

*Granados*

Enric Granados

# Trio op. 50

Violí, Violoncel·l i Piano

Violin, Cello and Piano

Violín, Violonchelo y Piano

Apunts / Sketchs / Apuntes  
Alicia de Larrocha

Documentació / Documentation / Documentación:  
Mac McClure

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EDITORIAL DE MÚSICA  
**BOILEAU**

## Prefaci

Aquesta edició del *Trio* de Granados està basada en diversos manuscrits i hologrames ubicats al Museu de la Música de Barcelona. Els diferents documents poden trobar-se amb els següents números de referència: 02-1570 i 02-1761. L'últim (02-1761) inclou els primers compassos del primer moviment, on hi figura també la data de composició de 2 de gener de 1894.

El *Trio en Do major*, juntament amb el *Quintet en sol menor* per a dos violins, violoncel i piano, va ser de les primeres obres compostes de Granados després de l'escriptura de les seves *Danses Espanyoles* (1892). Ambdues, trio i quintet, figuren com les seves obres de cambra més importants i reflecteixen la maduresa del jove compositor que començava a treballar pel seu compte. El *Trio* es va estrenar el 22 de febrer de 1985 al Saló Romero de Madrid. Està escrit en quatre moviments (*Poco Allegro*, *Scherzo*, *Duetto* i *Finale*) i Granados inclou al final alguns temes del primer i el segon moviment, fent ús de la forma cíclica sota l'òbvia influència de César Frank. El talent de Granados com a improvisador es fa patent en la manera com molts temes semblen unir-se i desenvolupar-se entre ells.

Granados, a la recerca del seu propi llenguatge, i igual que Debussy, es va sentir atret per l'Orient Mitjà i les resonàncies àrabs. Una influència àrab o oriental és present per exemple en la *Dansa espanyola núm. 2 "Oriental"* i en la *Dansa espanyola núm. 11 "Arabesca"*. Apareix també en el compàs 219 del primer moviment del trio, quan el compositor escriu la indicació *como una cadencia árabe*.

El *Trio*, en realitat, no mostra les mateixes influències nacionalistes que es troben en les *Danses espanyoles*. En el primer moviment, al compàs 78, la indicació de *Como una canción popular* significa, més que la declaració d'una influència nacionalista, la recomanació de tocar de manera simple i amb la senzillesa d'una cançó popular.

## Preface

This edition of the Granados *Trio* is based on several manuscripts and holographs, located in the Music Museum in Barcelona. The different manuscripts are located with the following reference numbers: 02-1570 and 02-1761. The second manuscript, 02-1761, includes the first measures of the first movement, and is dated 2<sup>nd</sup> January 1894.

The *Trio in C major*, along with the *Quintet in g minor* for two violins, cello and piano, is one of the first works Granados composed after the *Danzas Españolas* (1892). They are his most important chamber works and are the product of a young but mature composer who was coming into his own. The *Trio in C major* was premiered on February 22, 1985 in the Salon Romero in Madrid. Written in four movements (*Poco Allegro*, *Scherzo*, *Duetto* and *Finale*), Granados brings back themes from the first and second movements in the *Finale*, making use of the cyclical form obviously under the influence of Cesar Frank. Granados' gifts as an improviser is evident in the way the many themes seem to merge and develop one from another.

Granados in his own way, as was Debussy, was attracted to the Middle East and Arabic influences. An Arabic or eastern influence is present in the *Danzas Española No. 2 "Oriental"* and in *Danza Española No. 11 "Arabesca"* and this influence is also present in the first movement of the trio in bar 219 where the indication is *como una cadenza árabe* [like an Arabic cadenza].

The *Trio*, does not really show nationalist influences found in the *Spanish Dances*. In the first movement, in measure 78, the indication *como una canción popular* [like a popular song] more than an nationalist influence or statement, is an indication to play simple, with the simplicity of a folk song.

## Prefacio

Esta edición del *Trio* de Granados está basada en varios manuscritos y hologramas ubicados en el Museo de la Música de Barcelona. Los diferentes documentos pueden encontrarse con los siguientes números de referencia: 02-1570 i 02-1761. El último (02-1761) incluye los primeros compases del primer movimiento y está fechado en el 2 de enero de 1894.

El *Trio en Do major*, junto con el *Quinteto en sol menor* para dos violines, violonchelo y piano, fue de las primeras obras compuestas de Granados después de la escritura de sus *Danzas Españolas* (1892). Ambas, trío y quinteto, figuran como sus obras de cámara más importantes y reflejan la madurez del joven compositor que empezaba a trabajar por su cuenta. El *Trio* se estrenó el 22 de febrero de 1985 en el Saló Romero de Madrid. Escrito en cuatro movimientos (*Poco Allegro*, *Scherzo*, *Duetto* y *Finale*), Granados incluye en el final algunos temas del primer y el segundo movimiento, haciendo uso de la forma cíclica bajo la obvia influencia de César Frank. El don de Granados como improvisador se hace patente en la forma en que muchos temas parecen unirse y desarrollarse unos con otros.

Granados, en la búsqueda de su propio lenguaje y al igual que Debussy, se sintió atraído por el Oriente Medio y las resonancias árabes. Una influencia árabe u oriental está presente por ejemplo en la *Danza Española No 2 "Oriental"* y en la *Danza Española No 11 "Arabesca"*, y aparece también en el compás 219 del primer movimiento del trío, cuando el compositor escribe la indicación *como una cadencia árabe*.

El *Trio*, en realidad, no muestra las mismas influencias nacionalistas que se encuentran en las *Danzas españolas*. En el primer movimiento, en el compás 78, la indicación de *Como una canción popular* significa, más que la declaración de una influencia nacionalista, la recomendación de tocar de forma simple y con la sencillez de una canción popular.

The image shows a musical score for the first movement of the Trio in C major, measures 78-86. It is arranged for Violin (Vn), Viola (Vcl), and Piano (Pno). The tempo is marked 'Cantabile' and the mood is 'como una canción popular'. The piano part includes dynamic markings: 'meno', 'poco più', 'meno', 'più', 'meno', 'più', 'meno', 'più', 'meno'.

*Trio en Do Mayor*, Enric Granados (I- *Poco Allegro con espressione*, 78-86)

Alicia de Larrocha va comentar que les indicacions de tempo d'aquest passatge no s'han d'interpretar literalment com a canvis de velocitat, sinó com la indicació subtil de que la frase ha de ser cantada com la cançó de la gent senzilla, amb llargues frases de vuit compassos, i que aquestes indicacions no han de distorsionar la melodia. Aquesta melodia més tard apareix en el compàs 157 del darrer moviment.

El 2001, l'Acadèmia Marshall va celebrar el seu primer centenari. Com a part de les celebracions, l'Acadèmia va organitzar una sèrie de concerts i em van demanar que interpretés el *Quintet en sol menor* i el *Trio en Do major*. Juntament amb el violinista Ala Voronkov i el quartet Glinka vam estudiar les obres directament sobre els manuscrits disponibles. Durant tot el procés vam realitzar un estudi amb Alicia de Larrocha, que va treballar en diferents aspectes i eleccions per a la interpretació. Les indicacions que es troben entre [ ] són recomanacions que Alicia de Larrocha ens va donar durant els assajos a la seva casa de Barcelona. La manca d'indicacions en el manuscrit va ser el que va portar a de Larrocha a treballar amb nosaltres la preparació de les obres. Com que aquestes partitures van ser publicades per primera vegada per Unión Musical Espanyola la dècada de 1970, Alicia de Larrocha no coneixia les partitures i es va mostrar molt interessada en treballar amb nosaltres i conèixer aquestes obres. Les partitures havien quedat oblidades a l'arxiu personal de la Natàlia Granados, la filla menor de Granados. No cal dir que aquestes indicacions van ser pensades per preparar una actuació i no per a una edició. De tota manera, a causa de la indiscutible experiència de Larrocha en l'edició de la música per a piano de Granados (*Obra completa per a piano de Granados* supervisada per Alicia de Larrocha i editada per Boileau) i tota una vida dedicada a la música, i molt especialment a la interpretació de la música espanyola, sentíem que era important incloure-les en aquesta edició.

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Alicia de Larrocha commented that the tempo indications were not to be taken literally as tempo changes, but as a subtle indication that the phrase should be sung as simple folk song, with long eight bar phrases, and that these indications should not distort the melody. This melody later appears in measure 157 of the last movement.

In 2001, The Marshall Academy celebrated its one hundredth anniversary. As part of the celebrations, the Academy organized a series of concerts, and I was asked to perform the *Quintet in G minor* and the *Trio in C major*. Along with the violinist Ala Voronkov and the Glinka quartet, we studied these works from the available manuscripts. During the entire process, we studied with Alicia de Larrocha, working on different aspects interpretation and options for performance. The indications that are in [ ] are recommendations that Alicia de Larrocha gave us during the rehearsals with her in her home in Barcelona. The lack of indications, prompted Madame de Larrocha to work with us preparing the interpretation. Because these score were first published by Unión Musical Española in the early 1970's, Madame de Larrocha did not know the scores and was very interested in working with us and getting to know the two works. The scores had remained forgotten in the personal archive of Natalia Granados, the youngest daughter of Granados. Needless to say these indications were to prepare a performance and not considered for an edition. Regardless, because of the experience of de Larrocha through the edition of the piano music of Granados (*Boileau Complete works for piano of Granados*) and a life dedicated to his music, as well as the interpretation of Spanish music, we felt it was important to include these indications.

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Alicia de Larrocha comentó que las indicaciones de tempo de este pasaje no debe tomarse literalmente como cambios de velocidad, sino como una indicación sutil de que la frase debe ser cantada como la canción de la gente sencilla, con largas frases de ocho compases, y que estas indicaciones no deben distorsionar la melodía. Esta melodía más tarde aparece en el compás 157 del último movimiento.

En 2001, la Academia Marshall celebró su primer centenario. Como parte de las celebraciones, la Academia organizó una serie de conciertos y me pidieron que interpretara el *Quinteto en sol menor* y el *Trío en Do mayor*. Junto con el violinista Ala Voronkov y el cuarteto Glinka estudiamos las obras directamente sobre los manuscritos disponibles. Durante todo el proceso, realizamos un estudio con Alicia de Larrocha, que trabajó en diferentes aspectos y elecciones para la interpretación. Las indicaciones que se encuentran entre [ ] son recomendaciones que Alicia de Larrocha nos dio durante los ensayos en su casa de Barcelona. La falta de indicaciones en el manuscrito fue lo que llevó a de Larrocha a trabajar con nosotros la preparación de las obras. Debido a que estas partituras fueron publicadas por primera vez por Unión Musical Española en la década de 1970, Alicia de Larrocha no conocía las partituras y se mostró muy interesada en trabajar con nosotros y conocer estas obras. Las partituras habían quedado olvidadas en el archivo personal de Natalia Granados, la hija menor de Granados. Huelga decir que estas indicaciones fueron pensadas para preparar una actuación y no para una edición. De todos modos, debido a la indiscutible experiencia de Larrocha en la edición de la música para piano de Granados (*Obra completa para piano de Granados* supervisada por Alicia de Larrocha y editada por Boileau) y toda una vida dedicada a la música, y muy especialmente a la interpretación de la música española, sentíamos que era importante incluirlas en esta edición.

Mac McClure

# Trio

per a Violí, Violoncel i Piano  
Op. 50

**Eric Granados**  
(1867-1916)

Apunts / Sketchs / Apuntes  
Alicia de Larrocha

Violin

Violoncello

Piano

**Poco Allegro con espressione**

3

5

2/4

2/4

2/4

Musical score system 1, measures 1-6. The system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting at measure 5 with a dynamic marking of *[mf]*. The piano accompaniment starts at measure 7 with the tempo marking *poco rall.* and continues with a rhythmic pattern. Dynamic markings *[mf]* and *[mp]* are present in the piano part. The tempo changes to *a tempo* at measure 6.

Musical score system 2, measures 7-10. The system includes a vocal line and a piano accompaniment. The vocal line features a triplet of eighth notes in measure 9. The piano accompaniment has a steady eighth-note pattern. Dynamic markings *[mf]* and *[mp]* are present. A large watermark is overlaid on this system.

Musical score system 3, measures 11-14. The system includes a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *cresc.* in measure 11. The piano accompaniment features a sixteenth-note pattern in measure 11 and triplet markings in measures 13 and 14. A large watermark is overlaid on this system.

Musical score system 4, measures 15-17. The system includes a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *dim.* in measure 15. The piano accompaniment features triplet markings in measures 16 and 17. A large watermark is overlaid on this system.

Musical score system 5, measures 18-21. The system includes a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *[dim.]* in measure 18. The piano accompaniment features triplet markings in measures 19 and 20. A large watermark is overlaid on this system.

# II Scherzo

*pizz.*

Violin

*pizz.*

Violoncello

**Vivace molto**

*p*

Piano

9

*f*

arco

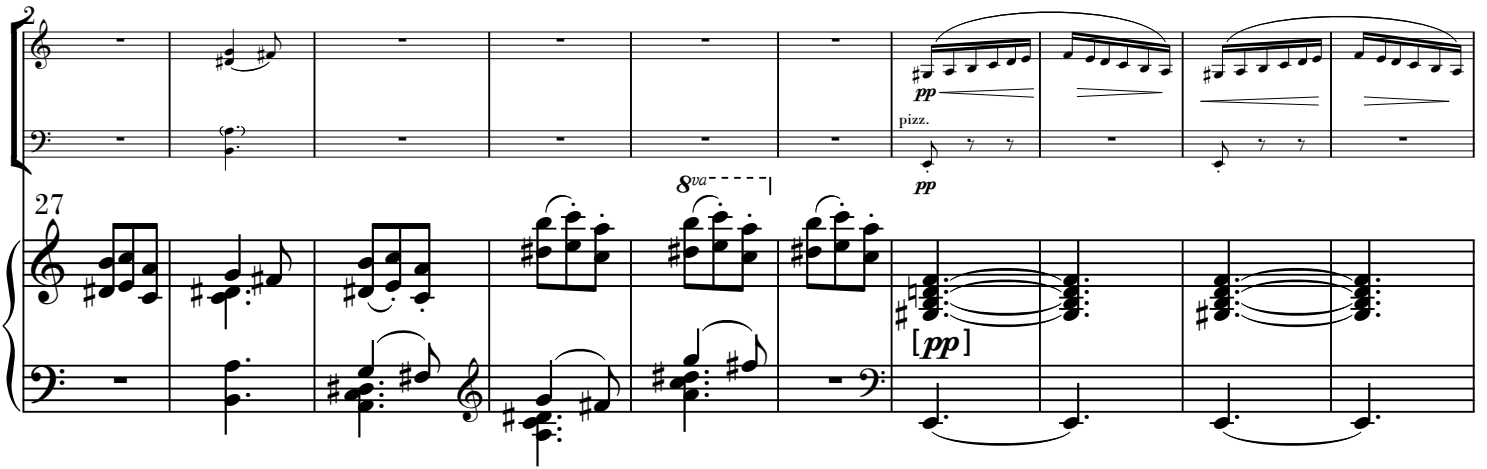
arco

*f*

19

*f*

**SAMPLE**



Musical score system 1, measures 27-36. The system includes a grand staff with piano and bass staves. Measure 27 is marked with a treble clef and a key signature of one sharp (F#). The piano part features a melodic line with eighth notes and a bass line with chords. Dynamic markings include *pp* and *pizz.* in the piano part, and *pp* in the bass part. A *8va* marking is present above the piano staff. A large watermark 'S' is overlaid on the page.



Musical score system 2, measures 37-44. The system includes a grand staff with piano and bass staves. Measure 37 is marked with a treble clef and a key signature of one sharp (F#). The piano part features a melodic line with eighth notes and a bass line with chords. Dynamic markings include *p* in the piano part. A large watermark 'S' is overlaid on the page.



Musical score system 3, measures 45-52. The system includes a grand staff with piano and bass staves. Measure 45 is marked with a treble clef and a key signature of one flat (Bb). The piano part features a melodic line with eighth notes and a bass line with chords. Dynamic markings include *f* in the piano part. A large watermark 'S' is overlaid on the page.



Musical score system 4, measures 53-60. The system includes a grand staff with piano and bass staves. Measure 53 is marked with a treble clef and a key signature of one sharp (F#). The piano part features a melodic line with eighth notes and a bass line with chords. Dynamic markings include *[cresc.]* and *f* in the piano part, and *[cresc.]* in the bass part. The instruction *m. izq.* (left hand) is present in both parts. A large watermark 'S' is overlaid on the page.

# III Duetto

Violin

Violoncello

Piano

*p*

*Andante con sentimento* [ $\text{♩} = 63$ ]

*sempre*

*p*

[*mf*]

4

8



Musical notation for measures 8-11. The top staff (treble clef) features a melodic line with a slur over measures 8-10 and a triplet of eighth notes in measure 11. The bottom staff (bass clef) provides harmonic accompaniment with a long note in measure 8 and a triplet of eighth notes in measure 11.

Musical notation for measures 12-15. The top staff (treble clef) has a melodic line with a triplet of eighth notes in measure 15. The bottom staff (bass clef) has a steady accompaniment of eighth notes.

Musical notation for measures 16-19. The top staff (treble clef) has a melodic line with a slur and a *dim.* marking in measure 18. The bottom staff (bass clef) has a melodic line with a slur and a *dim.* marking in measure 18.

Musical notation for measures 20-23. The top staff (treble clef) has a melodic line with triplets in measures 20-22 and a *tr* marking in measure 23. The bottom staff (bass clef) has a melodic line with a *dim.* marking in measure 21 and a *[p]* marking in measure 23.

Musical notation for measures 24-27. The top staff (treble clef) has a melodic line with a *con passione* marking in measure 24 and *espress.* markings in measures 26 and 27. The bottom staff (bass clef) has a melodic line with a *cresc.* marking in measure 26.

Musical notation for measures 28-31. The top staff (treble clef) has a melodic line with a *cresc.* marking in measure 28. The bottom staff (bass clef) has a melodic line with a *cresc.* marking in measure 28.

Musical notation for measures 32-35. The top staff (treble clef) has a melodic line with a slur over measures 32-34. The bottom staff (bass clef) has a melodic line with a slur over measures 32-34.

Musical notation for measures 36-39. The top staff (treble clef) has a melodic line with a slur over measures 36-38. The bottom staff (bass clef) has a melodic line with a slur over measures 36-38.

# IV Allegro Final

The image displays a musical score for a Trio in 2/4 time, consisting of Violin, Violoncello, and Piano parts. The score is divided into three systems. The first system includes the Violin and Violoncello staves, both marked *ff*, and the Piano part, which is marked *ff* and *Allegro molto*. The second system continues the Piano part, with a measure number '8' indicated at the beginning of the upper staff. The third system shows the Violin and Violoncello parts as rests, while the Piano part begins at measure 14, marked *poco meno*. A large, light gray watermark is overlaid diagonally across the center of the page.

First system of the musical score, measures 15-20. It features a treble and bass clef staff. The music includes various rhythmic patterns and dynamics, with a forte (*f*) dynamic marking at the end of the system.

Second system of the musical score, measures 21-26. It features a treble and bass clef staff. The tempo marking **Poco meno mosso** is placed above the staff. The system includes a forte (*f*) dynamic marking.

Third system of the musical score, measures 27-32. It features a treble and bass clef staff. The system includes a forte (*f*) dynamic marking and a *pizz.* (pizzicato) marking.

Fourth system of the musical score, measures 33-38. It features a treble and bass clef staff. The system includes a forte (*f*) dynamic marking.

Fifth system of the musical score, measures 39-44. It features a treble and bass clef staff. The system includes a forte (*f*) dynamic marking.

Sixth system of the musical score, measures 45-50. It features a treble and bass clef staff. The system includes a forte (*f*) dynamic marking.

Seventh system of the musical score, measures 51-56. It features a treble and bass clef staff. The system includes a forte (*f*) dynamic marking.

Eighth system of the musical score, measures 57-62. It features a treble and bass clef staff. The system includes tempo markings **Prestissimo**, **A tempo**, and *rall.* (rallentando). It also features a forte (*f*) dynamic marking and a sixteenth-note triplet marked with a '6'.