

A Composer's Annotations to his Personal Library: An Introduction to the Manuel de Falla Collection¹

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Manuel de Falla's personal library provides a unique resource for the study of the composer's assimilation of ideas and their impact upon the poetic conception and stylistic development of this modernist Hispanic artist. The integrity of the surviving collection, when studied in conjunction with his voluminous correspondence, compositional sketch material and working papers, permits a multi-faceted study of Falla's creative process. The importance of the library in facilitating this task is augmented by the fact that from 1919 onwards, Falla's residence in Granada made him more reliant on books and scores to gain information on musical and cultural developments abroad. The composer's lifelong habit of annotating his reading material and scores also heightens the library's usefulness to an understanding of his creative process. The extended period of gestation for most of Falla's works meant that he explored an ever increasing range of contemporary, historical and folk musical models, literary and historical sources, and religious, philosophical and aesthetic ideas, in an attempt to realise his aims, and many aspects of this process can be traced through Falla's annotations to his library.

Until recently, studies have largely ignored this source, with only a handful exploring specific items in the collection. Early work which alludes to Falla's musical borrowings with reference to compositional sketch material and the composer's library includes Antonio Gallego's articles,² while that author and Inmaculada Quintanal Sánchez also make reference to some of the folksong collections in Falla's personal library.³ Other studies which have made reference to volumes in the Falla library and aspects of the composer's creative process include

¹ My initial survey of Manuel de Falla's library was undertaken in 1989 and extended in 1991 with the help of a grant for Hispanicists from Spain's Ministry of Foreign Affairs. Further work on this collection, the classification of Falla's annotations and a study of their impact on his creative process has been made possible through the financial assistance of the Archivo Manuel de Falla (AMF) and a grant from the Australian Research Council. I am greatly indebted to Concha Chinchilla for all her invaluable work. Examples are reproduced with the kind permission of the AMF.

² Antonio Gallego, 'Dulcinea en el prado (verde y florido)', *Revista de Musicología* 10 (1987): 685–99; *Catálogo de obras de Manuel de Falla* (Madrid, Ministerio de Cultura, 1988).

³ Antonio Gallego in the prologue of his edition of Manuel de Falla, *Cantares de Nochebuena* (Madrid: Ediciones Manuel de Falla, 1992) and Inmaculada Quintanal Sánchez, *Manuel de Falla y Asturias* (Oviedo: Instituto de Estudios Asturianos, 1989).

Andrew Budwig's work on Ernesto Halffter's realisation of *Atlántida*,⁴ Anna Rita Adessi's study of the Falla-Debussy relationship,⁵ Chris Collins' dissertation on Falla and *L'acoustique nouvelle*,⁶ and Yvan Nommick's analysis of Falla's orchestration in *La vida breve* and the genesis of *Noches en los Jardines de España*.⁷ The only article which makes extensive use of Falla's annotations to non-musical items in his library is by Pedro López García on the Falla-Azorín relationship, while Jorge de Persia and Federico Sopena have also referred to these books.⁸ The present author has also related the composer's personal library to Falla's use of folksong,⁹ the ideas espoused in some of his writings,¹⁰ and to a broader discussion of his creative process.¹¹

Unlike the collections of some of his musical contemporaries,¹² Falla's library remains largely intact and contains volumes from the period of his childhood in Cádiz in the 1880s right through to his final years in Argentina during World War II.¹³ There had been a proposal to incorporate Falla's scores and books on music as part of the general collection of the Catedra Manuel de Falla of the University of Granada. Fortunately, the material was reassembled and stored first by his brother, Germán de Falla, and then his niece, Isabel de Falla, who further ordered the collection and presented it to the Archivo Manuel de Falla (AMF) in Granada in 1991. The library comprises more than four thousand titles, which range from literary, historical and reference works to books relating to music and over a thousand printed musical scores of great stylistic diversity. Some of the books also contain drafts of his correspondence and assorted papers, including visiting cards, newspaper cuttings and other items such as entrance tickets

⁴ Andrew Budwig, 'Manuel de Falla's *Atlántida*: An Historical and Analytical Study,' Diss. U of Chicago, 1984.

⁵ Anna Rita Adessi, 'Per una definizione del concetto di "influenza stilistica" con uno studio applicativo su Manuel de Falla e Claude Debussy,' Diss. U of Bologna, 1997.

⁶ Chris Collins, 'Manuel de Falla and *L'acoustique nouvelle*,' M.Phil. U of Wales, Bangor, 1997.

⁷ Yvan Nommick, 'La vida breve entre 1905 y 1914: evolución formal y orquestal,' *Manuel de Falla: La vida breve* (Granada: AMF, 1997) 9–118, and 'Noches en los Jardines de España: Génesis y composición de una obra,' *Jardines de España: de Santiago Rusiñol a Manuel de Falla* (Granada: AMF, 1996) 5–25.

⁸ Pedro Lopez García's work on the Falla-Azorín relationship in 'Azorín y Manuel de Falla,' *Revista de Occidente* (1996) 63–82. Jorge de Persia, *Los últimos años de Manuel de Falla*, 2nd ed. (Madrid: Sociedad General de Autores de España, 1993) and *I Concurso de Cante Jondo* (Granada: AMF, 1992) and Federico Sopena, *Vida y obra de Manuel de Falla* (Madrid: Turner, 1988).

⁹ Michael Christoforidis, 'Folksong Models and Their Sources in Manuel de Falla's *Siete canciones populares españolas*,' *Context* 9 (Winter 1995): 12–21.

¹⁰ Michael Christoforidis, 'Manuel de Falla on Romanticism: Insights into an Uncited Text,' *Context* 6 (Summer 1993–94): 26–31, and 'Un acercamiento a la postura de Falla en El "cante jondo" (canto primitivo andaluz),' *El "cante jondo" (canto primitivo andaluz)* (Granada: AMF, 1997) 1–3.

¹¹ Michael Christoforidis, 'De *La vida breve* a *Atlántida*: algunos aspectos del magisterio de Claude Debussy sobre Manuel de Falla,' *Cuadernos de la música iberoamericana* 4 (1997): 15–32; 'La guitarra en la obra de Manuel de Falla,' *La guitarra en la historia*, vol. 9 (Córdoba: Ayuntamiento, 1998) 29–57; and 'Aspects of the Creative Process in Manuel de Falla's *El retablo de Maese Pedro* and the *Concerto*,' 2 vols, Diss. U of Melbourne, 1997.

¹² Claude Debussy's library was auctioned after his death and Igor Stravinsky's pre-1939 collection is dispersed across various public and private collections, although a large proportion of Maurice Ravel's personal library remains intact. Of Falla's immediate Spanish contemporaries, the Joaquín Turina Archive preserves the bulk of that composer's literary monographs and musical treatises, although most of the scores are missing, and some of Conrado del Campo's library ended up in lending libraries at public institutions.

¹³ Some books may be missing from his Paris years (1907–14); it appears that a trunk of his belongings was lost in the shift back to Spain at the outbreak of World War I, since there seem to be greater gaps in the correspondence from this period.

to the Alhambra used as bookmarks.¹⁴ The collection is supplemented by a large body of journals, concert programs and newspaper cuttings, not solely his own press, but also articles he collected of a more general nature.¹⁵

To facilitate research and the use of this collection an alphabetical listing of monographs and scores in the Falla library which are annotated by the composer has been included in the Appendices to this article.¹⁶ The material is divided into two categories: scores, books and treatises on music (Appendices 1.1–1.3), and other monographs (Appendix 2). The numbers indicated in square brackets are the inventory numbers of each item at the AMF.¹⁷ Ongoing research will also provide possible dates, or limiting dates, of volume acquisitions and periods of consultation, as well as further information on the music and books read by Falla which are not among the collection at the AMF. To this end useful information can be gained from book catalogues,¹⁸ dedications, bookshop stamps and cross-referencing with other titles, as well as information derived from reading lists, correspondence, and sketch material for the compositions and essays. Falla's changing style of writing and his use of different types of pencils can also serve as rough indicators of when the volumes were consulted.¹⁹

It was common for Falla to provide a page index of his annotations, combined with the odd word or brief reference which alludes to the subject matter or perceived feature of the text marked, although he less frequently marked the index to the contents of the volume. All the books of a non-musical nature that carry such annotations are marked with an asterisk in Appendix 2. Such an index acts as a guide to what interested Falla in any particular work and

¹⁴ Copies of these documents have been made by the AMF to help with cross-referencing.

¹⁵ At present there are plans to produce a complete listing of all this material, which will be issued over several years in a series of catalogues to be published jointly by the AMF and the Universidad de Granada. Among the more complete sets of journals and magazines kept by Falla are *Les Beaux Arts* (1935–1937), *Cahiers d'Art* (1926–1933), *The Chesterian* (1919–1939), *Le courrier musical* (1907–1909, 1919–1936), *Cruz y Raya* (1933–1936), *La guide du concert* (1910–1911, 1930–1934), *The League of Composers Review/Modern Music* (1924–1940), *Lyrica* (1923–1939), *Litoral* (1926–1929), *Le monde artiste* (1911–1914), *Le monde musical* (1909–1914, 1919–1939), *Musicalia* (1928–1932), *Musique* (1927–1930), *Pro-Música* (1925–1929), *Revista musical catalana* (1914–1915, 1925–1936), *Revista musical hispanoamericana* (1915–1917), *La Revue Musicale* (1920–1940), *La semaine musicale* (1920–1926), *S.I.M.* (1909–1914). While some of these journals were annotated by Falla, many of the markings found in this collection are in a later hand (at times employing ball-point pen).

¹⁶ Items which obviously contain markings only by persons other than Falla have been omitted from the list, as have books which only contain dedications to Falla (even if they include an acknowledgement of receipt/reply by Falla). For the purposes of this list all volumes which contain notes which are not related to the book/score in question (for example, jottings which list addresses, shopping lists and the like) have also been omitted. The AMF has plans to publish a catalogue of all the holdings in Falla's personal library based on the catalogue prepared by their archivist Concha Chinchilla.

¹⁷ The inventory numbers and information in this article were last checked by this author at the AMF in 1997. Throughout this article, items which are listed in the appendices are cited by author, title and date of publication, plus AMF inventory number in square brackets; further bibliographic details are found in the appendices. Abbreviated bibliographic references are given in Appendix 2 due to limitations of space and plans by the AMF to publish a catalogue of the entire collection.

¹⁸ The Falla library contains several book catalogues, which include the following annotated items: *Catalogue général...1931* [1894]; *Catalogue illustré 1936* [1896]; *Table alphabétique des livres...1935* [1897]; *Livres liturgiques...1937* [1898]; *Livres d'etrennes, 1928* [1900]; *Recent purchases of books...* [1902]; and *Pequeño catálogo de libros antiguos...* [1904]. The correspondence also provides invaluable information on Falla's acquisition of books. See for example Manuel de Falla's correspondence in the 1920s and 1930s with the Max Eschig publishing house, which was his supplier of numerous volumes from Paris.

¹⁹ For example, the annotations in pink pencil date mainly from the 1930s and 1940s. Substantial work on dating Falla's acquisition and annotation of volumes has already been undertaken by the present author and a listing of this information in relation to the most consulted volumes will be published in the future.

an examination of the passages in the text marked up, underlined and/or asterisked by the composer provides further elucidation. The relative importance to Falla's aesthetics and creative output of what he marked is not normally self-evident, although an approximation to that impact is sometimes possible through reference to documents at the AMF and to other sources.

An indication of Falla's aesthetic leanings can be gained from some of the ideas which are repeatedly underlined or indexed in the books he possessed. Several themes recur and one of the most prominent is his concern with notions of simplicity, sobriety, clarity and concision, and their relation to art and life. Falla marked passages espousing such ideas while reading some of his favourite Spanish authors during the 1910s and 1920s. These sentiments are reflected in his essays of the time and in the concision of his own musical style. The marked passages range from statements extolling simplicity and concision in everyday life to those which link these concepts to art, the artist and the medieval *romances* that Falla was exploring in the 1920s. Such passages include:

Are these *romances* the work of a true artist, that is to say, a man who has come to know that the supreme art is that of sobriety, simplicity and clarity? (Azorín, *Al margen de los clásicos*)²⁰

The artist had not yet come to see the supreme formula of art: simplification. (Azorín, *Clásicos y modernos*)²¹

My table is sober. I do not like complicated things. (Azorín, *Lecturas españolas*)²²

Simplicity of language and reasoning, *simplicity*. (Pérez Galdós, *La Corte de Carlos IV*)²³

We should speak much less and only through our profound desire for expression: that is when the spirit in its fullness makes one shudder, and the words come out like flowers in spring. (Maragall, *Elogios*)²⁴

While it seems likely that these texts shaped Falla's aesthetic reorientation, they also satisfied his need to find Spanish parallels for prevailing European trends.²⁵ It can be argued that Falla's interest in 'simplicity,' for example, is tied to ideas espoused by the French post-World War I artistic milieu with which Falla associated and which had a profound impact on his stylistic development in the 1920s.²⁶

²⁰ '¿Son estos romances la obra de un verdadero artista, es decir, un hombre que ha llegado a saber que el arte supremo es la sobriedad, la simplicidad y la claridad?' Azorín, 'Primavera, Melancolía...', *Al margen de los clásicos*, Obras Completas vol. X (1915) 28; [3335].

²¹ 'Todavía el artista no había llegado a ver la fórmula suprema del arte: la simplificación.' Azorín, *Clásicos y modernos* (1919) 76; [3223].

²² 'Mi mesa es sobria. No me gustan las cosas complicadas.' Azorín, *Lecturas españolas* (1920) 232; [3222].

²³ 'Sencillez de language y razonamiento, sencillez.' Pérez Galdós, *La Corte de Carlos IV* (1922) 34; [3175].

²⁴ 'Deberíamos hablar mucho menos y sólo un profundo anhelo de expresión: entonces que el espíritu en su plenitud se estremece, y las palabras se brotan como las flores en la primavera.' Maragall, 'De la palabra,' *Elogios*, Obras completas (1930) 45; [2745].

²⁵ This process parallels Falla's search for sources of Hispanic music which reflected contemporary European values, especially evident in his *Concerto* (1923–26). See Christoforidis, 'Aspects of the Creative Process,' vol. 1, 184–207.

²⁶ For a discussion of French post-World War I aesthetics see Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor: UMI Research P, 1988).

Although music was his principal creative outlet, Falla initially displayed an active interest in art and literature. The meticulous and numerous drafts of his published writings and much of his extensive correspondence demonstrate a sustained interest in precise and elegant modes of expression. Art and literature also inspired the poetic conception of some of his purely musical works. Through an examination of the composer's library it is possible to shed light on the nexus between his evocative orchestral score *Noches en los jardines de España* [*Nights in the Gardens of Spain*] (1915) and numerous sources, which include the writings of his favourite poet, Rubén Darío, verses by the French poet Paul Drouot,²⁷ the travel essays of Gregorio Martínez Sierra and possibly even those of Salvador Rueda, and *Jardines*, a book of illustrations by Santiago Rusiñol.²⁸

Falla's annotations to his library also encourage speculation on the sources of literary inspiration for projected works. One such case is the piece that Falla had contemplated composing for the guitarist Miguel Llobet after completing the *Homenaje pour 'Le tombeau de Claude Debussy'* in late 1920. Falla claimed to his last contemporaneous biographer, Jaime Pahissa, that he had wanted to write a piece for the guitar entitled *La tertulia*, which evoked the atmosphere of the nineteenth-century salon.²⁹ The text that follows is taken from a passage that Falla had indexed with the words 'La tertulia' in Benito Pérez Galdós's *Los apostólicos*, one of that author's *episodios nacionales* which Falla is known to have read in the early 1920s.

The lady of the house appeared to be satisfied in sustaining the perfect equilibrium between the apostolic and political elements, each of whom had a leader at her *tertulias*. But not everything revolved around politics. Almost three quarters of the time was spent in reading verses and talking of plays, and music did not occupy the least important position. After an aficionado played a Haydn sonata on the harpsichord or any Italian of the opera company twittered an aria from *Zelmira*, the lady of the house would take the guitar and then... There is no other way of expressing the grace of her person and of her voice than to say that it was as if Euterpe herself had descended from Parnassus to discredit the plectrum and to convert our grave national instrument into the lyre of the gods.³⁰

Falla also marked references to other nineteenth-century *tertulias* in Pérez Galdós's *El audaz* and *Los cien mil hijos de San Luis*.³¹ Pérez Galdós was one of Falla's favourite authors, and this is reflected in the number of the *episodios nacionales* that he read and annotated over the last three decades of his life.

²⁷ Falla actually copied the complete text to Paul Drouot's *Promenade sur l'Alhambre* in one of his notebooks.

²⁸ Many of the sources which inspired Falla in this work are outlined by Yvan Nommick in '*Noches en los Jardines de España*.'

²⁹ Jaime Pahissa, *Vida y obra de Manuel de Falla*, 2nd ed. (Buenos Aires: Ricordi, 1956) 119. Some sketch material among the unclassified sketches for the *Homenaje* seem to relate to this project. See Michael Christoforidis, 'La guitarra.'

³⁰ 'La dueña de la casa parecía complacerse en sostener equilibrio perfecto entre el elemento apostólico y el reformista, pues ambos tenían algún corifeo en sus tertulias. Pero no todo era política. Casi, casi las tres cuartas partes del tiempo se invertían en leer versos y hablar de comedias, y la música no ocupaba el último lugar. Después que algún aficionado tocaba a clave una sonatina de Haydn ó gorjeaba un aria de la *Zelmira* cualquier italiano de la compañía de ópera, solía el ama de la casa tomar la guitarra, y entonces... No hay otra manera de expresar la gracia de su persona y de su canto sino diciendo que era la misma Euterpe bajada del Parnaso para proclamar el descrédito del plectro y hacer de nuestro grave instrumento nacional la verdadera lira de los dioses.' Pérez Galdós, *Los apostólicos* (1917) 59; [3188].

³¹ AMF 3137 and AMF 3186.

The contents of the library serve as a guide to Falla's literary tastes and interests, and provide insights into his character. While Spanish is the predominant language of the collection, it is closely followed by French, Falla's other reading language. From an overview of the books he annotated, it is evident that his literary tastes lie with the Spanish authors of the 'Generation of 1898,' despite his relations with and decisive impact upon the 'Generation of 1927.' Apart from the *episodios nacionales* of Pérez Galdós, there is a preference for the works of José María de Pereda and the essays of Azorín.

Falla's growing asceticism and religious inclinations from the 1920s are attested to by a large collection of material in this area, ranging from the poetry of San Juan de la Cruz to a variety of titles dealing with Catholic devotional practice. Also of interest in this regard is Falla's study of texts by contemporary French authors dealing with spiritual matters, especially the writings of Jacques Maritain. By the 1930s Falla's rejection of the immoral tone of some of the works he had read led him to scribble 'Rómpese' (tear this up) and 'Reservado' (reserved for reading with the permission of his confessor) at the outset of numerous books such as Ramón del Valle Inclán's *Ligazón*, and on José Zorrilla's *Don Juan Tenorio*, a work he had earlier been interested in setting. This practice also extended to books by European authors such as Lord Byron and Honoré de Balzac.³²

A more direct link between Falla's library and his output is evident through the books which inspired the librettos or scenarios for his works. Falla's possession of a marked-up copy of Pedro Antonio de Alarcón's *El sombrero de tres picos* (1914) suggests he collaborated with the Martínez Sierras in the adaptation of this text.³³ Despite owning several editions of Miguel de Cervantes's *El ingenioso Hidalgo Don Quixote de la Mancha*, none of these seems to have served as the copy Falla employed in the fabrication of the libretto for *El retablo de Maese Pedro* (1918–23), and some of the pre-nineteenth-century editions in his library were in fact gifts bestowed on the composer after the completion of his opera. The often laborious process of drafting a libretto can be surmised from the numerous annotated copies of Jacinto Verdaguer's *La Atlántida*, which formed the basis for Falla's own adaptation in the scenic cantata *Atlántida* (1927–46). Other books marked in this fashion provide concrete details about works which were never realised, such as the projected opera based on Joaquín and Serafín Álvarez Quintero's *Las flores* (1906), on which the composer worked in 1909 and 1910. From Falla's annotations to two anthologies of theatrical works by Pedro Calderón de la Barca, there are some indications of the libretto that Falla envisaged creating from an adaptation of passages of *El mayor encanto amor* (otherwise known as *La Circe*) and *Los encantos de la culpa* during 1926 and 1927. These two works, respectively a *comedia* and an *auto sacramental*, share the same protagonist, the Homeric 'Ulises' (Ulysses/Odysseus), and revolve around his sojourn on Circe's island. Some of Falla's notes make reference to musical ideas he intended to explore:

³² Among the volumes marked 'Reservado' or 'Rómpese' are those by Antognini [2468], Aristophanes [4026], Aurevilly [2624], Balzac [2648], Byron [2448, 2449 and 2450], Delicado [2905], Gozlan [2649], Grappe [2585], Heine [2432 and 4106], Ibsen [2426], Merejkowsky [3417], Nodier [3400], Peladan [3410], Pérez Galdós [3138, 3140, 3170, 3171 and 3189], Ree [3939], Salvaneschi [2469], Shakespeare [3689], Valle Inclán [3214 and 3636] and Zorrilla [3656].

³³ See Yvan Nommick, 'El sombrero de tres picos de Manuel de Falla: una visión a partir de los documentos de su archivo,' concert program Teatro Real Madrid (11 October 1997): 42–57.

'Slow declamation, marking the accents;' 'Textless vocal music;' 'over distant songs of victory.'³⁴ Falla also underlined allusions to music in the text of the plays and in the critical notes to the editions he consulted, which include references to 'the deafening sound of barbarous bugles and trumpets' and 'sad music and song.'³⁵ In 1927 Falla wrote the incidental music for a production of Calderón de la Barca's *El gran teatro del Mundo*, and many of the musical ideas encountered among his notes on the 'Ulises' plays are present both in *El gran teatro del Mundo* and in the early sketches for *Atlántida*.

Falla's practice of collecting a great deal of background literature and information pertaining to the projects he was undertaking in part accounts for the extended gestation period of many of his works. Such attention to detail meant that a significant proportion of his library is dedicated to books which serve as sources of documentation for his projects. In the case of *Atlántida*, the unfinished work which occupied Falla during the last two decades of his life, there is a myriad of such material ranging from biographies of Christopher Columbus to numerous texts on the Atlantis legend, which includes those of Plato and Herodotus. Falla also consulted texts which outlined Classical Greek musical and dramatic practice, and even descriptions of ships and clothing, which were meant to inform aspects of the music, vocal production and staging of *Atlántida*.³⁶ A single page of notes with the heading 'Grecia' (see Exx. 1a and 1b), illustrates Falla's practice of taking notes from different volumes in his library which relate to aspects of the work he was composing. Here he made notes on ancient Greek music and its employment in a dramatic context, and drew from Curt Sachs's *La música en la antigüedad* (1927) and Théodore Reinach's *La musique grecque* (1926), books which he read in the early 1930s. The ideas outlined relate closely to some of Falla's compositional deliberations on *Atlántida* at that time.³⁷ Not only are there cross-references to the books by Reinach and Sachs in this document, but also Falla alludes to his experimentation with North African Arab melodies which can be traced to his annotations to scores in the Collection Yafil and the journal *Hespéris* among his library.³⁸

In several instances the ideas espoused by Falla in his writings on music can also be traced to his annotations. Falla's knowledge of flamenco forms and the evolution of this genre was shaped by a variety of sources, some of which are in his library. In the case of his 1922 essay 'El "cante jondo" (Canto primitivo andaluz),' the principal volumes which informed his arguments on flamenco and its origins are: F.M. Pabanó, *Historia y costumbres e los gitanos* (1915) which outlines the geographical and cultural origins of the gypsies and led Falla to emphasise their ties with India; Felipe Pedrell, *Cancionero musical popular español*, vol. 2 (1918), in which the possible precursors of flamenco forms are discussed and greater emphasis is given to their

³⁴ 'declaman lentamente y marcando los acentos;' 'música vocal, sin texto;' 'sobre cantos lejanos de victoria.' Calderón de la Barca, *Autos sacramentales* 79, 98 & 131; [3007].

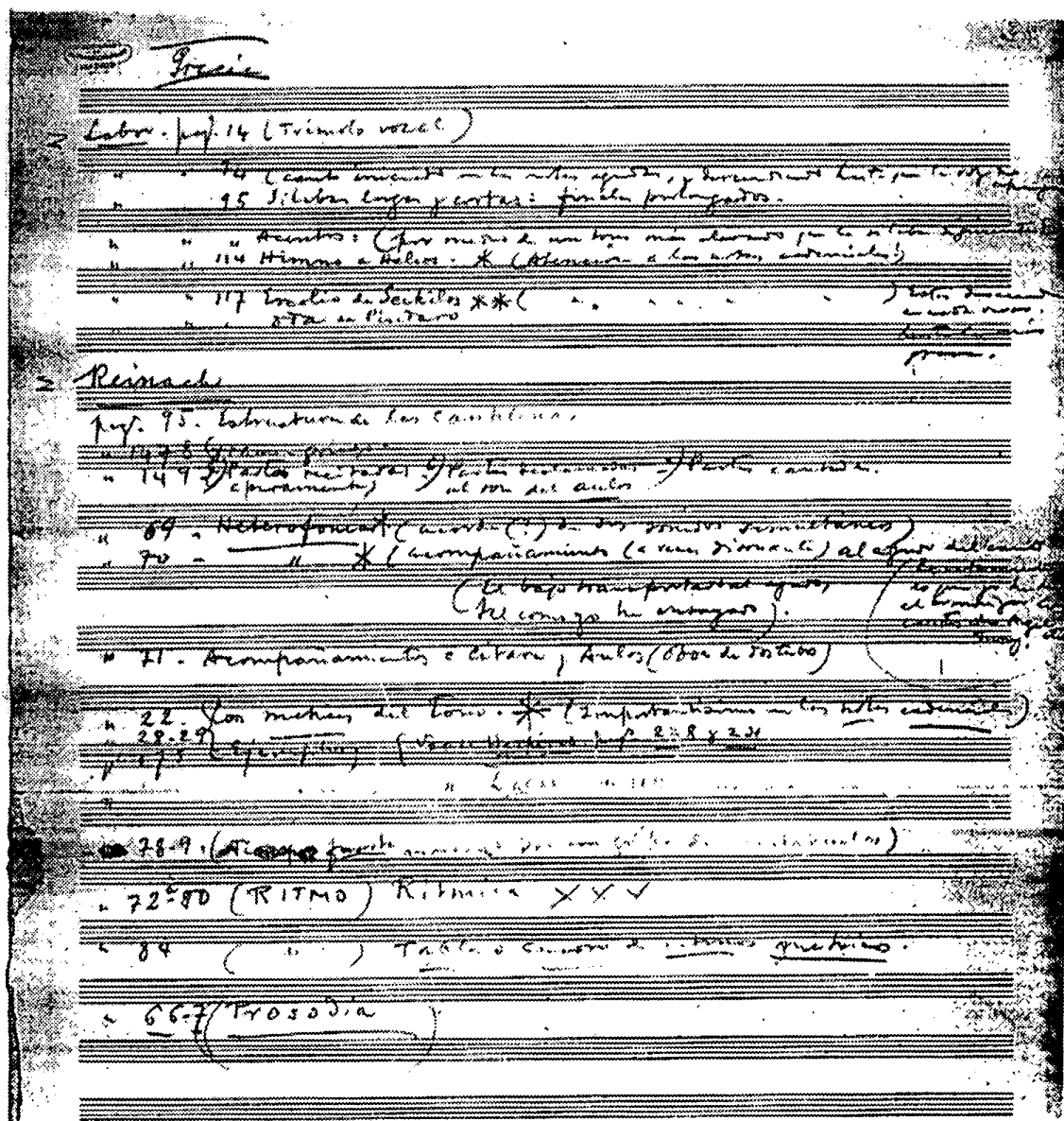
³⁵ 'estrepitoso son de clarines y trompetas bárbaras;' 'triste música y canción;' Calderón de la Barca, *Comedias* 38.

³⁶ See especially Falla's extensive annotations to Curt Sachs, *La música en la antigüedad* [4122], Théodore Reinach, *La musique grecque* [1454] and Romualdo Gianni, *Gli spiriti della musica nella tragedia greca* [1461].

³⁷ Andrew Budwig claims that much of 1930 was devoted to the study of Greek music and denotes it as Falla's 'Greek' year. See Budwig, 'Manuel de Falla's *Atlántida*' 143–45.

³⁸ The series Collection Yafil (Algiers: MNE Yafil), [925–937], and A. Chottin, *Airs populaires recueillis a Fès*, special issue of *Hespéris: Archives Berbères*, (1924, 2nd term) (Paris: Émile Larose, 1924).

Example 1a: Page of notes by Falla outlining elements of ancient Greek music and drama derived from his reading of Théodore Reinach and Curt Sachs.



Example 1b: Translation and transcription of Example 1a.Greece

- Labor † p.14 (Vocal tremolo)
- " p.94 (song begun in the upper notes and descending until the voice disappears)
- " p.95 Long and short syllables: endings extended
- " p.95 Accents=(through the use of a higher tone than the following syllable)
- " p.114 Hymn to Helios *(Attention to cadential notes)
- " p.117 Ercoleo by Seikelos ** (") These descend in each verse down to the lowest.
- " " Ode to Pindar

Reinach

- p.95 Structure of the cantilenas
- " pp.147–148 Greek drama
- " p.149 a) Parts (purely) recited b) Parts declaimed to the sound of the aulos c) Parts sung
- " p.69 Heterophony *(chord (?) of two simultaneous sounds)
- " p.70 Heterophony *(accompaniment (sometimes high-sounding) to the upper register of the song)
(The bass transported to the upper register, just as I have experimented)
(Exactly as I have done upon harmonising the songs of Algeria, Tunisia etc)
- " p.71 Accompaniments = Citara and Aulos (oboe with two tubes)
- " p.22 The tonal nuances * (very important in the cadential notes)
- " pp.28–29
- " p.175 (Examples) (See Hesperis pp. 228 and 231)
- " (See Labor p.119 (Euripides)
- " pp.78–79 (Strong pulse marked by the beat of the castanets)
- " pp.72 to 80 (RHYTHM) Rhythmic xxx
- " p.84 (RHYTHM) Table or diagram of metric rhythms
- " pp.66–67 (Prosody)

† In the translation and transcription of the document, the word 'Labor' refers to the publisher of the volume by Carl Sachs.

the *Aires andaluces* for guitar by Rafaél Marín (1902), also coincide with many of his speculations in this essay and informed Falla's assimilation of aspects of this genre in his scores.³⁹

Some of the books on music in the Falla library also had a decisive impact on the composer's musical thought and style. Principal among these is the aforementioned monograph by Lucas, which shaped some aspects of Falla's harmonic language and helped redefine his construction of tonality after World War I.⁴⁰ Likewise, Falla's marking of the term "canon" in numerous sources, where it is closely tied to early polyphony and notions of devotion and mysticism, provides clues to his growing use of such devices from the early 1920s.⁴¹ The refinement of Falla's style of orchestration can also be traced through an examination of the treatises which

³⁹ For a more extended discussion of the sources employed by Falla in this essay see Christoforidis, 'Un acercamiento a la postura de Falla en *El "cante jondo"*,' and Persia, *I Concurso de Cante Jondo*.

⁴⁰ See Christoforidis, 'Aspects of the Creative Process,' vol. 1: 83–88, 143–55, and Collins, 'Manuel de Falla and *L'acoustique nouvelle*.'

⁴¹ Felipe Pedrell, *Cancionero musical popular español*, vol. 2 (Valls: Eduardo Castells, 1921) and Jean Beck, *La musique des troubadours...* (Paris: Henri Laurens, n.d.).

he studied, many of which preserve his markings on this subject. He followed the advice of Paul Dukas and Claude Debussy and made a thorough study of the techniques of individual instruments, as can be surmised from his annotations to G. Koecrert's *Les principes rationnels de la technique du violon* (1904) and the *Nouveau traité d'instrumentation* by F. A. Gevaert. He also studied and annotated numerous orchestration treatises at different times, the principal ones being F. A. Gevaert, *Cours méthodique d'orchestration* (1885), Charles-Marie Widor, *Technique de l'Orchestre moderne* (1904), Richard Strauss, *Le Traité d'orchestration d'Hector Berlioz* (1909) and Nicolai Rimsky-Korsakov, *Principes d'orchestration* (1914). In the case of many of these treatises, Falla had to insert extra pages into the volumes to carry his extensive annotations.

The evolution of Falla's musical language was also shaped by his consultation of scores by other composers. Of his contemporaries, Claude Debussy was perhaps the composer most closely studied by Falla, and this is particularly evident in the annotations which make reference to Debussy's orchestration. Scores such as *Pelléas et Mélisande*, *La Mer* and *Ibéria* were repeatedly reviewed in this regard and influenced Falla's orchestral conception in works ranging from *La vida breve* and *Noches* to *Homenajes*, *Suite* and *Atlántida*. Particularly significant is Falla's assimilation of Debussy's orchestral image of Spain in *Ibéria*, and especially its second movement 'Parfums de la nuit,' which shaped the timbral and evocative parameters of passages of *Noches* and informed the scoring of Falla's own orchestral homage to Debussy in the second movement of *Homenajes*, *Suite*.⁴² Falla also applied his knowledge of Debussy's orchestral style in his arrangements of the French composer's music. Inside the score of Debussy's *Prélude à l'après-midi d'un faune* five pages of manuscript notes were found which outline the transformations made by Falla in reducing this work for chamber orchestra, a task which he undertook for the Orquesta Bética de Cámara in 1924.⁴³

Different models provided the stylistic impetus for Falla's *Concerto* for harpsichord and chamber ensemble, and these include the contrapuntal idiom and instrumentation of several works by Stravinsky, and of Schoenberg's *Pierrot Lunaire*. Unfortunately, only the full score of *Pierrot Lunaire* remains at the Archivo Manuel de Falla; the miniature score which Falla probably annotated was forwarded to him in Argentina in 1940 and has subsequently been lost.⁴⁴ However, Falla copied passages from *Pierrot Lunaire*, with specific page references to the score, which illustrate his interest in the instrumental textures and contrapuntal techniques employed in the work.⁴⁵ Among the historical sources alluded to in the *Concerto* are the sonatas of Domenico Scarlatti, which remained one of Falla's lifelong passions. Falla's interest in several parameters of Scarlatti's sonatas can be deduced from his annotations to the scores, which include references to their bipartite monothematic structure, abrupt modulations, irregular harmonic-phrase lengths, keyboard writing, differentiated two-part textures and angular melodic writing. An example of Falla's study of Scarlatti's irregular harmonic-phrase lengths

⁴² Direct evidence for this can be found in Falla's annotations to the piano score of the *Homenaje*, among sketch material AMF LVII B2. For further information on the influence of Debussy's orchestration see Christoforidis, 'Manuel de Falla, Debussy and *La vida breve*,' *Musicology Australia* 18 (1995): 3–12, and 'De *La vida breve* a *Atlántida*,' and Nommick, 'La vida breve entre 1905 y 1914.'

⁴³ This work is currently being published by Ediciones Manuel de Falla (Madrid), based on the full score of the arrangement which was found in the archive of the Orquesta Bética de Cámara.

⁴⁴ See letter from Falla to Valentín Ruiz Aznar, 24 June 1940; AMF Papeles Ruiz Valentín Aznar.

⁴⁵ See Christoforidis, 'El peso de la vanguardia en el proceso creativo del *Concerto* de Manuel de Falla,' *Revista de musicología* 20 (1997): 677–90.

can be seen in his annotations to Sonata L475, and the ideas he gained in this respect were integral to the formulation of his concept of internal rhythm (*ritmo interno*). Melodic leaps of 7ths or 9ths are often indicated by Falla, as are Scarlatti's imitation of Spanish folk forms and the figurations of the guitar.⁴⁶ Of particular relevance to the third movement movement of the *Concerto* was Falla's study of rhythmic effects in the sonatas, including the use of hemiola, syncopation and the alternation of duple and triple rhythms within the same metric framework.⁴⁷ Falla's interest in the rhythmic parameters of more contemporary sources can be gauged through his analysis of 'rhythmic counterpoints' from passages of Stravinsky's *Le sacre du printemps* (see Ex. 2).

The reliance on musical borrowings in Falla's compositions means that a study of the printed scores in his possession often gives the provenance of his musical ideas. His limited field-work in the realm of folk music also led to a great proportion of the "nationalist" musical material incorporated in his output being derived from published sources. The folk-song collection compiled by José Inzenga, *Ecos de España* (1874), was correctly cited by Manuel García Matos as providing the basis for some of the *Siete canciones populares españolas*.⁴⁸ Yet

Example 2: Falla's outline of 'rhythmic counterpoints' from passages of Stravinsky's *Le sacre du printemps*.

⁴⁶ See especially Falla's annotations, accompanied by the word "guitarra," to Sonata L46 [AMF 1029].

⁴⁷ See Christoforidis, 'Aspects of the Creative Process,' vol.1, 184-93.

⁴⁸ Manuel García Matos, 'Folklore en Falla,' *Música* 3/4 (1953): 46.

even García Matos may have been surprised by Falla's absorption of Inzenga's 'El Paño,' in which Falla's version is literally constructed in pencil over the Inzenga copy, becoming in essence the first sketch for the first of the *Siete canciones*.⁴⁹ In fact, all seven of Falla's songs are based, to varying degrees, on material taken from published sources.⁵⁰ Falla employed similar procedures with some of the early music he incorporated in to his neoclassical works of the 1920s. At the outset of *El retablo de Maese Pedro*'s composition Falla wrote to Pedrell asking about sources he could study for the music of the medieval epic or *romance*. Pedrell suggested the *tonadas*, or examples of earlier popular songs given by Salinas in his sixteenth-century treatise, which Pedrell had transcribed and arranged in volume 1 of his *Cancionero musical popular español*.⁵¹ Falla's pencil markings to pages from this volume demonstrate his initial modifications to themes he would later incorporate in *El retablo de Maese Pedro* (see Ex. 3). On occasion, rudimentary harmonisations of Hispanic and oriental folk melodies were jotted by Falla next to the published sources. One example of this practice can be found in some of the Moroccan melodies transcribed in the journal *Hespéris* (see Ex. 4), which is referred to in the document relating to Greek sources transcribed above.⁵²

Information can also be gained from the library on Falla's activities as a performer. The interpretative indications given in his scores are a useful guide both to his own style and to

Example 3: *Tonada* by Francisco Salinas transcribed by Pedrell in *Cancionero musical popular español* vol.1, 23, with annotations by Falla.

27)

Salinas
(De *Musica libri septima*)

Con - tem - plan - do, Tan - es - lan - do...

⁴⁹ See Christoforidis, 'Folksong Models,' 12

⁵⁰ 'El paño moruno,' 'Seguidilla murciana,' 'Jota,' and 'Canción' are based to varying degrees on models found in José Inzenga, *Ecos de España* (Barcelona: n.p., [1874]), 'Asturiana' on José Hurtado, *100 cantos populares asturianos* (Bilbao, 1890), 'Nana' on a lullaby reproduced in Serafin y Joaquín Álvarez Quintero, *Las flores*, and 'Polo' on Eduardo Ocón, *Cantos españoles: Colección de aires nacionales y populares* (Málaga, 1876). This last volume is not currently present in the Falla library, although from references in the sketch material it is evident that Falla had access to this source. For details, see Christoforidis, 'Folksong Models.'

⁵¹ In reply to Falla's queries at the outset of *El retablo*'s composition, Pedrell wrote to him on 25 Jan. 1919: 'Dearest Manuel: I hasten to satisfy your questions. Of all the *romances* I know, I have never come across any which have referred to Gaiferos or the Princess Melisendra. But you yourself can make use of the *tonada* most applicable to your project. You will find various characteristic ones in Volume I of my *Cancionero*... In the said volume, check section V (*Romance tonadas*), page 21 of the musical text, and page 61 of the corresponding literary text' ['Querido Manuel: Me apresuro a satisfacer sus demandas. En tantos romances como conozco no he tropezado jamás con algunos que tratan de Gaiferos ni la Princesa Melisendra. Pero puede V. mismo aplicar la tonada más a propósito de su intento. Hallará varias a cual más característica en el Tomo I de mi *Cancionero*... Registra en dicho tomo desde la sección V (Tonadas de romances) en el texto musical pag. 21, y la parte de texto literario correspondiente, desde la pag. 61.'] Letter from Pedrell to Falla, 25 Jan. 1919, AMF.

⁵² Falla does not seem to have developed these harmonisations further or to have incorporated the melody into a work.

Example 4: Transcription of Moroccan melody in *Hespéris* (1924): 231, with harmonic annotations by Falla.

COMMUNICATIONS [231]

4. — L'ENFANT AU MANTEAU DE SOIE.
(Berceuse)

piano

Si - di Mo-ham-med ya ou-li - di' ya lau qah-cho-ba del - h

ria — mel - la i - brik ya ou - li - di —

leb - aa da - ru khâ - li - a .

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the performance practice of his time. Among the pieces annotated by Falla are several movements from *Iberia* by Isaac Albéniz, which Falla heard performed by the ailing composer and his principal interpreter Blanche Selva. Though fewer in number, there are also expressive markings in scores which Falla conducted, such as those in Beethoven's Septet Op. 20, which was performed for the centenary of that composer's death in 1927. The initial drafts for Falla's 'versiones expresivas' of Renaissance polyphony, which he conducted, can also be found among his markings to the transcriptions in Pedrell's *Cancionero musical popular español* and Francisco Asenjo Barbieri's edition of the *Cancionero de Palacio*. As well as being one of his chief mentors, Debussy was also the composer that Falla most performed, and several of his Debussy scores include added fingerings and expressive markings. The harp parts to Debussy's *Danse sacré et Danse profane* and the Sonata for flute, viola and harp had been performed on the piano by Falla, and his copies of these provide insights into the minor adjustments required for these adaptations. Of even greater interest are Falla's performance indications for Debussy's original piano music, as is the case in 'La Soirée dans Grenade...' from *Estampes* (see Ex. 5). Falla heard Ricardo Viñes perform the work and may have heard a rendition from the composer himself, given Debussy's fixation with Granada, an interest which Falla helped foster.⁵³ The markings to the score include fingerings, the underlining of printed indications, some reference to voice leadings and the addition of pedalling, expressive, dynamic and tempo markings, all of which provide fascinating insights into Falla's performance strategies for this influential evocation of Spain.

⁵³ See Christoforidis, 'De La vida breve a Atlántida.'

Example 5: Final page of Debussy's 'La Soirée dans Grenade...' from *Estampes*, with expressive markings by Falla.

Tempo 1°

14

Léger et lointain
(la 4^e de la mesure précédente)

p *più p* *pp*

8

Mouvt du début 45

Tempo 1°

en abattoirs

dim. *più dim.* *pp*

m.d. *m.g.* *ppp*

Ch. Debussy, gr. Poisson A. Durand & Fils

D. & F. 3326(2)

Imp. Delinby F&S Deuts. 51.

Other material found in the library includes a multitude of musical sketches. Although Falla was sometimes musically inspired by the book he was reading, on other occasions it merely served as a surface for notating or transcribing a musical idea. Musical annotations therefore include transcriptions of folk-songs that Falla heard, the copying out and development of other composers' motifs and occasionally even musical ideas inspired by the literary texts

⁵⁴ Of the books not related to music, the following contain musical sketches: AMF 1652, 1925, 1926, 2086, 2291, 2384, 2393, 2424, 2448, 2469, 2534, 2598, 2683, 2685, 3048, 3085, 3086, 3110, 3116, 3130, 3178, 3183, 3187, 3208, 3258, 3262, 3401, 3681, 3702, 3786, 3853, 3865, 3915, 4002, 4067, & 4069.

he was reading.⁵⁵ One such example includes Falla's annotations to a volume of poetry by Byron in which a musical sketch outlines the rhythm for a galloping horse which is alluded to in the text.⁵⁶ There is also some sketch material proper, relating to Falla's own completed works, which to date is not included in the catalogue of music manuscripts by Falla.⁵⁷

The foregoing discussion has outlined some of the ways in which Falla employed his library and the traces he left in the process. The appendices that follow are meant to give an overview of the texts which display signs of Falla's consultation and to facilitate further research on the composer and the collection, a task that will necessitate more cross-referencing between its contents and different sources relating to Falla and his milieu. A systematic study of the library and the composer's annotations will also provide insights into questions of influence, inspiration and creativity.

⁵⁵ Byron, *Poesies* [AMF 2448].

⁵⁶ See late sketch of the *Concerto* in Alfonso Danvila, *Almansa* (1926) [AMF 2291].

APPENDIX 1: Published Scores, Treatises and Monographs on Music in Manuel de Falla's personal library which were annotated by the composer

This list does not include Falla's own works, and is based on current holdings at the Archivo Manuel de Falla. The numbers in square brackets are the inventory number assigned by the Archivo.

1.1 Scores

- ALBÉNIZ, Isaac. *Iberia* (1^{er} Cahier). Paris: Edition Mutuelle, 1906. [1]
 ALBÉNIZ, Isaac. *Iberia* (2^{ème} Cahier). Paris: Edition Mutuelle, 1906. [2]
 ALBÉNIZ, Isaac. *Iberia* (3^{ème} Cahier). Paris: Edition Mutuelle, 1907. [3]
 ALBÉNIZ, Isaac. *Iberia* (4^{ème} Cahier). Paris: Edition Mutuelle, 1906. [4]
 ALBÉNIZ, Isaac. *Suite Espagnole: Alhambra*. Madrid: Zozaya-A. Diaz y Cia. [5]
 ANON. *Ballet album*. Leipzig: Peters, n.d. [584]
 ANON. *Bane cheraff*. Algeria: M.M.E. Yafil, n.d. [925]
 ANON. *Cançoner popular*. Barcelona: Imprenta 'La Renaixensa,' 1913. [1478]
 ANON. *Corpus de musique marocaine*. Paris: Heugel, 1933. [1005]
 ANON. *El canto popular: Documentos para el estudio del folk-lore argentino*. Buenos Aires: 'Coni,' 1923. [1006]
 ANON. *Kadriat Senaa*. Algeria: M.M.E. Yafil, n.d. [928]
 ANON. *Les feuilles musicales*. Paris: L'Art Catholique, 1920. [876]
 ANON. *Les vendredis. Cahier 1*. Leipzig: Belaieff, 1899. [712]
 ANON. *Mahma iekhter fel moudel el*. Algeria: M.M.E. Yafil, n.d. [929]
 ANON. *Recueil de Zendani (Deuxième serie)*. Algeria: M.N. Yafil, n.d. [933]
 ANON. *Recueil de Zendani (Troisième serie)*. Algeria: M.N. Yafil, n.d. [936]
 ANON. *Te Deum laudamus asperges me, vidi aquam*. London: Chester, n.d. [692]
 ANON. *Touchiat ghrib*. Algeria: M.M.E. Yafil, n.d. [932]
 ANON. *Touchiat ghribt H'assine*. Algeria: M.M.E. Yafil, n.d. [930]
 ANON. *Touchiat maia*. Algeria: M.N. Yafil, n.d. [934]
 ANON. *Touchiat remel*. Algeria: M.M.E. Yafil, n.d. [927]
 ANON. *Touchiat sika*. Algeria: M.N. Yafil, n.d. [937]
 ANON. *Touchiat zidane*. Algeria: M.N.E. Yafil, n.d. [926]
 ARCAS, Julián. *Murciananas*. Barcelona: Sindicato Musical Barcelonés, n.d. [138]
 ARCAS, Julián. *Rondeña*. Barcelona: Sindicato Musical Barcelonés Dotesio, n.d. [136]
 ARCAS, Julián. *Soleá*. Barcelona: Sindicato Musical Barcelonés Dotesio, n.d. [137]
 AURIC, Georges. *Cinq poèmes de Gérard de Nerval*. Paris: Heugel, 1925. [283]
 BACH, J.S. *30 Variationen*. Leipzig: Peters, n.d. [482]
 BACH, J.S. *Brandenburgisches Konzert n° 2*. Leipzig: Eulenburg, n.d. [473]
 BACH, J.S. *Brandenburgisches Konzert n° 3*. Leipzig: Eulenburg, n.d. [474]
 BACH, J.S. *Brandenburgisches Konzert n° 4*. Leipzig: Eulenburg, n.d. [475]
 BACH, J.S. *Brandenburgisches Konzert n° 5*. Leipzig: Eulenburg, n.d. [476]
 BACH, J.S. *Concert für klavier in D moll*. Leipzig: Breitkopf & Härtel, n.d. [1042]
 BACH, J.S. *Concert für Klavier, Flöte und Violine in D dur*. Leipzig: Breitkopf & Härtel, n.d. [1043]
 BACH, J.S. *Concert Italien*. Paris: Maurice Senart, 1915. [487]

- BACH, J.S. *Das Wohltemperierte Klavier: Band I*. Leipzig: Peters, n.d. [470]
BACH, J.S. *Das Wohltemperierte Klavier: Band II*. Leipzig: Peters, n.d. [471]
BACH, J.S. *Konzert für drei Klaviere in D moll.* Leipzig: Breitkopf & Härtel, n.d. [1045]
BACH, J.S. *Konzert für klavier und zwei flöten in F Dur.* Leipzig: Breitkopf & Härtel, n.d. [489]
BACH, J.S. *La Passion selon Saint Matthieu*. Braunschweig: Henry Litolff, n.d. [1041]
BACH, J.S. *La Passion selon Saint Matthieu*. Paris: Enoch, n.d. [1040]
BACH, J.S. *Matthäus-Passion*. Leipzig: Eulenburg, n.d. [478]
BACH, J.S. *Orgel-compositionen für piano, übertragen von F. Liszt*. Leipzig: Peters, n.d. [485]
BACH, J.S. *Partitas n° 1-3*. Leipzig: Peters, n.d. [481]
BACH, J.S. *Passacaglia C Moll.* Leipzig: Breitkopf & Härtel, n.d. [483]
BACH, J.S. *Zum letzten Satze des Concertes D moll. (Cadenza by Carl Reinaska)*. Leipzig: Breitkopf & Härtel, n.d. [490]
BACHELET, Alfred. *Scemo*. Paris: Max Eschig, 1914. [1157]
BARBIERI, Francisco Asenjo. *Cancionero musical de los siglos XV y XVI*. Madrid: Real Academia de Bellas Artes de San Fernando, 1890. [981]
BARTA, Luis. *La Peinadora*. Madrid: Unión Musical Española, 1916. [139]
BARTÓK, Béla. *10 leichte Klavierstücke*. Budapest: Karl Rozsnyai, n.d. [821]
BEETHOVEN, L. van. *Complete Collection of Beethoven's Symphonies, Arranged for the Pianoforte*. London: Cocks, n.d. [1067]
BEETHOVEN, L. van. *Quartett Op. 18 n°1 F Dur.* Leipzig: Paine, n.d. [493]
BEETHOVEN, L. van. *Septett Op. 20*. Leipzig: Eulenburg, n.d. [510]
BEETHOVEN, L. van. *Sonaten*. Leipzig: Peters, n.d. [1068]
BEETHOVEN, L. van. *Trios für Pianoforte, Violine und Violoncello: Pianoforte*. Leipzig: Peters, n.d. [605]
BERLIOZ, Hector. *Fantastic Symphony Op. 14*. New York: Kalmus, n.d. [1152]
BERLIOZ, Hector. *La damnation de Faust*. Paris: Costallat, n.d. [1150]
BIZET, Georges. *Carmen*. Paris: Chouldens-Peters, n.d. [285]
BIZET, Georges. *L'Arlesienne: Suite n° 1*. Leipzig: Eulenburg, n.d. [286]
BOURGAULT-DUCOUDRAY, Louis. *Trente mélodies populaires de Grèce & d'Orient*. Paris: Henry Lemoine, 1897. [1001]
BRAHMS, Johannes. *Variationen für Orchester über ein Thema von J. Haydn Op.56a*. Leipzig: Eulenburg, n.d. [568]
CARISSIMI, Giacomo. *Oratorii Jonas (Giona)*. Milan: Istituto Editoriale Italiano, 1919. [938]
CHOPIN, Frédéric. *Recueil complet des Mélodies Polonaises de F. Chopin*. Paris: J. Hamelle, n.d. [841]
CHOTTIN, A. *Airs populaires recueillis a Fès, Hespéris: Archives Berbères*. 1924, 2nd term. Paris: Émile Larose, 1924. [1082]
COLLET, Henri. *Un tratado de canto de órgano (Siglo XVI): Manuscrito en la Biblioteca de Paris*. Madrid: Gutenberg, 1913. [1253]
D'INDY, Vincent. *Helvetia: Trois valse pour piano*. Paris: Hamelle, n.d. [434]
DEBUSSY, Claude. *Children's Corner*. Paris: Durand, 1908. [301]
DEBUSSY, Claude. *Danses pour Harpe*. Paris: Durand, 1904. [304]
DEBUSSY, Claude. *Danses*. Paris: Durand, 1904. [303]
DEBUSSY, Claude. *Deux Arabesques*. Paris: Durand, 1904. [307]
DEBUSSY, Claude. *Deux Arabesques*. Paris: Durand, 1904. [308]

- DEBUSSY, Claude. *Fantasie pour piano et orchestre*. Paris: Fromont, n.d. [315]
- DEBUSSY, Claude. *Ibéria: 'Imagenes pour orchestre 2.'* Paris: Durand, 1910. [1141]
- DEBUSSY, Claude. *La Mer*. Paris: Durand, 1905. [1141]
- DEBUSSY, Claude. *Nocturnes*. Paris: Jean Jobert, 1930. [1144]
- DEBUSSY, Claude. *Nocturnes: II Fêtes pour piano*. Paris: Durand, 1914. [306]
- DEBUSSY, Claude. *Pelléas et Mélisande*. Paris: Durand, 1902. [1142]
- DEBUSSY, Claude. *Pour le piano*. Paris: Jean Jobert, 1901. [297]
- DEBUSSY, Claude. *Prélude à l'après-midi d'un faune*. Paris: Jean Jobert, 1922. [1143]
- DEBUSSY, Claude. *Préludes pour piano. 1^o & 2^o livre*. Paris: Durand, 1910. [317]
- DEBUSSY, Claude. *Sonate pour flûte, alto et harpe*. Paris: Durand, 1916. [310]
- DEBUSSY, Claude. *Trois chansons de Charles D'Orleans*. Paris: Durand, 1908. [298]
- DELAGE, Maurice. *Contrerimes, piano à deux mains: Rêves*. Paris: Durand, 1933. [322]
- DUKAS, Paul. *Ariane et Barbe-bleue*. Paris: Durand, 1906. [1153]
- DUKAS, Paul. *L'Apprenti sorcier*. Paris: Durand, n.d. [340]
- DUKAS, Paul. *Symphonie en ut majeur*. Paris: Rouart Lerolle, n.d. [1155]
- DUKAS, Paul. *Variations, interlude et finale pour piano*. Paris: Durand, n.d. [344]
- FONTBONNE, L. *Méthode complète (Flûte)*. Paris: Costallat, 1907. [1230]
- GAUTIER, Judith. *Les musiques bizarres a l'Exposition de 1900*. Paris: Librairie Ollendorff, 1901. [1455]
- GLINKA, Mikhail. *Kamarinskaïa*. Leipzig: Belaieff, 1902. [717]
- GOOSSENS, Eugene. *Judith*. London: Chester, 1929. [1194]
- GOUNOD, Charles. *Fausto*. n.d. [1126]
- GRAU, Agustí. *Hores Intimes*. Barcelona: Unión Musical Española, n.d. [156]
- GRIEG, Edvard. *Albumblätter für pianoforte*. Leipzig: Peters, n.d. [851]
- GRIEG, Edvard. *Aus Holbergs Zeit: Suite für pianoforte Op. 40*. Leipzig: Peters, n.d. [851]
- GRIEG, Edvard. *Ave, Maris Stella*. Copenhagen: Wilhelm Hansen, n.d. [843]
- GRIEG, Edvard. *Lyrische Stücke*. Leipzig: Peters, n.d. [851]
- GRIEG, Edvard. *Melodien für harmonium Op. 6 n° 2*. Leipzig: Peters, n.d. [851]
- GRIEG, Edvard. *Norwegische Tänze Op. 35*. Leipzig: Peters, n.d. [845]
- GRIEG, Edvard. *Psalmen Op. 74*. Leipzig: Peters, n.d. [847]
- GRIEG, Edvard. *Slatte: Norwegische Bauerntänze Op. 72*. Leipzig: Peters, n.d. [850]
- GRIEG, Edvard. *Sonate E moll für das pianoforte Op. 7*. Leipzig: Peters, n.d. [851]
- GRIEG, Edvard. *Vor der Klosterpforte Op. 20*. Leipzig: Peters, n.d. [854]
- GUERRERO, Francisco. *Messe 'Puer qui natus est nobis.'* Paris: Schola Cantorum, n.d. [160]
- HAYDN, Joseph. *Die Jahreszeiten*. Leipzig: Breitkopf & Härtel, n.d. [1057]
- HOLST, Gustav. *Matthew, Mark, Luke and John*. London: Curwen, 1917. [357]
- HUMPERDINCK, Engelbert. *Hansel und Gretel (Nino e Rita)*. Mainz: Schott's Söhne, n.d. [1107]
- HURTADO, José. *Cien cantos populares asturianos*. Madrid: Antonio Romero, n.d. [985]
- INZENGÁ, José. *Ecos de España*. Barcelona: n.p., n.d. [1007]
- KODÁLY, Zoltán. *Zongora muzika: 10 pièces pour le piano Op. 3*. Budapest: Rozsavolgyi, 1910. [826]
- KOECHLIN, Charles. *Chansons bretonnes pour violoncelle et piano*. Paris: Maurice Senart, 1934. [739]

- KOECHLIN, Charles. *Chansons bretonnes pour violoncelle et piano*. Paris: Maurice Senart, 1934. [740]
- KORGANOV, G. O. *Bajati: Fantaisie sur des thèmes caucasiens*. Moscow: Gutheil, n.d. [810]
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