes a rocking motion. This interaction of clear texture and simple rhythmic features in the lullaby.

The musical marking “Calmo e sostenuto” is central to the performance of “Nana.” In the context of the idiomatic piano patterns, it is all too easy to shorten the notes and thus lose the sense of phrasing. Imagining the mesmerizing accompaniment as a mother’s whispering may help the performer to grasp the general idea of “Nana.” The triplets in the cello in m. 3 and 20 should be played *sotto voce*, and the melismas between B and A in m. 4 and 21 should not be rushed. Regarding the embellishments in m. 5, overuse of shifting should be avoided for the clear shape of the melody. When repeating the verse an octave higher, a drowsier effect may be more appropriate. Also, great care must be taken with the cello tone throughout this seemingly simple song.

6. *Canción* (Song)

The term *canción* literally means ‘song,’ much like *chanson*, *song*, and *canzona*. “Canción” is based on a melody known throughout Spain and not associated with a particular region.⁵¹ Michael J. Easton describes this song as conveying “the feeling of renewed strength as the betrayed lover finally buries his feelings.”⁵² The musical character of this piece is joyful and bright, yet the story lays a curse on the lover who left.

Originally “canción” was a two-stanza poem with an A—A’ structure in the voice and piano edition. The version for cello and piano, however, includes one final section and the structure is A (m. 1-15)—A’ (m. 16-30)—A’’ (m. 31-45). There is an interlude between the first and second verses but the last verse follows without interruption.

⁵¹ Demarquez, *Manuel de Falla*, 72.

⁵² Easton, *Manuel de Falla (1876-1946): Songs and Piano Music*, 2.

The first verse divides into two parts: a six-measure presentation and a seven-measure continuation. In the presentation, a three-bar basic idea is presented and then repeated. In the continuation phrase, fragments of the basic idea appear and repeat in two-bar units (Ex. 16).

Example 16-a, b: Falla, *Siete canciones populares Españolas* “canción” (mm. 3-8).

a. Presentation phrase

basic idea

3

poco rit. Tempo

colla voce

G; I

repetition of basic idea

6

Come prima

colla voce

I

b. Fragmentation phrase.

fragmentation

9

appena rit.

G; V

13

a Tempo

poco rit.

poco rit.

poco rit.

V vi / I

One could define each verse of *canción* as a sentence, but it is not appropriate to define this piece in terms of Classical formal theory. The reason is not only that the music does not accompany the cadences in fragmentation phrase but also that three-bar basic ideas are not common in Classical music, which usually has four-bar basic ideas.

A canon between the voice and piano occurs in the consequent section (Ex. 17).

Example 17: Falla, *Siete canciones populares Españolas*, “Canción” (mm. 9-12).

The image shows a musical score for Example 17, measures 9-12. It consists of three staves: a vocal line (soprano clef), a piano right-hand part (treble clef), and a piano left-hand part (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a melodic phrase in measure 9, which is circled. This phrase is repeated in the piano right-hand part in measure 10, also circled. The piano left-hand part features a steady eighth-note ostinato pattern. The score includes dynamic markings such as *p* and *appena rit.* in measure 12.

The melody is accompanied by a pedal note ostinato, which creates rich harmony and dynamics (Ex. 18).

Example 18: Falla, *Siete canciones populares Españolas*, “Canción” (mm. 3-4, 9-10).

The image shows two excerpts of the piano accompaniment for Example 18. The left excerpt covers measures 3-4, and the right excerpt covers measures 9-10. Both excerpts feature a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note ostinato pattern in the left hand and chords in the right hand. The score includes dynamic markings such as *p* and *con grazia*.

The melodies in each phrase span an interval of fourth. The syncopated and dotted notes are characteristic of the voice part, with its nimble and cheerful rhythms.

The rhythmic ostinati in the bass line sustain the “canción.” The main rhythmic patterns of the voice and piano (introduced in m. 3-4) create a sense of unity throughout the song. The rhythm in the melody appears throughout, also providing a unification of the piece.

“Canción” stays in the tonal area of G major. The accompaniment of the first verse has double pedal points on G and D. In the middle section, the bass provides double pedals on A and E, serving the same melody. Then the tonic and dominant of G major come back and finish the piece on G. These pedal points are punctuated by a syncopated chord, or sometimes by a single note, in the right hand.

The cello sounds the theme of “Canción” in various ways: we experience the elegance at the beginning, then whisper of a breezy melody followed by a passionate double-stop passage, and then music returns to its opening grace.

The passages of harmonics can be thought of as evoking the whispering wind even though the story of the song tells that there is nothing left between lovers after a traitor left. Very precise intonation is required in this passage for playing the combination of open harmonics and stopped harmonics.⁵³ Below is an example of the passage in question, along with the actual sounding pitches (Ex. 19).

⁵³ Patricia and Allen Strange suggest the terms ‘open’ and ‘stopped’ as substitutes for ‘natural’ and ‘artificial’ in *The Contemporary Violin: Extended Performance Techniques*.

Example 19: Falla, *Siete canciones populares Españolas*, “Canción” (mm. 18-23).

When playing the syncopated rhythms, the speed and pressure of the bow are the key elements to express the most of its characteristics. Indeed, it is essential for the player to always keep a singing style in mind to ensure an effective performance.

The high note D in m. 15 and 44 represent the speaker’s situation, finally burying his wounded feelings. As noted, *perdendosi*, which means ‘dying away,’ is ideal for the end of the movement.

7. Polo (Polo)

The last song, “Polo,” comes from Andalusia and evokes flamenco or Gypsy music.⁵⁴ It is the most lively and brisk of all the songs. A feeling of love and its sorrows melts in this passionate song. The form of “Polo” is a *cante jondo*, a profound song derived from Andalusian prisoners.⁵⁵ The rapidly repeated notes in the accompaniment evoke *zapateado*,⁵⁶ which is a Spanish dance characterized by lively flamenco rhythms and involving the stamping of the dancers’ shoes.⁵⁷

⁵⁴ Demarquez, *Manuel de Falla*, 72.

⁵⁵ Easton, *Manuel de Falla: Songs and Piano Music*, 2.

⁵⁶ A dance *zapateado* is originally from Mexican Indian featurin tap dancing that was taken to Spain later. The term derives from the Spanish *zapato*.

⁵⁷ Pahissa, *Manuel de Falla: His Life and Works*, 78.

Unlike the other six songs, in which the melodies are repeated two or three times, the composer introduces a new melody in “Polo” that differs from that of the opening. The structure of this song is still A (a: m. 1-32, b: m. 33-50)—A’ (a: m. 51-65, b’: m. 66-81)—coda (m. 81-89), since the accompaniments for the first and second sections are almost exactly the same, even though they serve different melodies.

The first section is divided into two portions, an accompanimental introduction and a melody. Unlike the introduction, in which the patterns are regular, melodic units in the latter portion are fragmented from six bars to four-, three-, two-, one-, and half-bar lengths (Ex. 20).

Example 20: Falla, *Siete canciones populares Españolas*, “Polo” (mm. 32-51).

The image shows a musical score for the piece "Polo" by Falla. It consists of two staves of music. The first staff starts at measure 32 and ends at measure 51. The second staff starts at measure 42 and ends at measure 51. The score includes various musical notations such as notes, rests, and dynamic markings like "con fuoco", "cresc. molto", and "a Tempo". There are also measure numbers 32, 38, 42, 45, 48, and 51 indicated at the beginning of their respective measures.

The eight-measure rhythmic pattern in m. 1-8 repeats four times throughout the introduction and dominates the piece with triplets appearing from mm. 33.

The movement “Polo” achieves unity through persistent repetition of rhythmic patterns and notes in the accompaniment with the lengthened notes and melismas of the melody. Almost half of the song is an embellished exclamation of ‘Ay.’ With its wild gypsy character, harsh, guitar-like accompaniment, and Andalusian cry of ‘Ay,’ “Polo” creates a strong impression from the first measure.

Similar to the rest of the songs, the melodies stay within the range of a sixth. The phrases in the prelude are in a regular pattern of eight-measure but the vocal melody has irregular phrase lengths.

A-B-D, the three notes of m. 32 and 33 serve a quasi-cadential function by leading to the tonic D in m. 37. The centers of the melody are led by two-eighth notes or by melismas of the end of the line. The example shows the route of the melodic centers from C, led by A and B to E, and ornamented by a melisma in the last section (C-E-G-F-G-F-E) (Ex. 21).

Example 21: Falla, *Siete canciones populares Españolas*, “Polo” (mm. 66-89).

“Polo” has a strong sense of A Aeolian. In the eight-measure pattern at the beginning, the pitch-class A is emphasized through accents and tenuti. The melody begins and sustains an E in m. 5-12, which might give a sense of E Phrygian; however,

the long introductory piano accompaniment carries more elements of A Aeolian. The ending section from m. 65 on is disputable, not only because the direction of the melody tends toward E Phrygian, but also because both parts end on E. This might be interpreted as ending on dominant of A Aeolian but I present 'the modulated mode from A Aeolian to E Phrygian (Ex. 22).

Example 22: Falla, *Siete canciones populares Españolas*, “Polo” (mm. 1-8).



The piano accompaniment imitates guitar idioms. The effects of both strumming and plucking guitar strings are shown throughout the piece with accents. There is also imitation of *punteado* and *rasgueado*, which could be described as clapping or tap-dancing.

When the melody enters in mm. 5, the piano changes, now having two-beat units with accents. This rapid change indicates an agitation of mind because the space between the hammering percussive accents are shortened from every six beats to every two. The effect of these accents is reminiscent of the guitar technique known as *golpe*, which involves tapping the surface of the instrument.

The narrator is honest about his or her feeling of a great pain but cannot tell it to anyone except, through the lyrics, 'the one who taught me to understand it.' The musical expressions of rapidly and roughly repeated notes, accents, and staccati convey the grief and bitter feeling of the speaker. Regarding the embellishments at the end of each line,

they are almost like shouting through deep emotions and a broken heart. For example, after eliminating the florid thirty-second notes, the melodic progression A-G-F-E is revealed, giving the performer an underlying sense of direction amid the florid surface of the music.

CHAPTER III

Conclusion

Because Spain has drawn upon so many traditions in its national music, it has an advantage in promoting cultural exchange between various countries from Europe and outside of Europe such as North Africa or the Near East. In the late nineteenth and early twentieth centuries, Spanish nationalistic composers transmitted their folk music to other European countries. As a pupil of Pedrell, a major proponent of Spanish nationalism in music, Falla incorporated many folk-based elements in his music. Falla was not satisfied with imitating folksongs, however, but instead produced valuable works by employing his own harmonizations. Interaction with Impressionistic composers in Paris, such as Claude Debussy and Paul Dukas, was also helpful to Falla.

Through this study of *Siete canciones populares Españolas*, it is clear that many features of Spanish folk music are fundamental elements of the songs. As mentioned earlier, the main characteristic of Falla's composition is that he created his own color by employing instrumental elements in vocal-based folk idioms. Music and dances from four regional areas are represented in this piece: Murcia, Asturia, Aragon, and Andalusia. Nationalistic topics such as folktales or episodes from regional history, folk melodies and rhythms are the main sources of these compositions. The ascending and descending fourths, a feature of Spanish music, are prominent throughout all of the songs. In the accompaniment, the stylistic piano part reflects the techniques and features of the guitar, a traditional instrument of Spain. In each song, various rhythms rooted in folksong appeared as altered accents and syncopated or extended figures. Various expressions

such as clapping or tapping the pulse during folk dances are remarkable treatments by Falla. Moreover, researching formal structure, melody, rhythms, and harmony is vital to developing a convincing performance practice for this work.

Simply put, the songs of *Siete canciones populares Españolas* were produced by harmonizing folk music of Falla's own country. Falla made a brilliant work by combining these with his own ideas based on his structure of harmony. As mentioned earlier, the treatise *L'Acoustique Nouvelle* was the foundation for his harmonic system. Even if the bases of these songs were from contiguous regions of the Spain, they were recreated by Falla.

The *Siete canciones populares Españolas* is not a song-cycle per se, but captures the mood of cyclic song by utilizing features of Spanish folk music. With the success of his *Siete canciones populares Españolas*, Falla elevated the stature of Spanish dance and folk music to the level of a serious concert work, creating music that is universally enjoyed and appreciated to this day.

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APPENDIX

Translation of *Siete canciones populares Españolas*

1. El Paño Moruno

*Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!*

2. Seguidilla Murciana
*Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semo;
¡Puede que en el camina
Nos encontremos!*

*Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa
¡Nadie la toma!*

3. Asturiana

*Por ver si me consolaba,
Arrime a un pino verde,
Por verme llorar, lloraba.
Y el pino como era verde.*

4. Jota

*Dicen que no nos queremos
Porque no nos ven hablar;
A lu corazón y al mio
Se lo pueden preguntar.
Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunqae no quiera tu madre...*

1. The Moorish Cloth

The fine cloth in the shop
Became stained;
It will be sold off cheaply
Because it has lost its value.
Ah!

2. Seguidilla of Murcia
Whoever has a roof
That is made of glass,
Mustn't throw stones
Near the house.
Muleteers are we;
Perhaps on the way
We shall meet up!

Because of your great fickleness
I compare you
To a peseta that passes
From hand to hand;
Finally, it wears away,
And, thinking it false,
No-one accepts it!

3. Asturiana

In search of consolation,
I leant against a green pine tree,
It wept to see me weeping,
And how green was the pine!

4. Jota

They say we do not love each other
Because they do not see us speaking;
To your heart and mine
They can address that question.
And now I bid you farewell,
At your window in your house,
And although your mother wishes otherwise
Goodbye, my treasure, until tomorrow
Although your mother wishes otherwise...

5. Nana

*Duérmete, niño, duerme,
Duerme mi alma,
Duérmete, lucerito
De la mañana.
Nanintu nana*

6. Canción

*Por traidores, tus ojos, voy a enterrarlos;
No sabes lo que cuesta,
"Del aire"
Niña, el mirarlos.
"Madre a la orilla"
Niña el mirarlos
"Mudre"
Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
"Del aire"
Por lo perdido,
"Madre a la orilla"
Por lo perdido,
"Mudre"*

7. Polo

*iAy!
Guardo una, iAy!
iGuardo una pena en mi pecho
Que a nadie se la diré!
Malhaya el amor malhaya,
iAy!
iY quien me lu dió a entender!
iAy!*

5. Lullaby

Go to sleep, darling, sleep,
Sleep, my soul,
Go to sleep, little ray
Of morning light.
Lulla, lullaby.

6. Song

As traitors I shall bury your eyes
You don't know what it costs,
"From the breeze"
Darling, to look at them,
"Mother, at the shore"
Darling, to look at them
"Mother"
They say you no longer love me
That your love is past
Let what is won,
"From the breeze"
Follow what is lost
"Mother, at the shore"
Follow what is lost
"Mother"

7. Polo

Ah!
I have, Ah!
I have a pain in my heart
That I will tell no-one!
Let Love be damned, be damned
Ah!
And who taught me to understand this!
Ah!