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Title

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Journal

Diagonal: An Ibero-American Music Review, 2(1)

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Publication Date

2017

DOI

10.5070/D82135895

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Granados's Piano Trio: Harbinger of Masterworks to Come

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Abstract

Given the extent of Granados's activity as a chamber musician, it is curious that he contributed relatively few original works to the genre. Premiered in 1895, the Piano Trio is an important composition, all the more valuable for the overall paucity of chamber music produced by the Spanish nationalist school. The trio presents an amalgamation of many familiar threads of Granados's compositional style: virtuosic piano writing, a grounding in mainstream European Romanticism, a generalized nationalistic flavor, a more explicitly Catalan regional color, and a cyclical handling of large-scale form.

The trio did not enjoy a significant performance history, and was not published until 1976. Full of typographical errors and lacking source documentation, the first edition was superseded by authoritative critical urtexts, published by Edicions Tritó and Casa-Boileau in 2013. Still, numerous notational dilemmas persist, and the overall aesthetic cohesiveness of the work remains a challenge to potential interpreters.

The present paper situates Granados's sole essay for piano, violin and cello in the context of his overall output, as an antecedent to the more refined handling of many of the same compositional traits in the *Goyescas* and other more mature compositions. It also seeks to elucidate both practical and conceptual obstacles to the trio's integration into the repertory, including a thorough comparison of inconsistencies among source materials.

Keywords: Enrique Granados, Piano Trio, Nationalism, Musical Analysis.

Resumen

Dada la extensión de la carrera de Enrique Granados como artista de música de cámara, es poco curioso que escriba tan pocas obras en este género. Estrenado en 1895, el Trío de Granados es una obra importante, de valor acentuado por la escasez general de música de cámara escrita por los compositores de la escuela de composición nacionalista española. El trío amalga muchas tendencias bien reconocidas en el estilo compositivo de Granados: escritura virtuósica para piano, un fondo sólido en el romanticismo europeo que dominaba entonces, un sabor nacionalista generalizado, un color regional mas explícitamente catalán, y un manejo cíclico de larga escala de la forma.

El trío no ha gozado de una difusión significativa y no fue publicada hasta 1976. Llena de errores de tipografía y careciendo en documentación de fuentes, la primera edición fue superada por ediciones urtext publicadas por Edicions Tritó en 2010 y Casa-Boilleau en 2013. Todavía quedan muchas cuestiones respecto a la notación, y la cohesión total estética sigue siendo un desafío para los que deseen interpretar el trío.

En el presente estudio se localiza el único esfuerzo de Granados para piano, violín, y chelo en el contexto de su producción total, como antecedente a su tratamiento más refinado de muchas características semejantes en las *Goyescas* u otras composiciones de su madurez. Busca elucidar los obstáculos prácticos además de conceptuales a la integración del trío en el repertorio, incluso una comparación exhaustiva de inconsistencias entre las varias fuentes.

Palabras clave: Enrique Granados, Trío, Nacionalismo, Análisis Musical.

Although he founded a Societat de Concerts de Música de Cambra at the Academia Granados in Barcelona in 1910 and also formed the Trio Granados with the violinist Mariano Perelló and the cellist Joan Raventós, Enrique Granados offered few public performances of his sole essay for piano trio.¹ The premiere at the Salón Romero in Madrid on February 15, 1895, with violinist Julio Francés, cellist Pau Casals, and the composer at the piano, is in fact the only documented performance of the work during the composer's lifetime, although a new edition of the work by Editorial de Música Boileau alludes to another performance in Barcelona in the same year with the identical personnel.² According to recently published correspondence between Granados and his wife Amparo Gal from early 1895, it is clear that the composer held the work in high esteem, alluding to it at one point as “hasta ahora mi mayor obra”.³ The work remained unpublished until sixty years after the composer's death, and was not studied at the Granados Academy in the intervening years. Indeed, as recently as 2001, pianist Alicia de Larrocha, a favorite pupil of Granados disciple Frank Marshall and the Director of the Granados-Marshall Academy, professed total ignorance of the work.⁴

Thus, in the absence of a performance tradition traceable to the composer or his direct disciples, interpretive quandaries unresolved by the score must be addressed through a generalized awareness of Granados's style and the subjective instincts of modern-day performers. Ensembles seeking to revive this flawed but important work must overcome several hurdles. The first of these concerns establishing an authoritative text. The second involves addressing several notational oddities. The last—as with any composition—revolves around aesthetic questions, including reconciling style and structure, and situating the work in a broader historic context.

The work represents one of Granados's few forays into a traditional multi-movement format, a rare enough happenstance among any of the composers of the Spanish Generación de los maestros except for the Schola Cantorum-trained Joaquín Turina. Although sketches for a Symphony in E Minor survive, Granados's few attempts at sonata cycles were generally confined to chamber music. Besides the Trio, a Piano Quintet, premiered on the same occasion as the Trio, was completed, and several movements of a Violin and Piano Sonata have been published. Curiously, given his identification with solo piano production, the composer does not appear to have essayed a solo piano sonata. His successful large-scale piano works—arguably his most important compositional achievement and his most enduring legacy—tend to be in the form of multi-sectional suites. The music of Robert Schumann is the most obvious antecedent, especially in such works as the *Valses poéticos* and the *Escenas románticas*, where Granados seems to emulate the German composer's

¹ Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (Oxford: Oxford University Press, 2006), 50.

² Enrique Granados, *Trio*, Op. 50 (Barcelona: Editorial de Música Boileau, 2013), photo caption p. 55. However, in her recently published *Correspondencia epistolar de Enrique Granados*, Miriam Perandones provides February 22, 1895 as the date of the Salón Romero premiere (37). An allusion in a laudatory article by the musicologist Rafael Mitjana in the February 1895 edition of *Pro Patria* to the inclusion of the *Trio* in the concert of January 25, 1895, which featured the premiere of the composer's *Quinteto*, has engendered further confusion, especially given that Mitjana was absent from the January concert!

³ Miriam Perandones, *Correspondencia epistolar de Enrique Granados* (Barcelona: Editorial Boileau, 2016), 184.

⁴ Mac McClure, Preface to Enrique Granados, *Trio*, Op. 50 (Barcelona: Editorial de Música Boileau, 2013), 3. Larrocha made similar comments to the author during a visit to NYC in 2001.

penchant for piecing together cohesive collections out of fragmentary though thematically connected odds and ends. The more substantial individual movements of the *Goyescas*, are similarly episodic, and gain in expressive significance from being situated in the context of the complete cycle. The Leitmotif technique of Richard Wagner, so highly revered in the Catalan musical culture of Granados's time, unites the movements of the composer's *magnum opus* with an intricate web of subtle and more overt thematic connections.

In his Piano Trio, Granados seems most convincing where he is most succinct—in the ABA forms of the two inner movements. The two outer movements are rich in original ideas and compelling themes, but the attempt at large-scale sonata-like organization results in passages of more mechanical sequential development and curious proportions. Furthermore, the composer's assurance as a virtuoso pianist and relative inexperience with writing for string instruments result in awkwardly balanced textures and less than consistently idiomatic writing for violin and cello.

Still, especially given the paucity of chamber works by the Spanish Generación de los Maestros, Granados's Trio must be counted as a major achievement and a milestone in the development of the nation's musical culture in the late nineteenth century.

Sources

The first printed edition was published by Union Musical Española (UME) in 1976 and apparently derived from manuscripts from the archive of Natalia Granados, the composer's youngest daughter, and her husband Antoni Carreras, donated to the Museo de la Música in Barcelona in 1993. However, prior to the revisiting of the manuscript by pianist Mac McClure, violinist Ala Voronkova and cellist José Mor Caballero for a performance at the Academia Granados-Marshall in Barcelona in 2001, to commemorate the institution's centennial, the UME edition served as the sole basis for recordings and live performances of the work.

McClure's research into the original text ultimately led to a publication of a new edition by Boileau in 2013, which incorporated numerous corrections and clarifications to the earlier UME version. The edition also incorporated interpretive suggestion from Alicia de Larrocha, who coached the ensemble for this performance.

In the interim, in 2010 American Granados scholar Douglas Riva published an edition for Edicions Tritó, based on the earlier publication. Although the Tritó version does not elucidate textual problems with the first edition, the informative introductory essay must be counted as a useful contribution to scholarship on the composer.

The manuscript was found in two separate boxes of unsorted papers of the composer, and is still archived in two distinct files at the Museo de la Música. In several instances, it is sufficiently unclear to allow for several alternative readings, and the variety of ink types lead this writer to suspect that it was used as a piano part by the composer at the premiere.⁵ Should cello and/or violin parts used by Casals and Frances ever come to light, they would surely help to resolve some of the

⁵ The numerous instances of penciled-in measure counts for rests contribute to this impression in particular.

textual inconsistencies. The UME and Boileau editions often make equally valid interpretations of the manuscript, although both fall short of documenting alternative readings and textual questions. Both editions also include occasional typographical errors as well as unacknowledged amendments to the text, although the Boileau edition offers at least some useful commentary. The Appendix to the present paper provides a table for divergent readings between these two printed editions and the autograph. Examples 1-4 reproduce several striking instances of significant variants among the sources.

It seems likely that Granados recognized the need for further work on the trio conceptually and also the need for additional refinements to the score. As with so many of his works, he appears to have shelved this project, and, as a result, modern-day performers must adopt a somewhat interventionist approach to make sense of the composer's notational choices, possible typographical errors, and dubious interpretive directives. Certainly, access to the manuscript is an essential point of departure.

Notational Dilemmas

One of the most vexing notational dilemmas to confront interpreters of the Trio concerns the rhythm of the theme marked "Cantabile," which makes its first appearance at m. 78 of the first movement (Ex. 5). A further indication of the theme's character is suggested by the directive "como una canción popular." Following this initial statement in B minor, the theme recurs at m. 183 in the same movement, now in C minor. Granados quotes the same material in the *Final Allegro* at m. 157, although the tune is now in E-flat major and marked *Grandioso*. A further transformation is heard in the piano part of the last movement at 195 in A major.

At each appearance, the theme alternates measures of 2/4 and 3/8. Initially, the 2/4 bars are marked "meno" and the 3/8 "poco più" or just "più." The Boileau edition indicates "etc." at 87, although the alternating directives are later offered parenthetically in this initial statement of the theme. None of the later statements of the theme include the directives. The UME and Tritó editions, however, initially render the "Meno" and "Poco più" indications in large, bold font above the system in the open score, implying a pronounced change of overall tempo from the preceding material not suggested by the Boileau edition (or the manuscript). Compounding the confusion are the occasional parenthetical "Allegros" in lieu of "più," starting at bar 88 in the first movement in the UME and Tritó versions. The "Meno" in bold above the system at 183 in these same editions again suggests a tempo shift not in the original source. In the E-flat major reprise in the Final, "Presto" is used at one point for a 3/8, as is "Allegro" elsewhere.

The editorial terminology in UME and Tritó would appear to have no basis in the original source. The interpreter must decide first of all whether each statement of the theme is to be subjected to the alternating directives in the 2/4 and 3/8 bars, but should not be misled into thinking that different degrees of rapidity are implied in the source material by "più" vs. "Allegro" vs. "Presto." Then, the interpreter must make sense of the alternating meters and ponder whether "più" and "meno" have metrical implications.

The theme is supposed to remind one of a “popular” song, or “canzone” as it is marked at 183 in the first movement. Are the metrical shifts some relic from Baroque conventions, where the dotted quarter might take over the tactus from the quarter note? In other words, should the 3/8 measures be understood as triplets, where the quarter would remain the same as in the previous 2/4 bar? Do “meno” and “piu” merely assure the interpreter that the old-fashioned convention is in force? If so, why would the composer not have notated the passage in 3/4, with two quarters followed by an eight-note triplet?

In his introductory essay to the Boileau edition, McClure suggests that Alicia de Larrocha saw this passage in just this light: “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 a simple folk song, with long eight bar phrases, and that these indications should not distort the melody.”⁶ In other words, m. 78-93 would be felt as 8 2-bar hypermeasures, where the top line in the violin part breaks down into a sort of parallel 4+4 bar period. Upon closer examination, though, the phrase structure is slightly irregular, in that an extra bar of 2/4 at 86 is needed to bring the first phrase to a semi-cadence, resulting in 2 consecutive 2/4 bars. Furthermore, the next phrase is based on 3 2-bar hypermeasures, in a sense excising a repeat of m. 82 and 83. Thus, the 8-bar phrase is really 4.5+3.5 hypermeasures. Still, the interpretation of the 3/8 bars as eight-note triplets in the tempo of the 2/4 bars seems most consistent with the spirit of simplicity the composer’s directive suggests. Most recorded performances of the trio in fact follow this practice.

A phrase analysis of the “canción popular” theme may also shed light on rhythm and character. The entire initial statement of the theme begins conventionally enough with its semi-cadence in m. 86, but its second half fails to provide either tonal closure on the tonic or achieve a genuine modulation to the dominant. Instead, at bar 93, the piano part provides a dissonant bass note E, which resolves harmonically at the downbeat of 94, as the piano expounds the “canción popular” theme yet again. This next phrase may be taken as a sort of developmental reworking of the material. The harmonies grow more chromatic and contrary motion characterizes much of the voice leading. Granados also breaks the metrical alternations with 4/4 bars at 97 and again at 107—these bars have the effect of written-out fermatas in a free and rhapsodic development of the theme. Triplets in the piano’s left hand at 98—marked “*ff con anima*”—heighten tension and also beg the question of how to construe the 3/8 bars: do these triplets match the speed of the eighth notes in the 3/8 measures? This extended, elaborated reworking of the “canción popular” tune features stereotypical classicizing ornamentation in the violin part, included a cadential trill at 103 and a written-out turn at 105. The phrase dovetails with a final reprise of the theme in its initial form at 108, a sort of “recapitulation.”

From 108-116, Granados essentially restates the theme as it appeared in 78-86, albeit with enriched harmonies and more consisting “dueting” between the strings. Measures 117-124 reiterate the phrase, although the addition of the 7th to the tonic harmony in the piano part at 117 imply a motion towards the subdominant (reinterpreting I as V/IV). Even though the subdominant is not clearly articulated at this point, the gesture suffices to impart a coda-like function to this final phrase.

⁶ McClure, Preface, 3.

The theme peters out at 125, where it segues into a B^7 harmony and a return of the opening figuration in the piano part. Thus, there is no decisive cadence, although a new structural section is clearly articulated. Taken as a whole, the entire “canción popular” episode is perhaps emblematic of a central compositional challenge faced by the composer in the Trio. The theme functions almost as an “importation”—self-sufficient, structurally self-contained—but still necessarily integrated into the overall structural scheme of the first movement.

Similarly puzzling with regard to tempo relations are several $\frac{3}{4}$ bars in the Final marked “prestissimo” (Ex. 6). In one context (bars 40 and 269) the single $\frac{3}{4}$ measures are interpolated in the midst of a section in $\frac{2}{4}$, linking a passage in running sixteenth notes with a flourish in sixteenth-note sextuplets marked “A tempo.” In another context (m. 70 and 299) the $\frac{3}{4}$ measures again interrupt a section in $\frac{2}{4}$. In both instances, the $\frac{3}{4}$ measures provide eighth notes in the piano part, essentially an arpeggiated statement of a first-inversion triad with an ornamental turn. This coincidence would suggest a clear kinship between the passages and a common rhythmic interpretation. How does the tempo of the *Prestissimo* eighth notes relate to the surrounding material? The best guess this author can provide is a sweeping flourish in the space of a quarter note at the prevailing tempo. The *Prestissimo* bar, in this interpretation, would serve to add an extra beat to the ongoing duple meter. In measures 40 and 269, the *Prestissimo* eighth notes wind up segueing seamlessly into the succeeding sixteenth-note sextuplets. Why Granados elected this mode of notation, though, remains unanswered.

Inconsistencies of barring also engender confusion in the first movement. Bars 1-6 are in common time, and the switch to three bars of $\frac{2}{4}$ at the end of the pianist’s introductory theme in 7-9 seems to reflect a legitimate *accelerando* in the harmonic rhythm at the approach of the cadence at 10. The shifts from common time to $\frac{2}{4}$ at 11-16 and again at 23-24 seem less justifiable, although, in the reassignment of this same violin theme to the cello at 130, Granados deletes two beats over the course of a twenty-two beat phrase (twenty-four in the prototype at 11): mathematics required a single bar of $\frac{2}{4}$ somewhere, although the composer’s solution is questionable.

Form and Style

Beyond establishing as authoritative a text as possible and reaching conclusions about the notational vagaries detailed above, interpreters will want to undertake a structural analysis of the Trio and also arrive at a sense of its stylistic qualities. In many respects, the work is a hybrid, combining traditional four-movement forms derived out of eighteenth-century traditions with a penchant for cyclical form and thematic recall more characteristic of late-nineteenth century romanticism. Beyond the structural nuts and bolts, the trio also reconciles a conventional tonal idiom with touches of modality. Folkloricism comes into play, but not always in expected ways. Several general signifiers of the pastoral—or rustic—idiom are present in all four movements in the form of pedal points, open fifth drones, syncopated basses, bell imitations, and modality. In the first movement, Granados advertises his commitment to popular idioms by labeling one recurrent thematic area “como una canción popular” and a melismatic violin solo “como una cadenza arabe.” The second movement, though, is probably the most overtly “Spanish” sounding, at least according to widely accepted tropes, with its

references to such Andalusian conventions as guitar imitations and Phrygian modal inflections. As a whole, though, the Trio does not focus its folkloricism on a single region or even on consistently Hispanicized gestures.

The first movement is most convincingly understood as a rondo form, as Walter Clark elaborates admirably in his *Enrique Granados: Poet of the Piano*.⁷ The principal theme, a I-v-I progression of arpeggiated chords over a tonic pedal in the piano part, functions almost as a poetic refrain, recurring in the home key at 62, 128 and 217, and reharmonized at 20 and 125. Rhetorically, the gesture seems introductory, like a vamp which sets the stage for the arrival of a melodic line. In itself, the figure is rich in modal implications, the B-flat suggesting a Mixolydian coloration. A lyrical theme, free and wide-ranging, enters in the violin part in m. However, before that, at 4 and 5, the piano traces a motivic fragment in the alto voice, closely bound to the arpeggiated figure itself. Seemingly inconsequential at first, this line will wind up playing a prominent thematic role throughout the movement and even in subsequent movements. For example, a contrasting lyrical theme, first presented in the violin part starting at 31, grows to encompass this figure at 33 and 34.

The character at the opening is strongly folkloric, as signified by numerous pedal points and syncopations in the bass, the aforementioned modality, and—at m. 19—the introduction of a cadential gesture in the piano part alternating triplets and duplets with decorative grace notes. The overall mood seems faintly Arabian, and, in fact, a fleeting line in the violin part in the coda at m. 219 is marked “como una cadenza arabe.” although the inflected seventh scale degree (the B-flat) has its precedents in much Catalan popular music as well.

In keeping with the conventions of rondo form, much of the movement’s thematic materials are squarely defined, delineated by double bars and separate interpretive directives. At the same time, the movement’s tonal organization points to a sonata-like shape, and many of the turbulent, modulatory passages feel like the developmental or transitional passages typical of traditional first-movement sonata forms. Of course, sonata/rondo forms were widely used by eighteenth-century Viennese School classicists, and the present movement does conform to those outlines. The recurrent opening theme in the tonic is regularly used as a sort of framing device for the more far-flung tonal regions of contrasting themes. At m. 62, for example, the opening material recurs, only to meander to a V7/ii chord at 65, introducing a variant of the 4-5 motif at 66, all in transit to the B minor of the next theme group. Similarly, following this extended episode in b minor, the same sort of seventh chord—now over a B pedal point—returns to the opening texture at 125, another reworking of 4-5 at 126, and ultimately a return to the opening on the tonic at 128, altogether a coherent, symmetrical highlighting of the b minor episode.

A new theme marked “Molto espressivo” is introduced at 142, although the tonic key here suggests that the entire area may be construed as recapitulatory. This impression is reinforced by the restatement of the violin melody from m. 10 in the cello part at 130 and the cadential gesture originally heard at 19 returns at 151-152, now over alternating parallel 7th chords. The new theme develops a motif in dotted rhythms sequentially to an impressive climax at 171, marked “El mismo

⁷ Clark, *Enrique Granados*, 50.

batimiento de compás.” The rhythmic diminution of the theme at this point seems less than convincing, however: the expansive, grandiose character of the material seems undercut by the impatience. The sense of resolution is further reinforced by yet another restatement of the cadential theme from 19 at 181-182 followed by a reworking of the b minor episode in the tonic minor at 183.

A coda, marked “*Molto meno mosso*,” begins at 209 with an almost neo-Bachian diminished chord over a tonic pedal, a free mixing of major and minor modes. A delicate improvisatory line in the piano part at 229 affirms the essentially free and spontaneous character of so much of the movement’s material. Even the final chord in the piano part—with an E in the soprano of a C-major chord, suggests open-endedness, a lack of decisive conclusivity.

Whether or not this hybridization of sonata and rondo forms is a weakness in the piece is a matter of taste, although this author finds the mixture less than consistently assured or convincing. For example, bars 20-30 provide a conventional enough transition to a contrasting secondary theme in the dominant at 31, although the piano’s left hand broken octaves at 28-30 seem inappropriately redolent of nineteenth-century virtuosity and etudes. More seriously, the digressions to subdominant regions in 37-49, where the piano restates the secondary theme, seems over-written and confused, unnecessarily extravagant in what is essentially an introspective theme.⁸

The conventions of concerto form play a role in the first movement, as well. Take, for example, the delicate violin cadenza at 61, remarkably reminiscent of Chopin’s *Andante Spianato*, a work with which Granados was obviously intimately connected.⁹ The aforementioned “*como una cadenza arabe*,” also in the violin part, and the piano’s concluding meandering solo at 229, also point to concerto-like spotlighting of individual parts.

The second and third movements pursue more conventional courses, structurally speaking, both of them essentially ABA forms. The second movement in a minor is designated “*Scherzo*,” and recalls the elfin-like writing of Mendelssohn or Saint-Saëns, composers much beloved and widely studied by Granados. The movement effectively balances a weightless sensation, often attributable to a lack of tonic bass notes on strong beats, as in the piano’s first 18 bars, with a heavier, earth-bound folkroicism, as characterized by the piano’s open fifths starting at 61 and later in the central “*Pastorale*” episode. The numerous *acciaccaturas* in the piano part also seem distinctly guitaristic and speak to Granados’s immersion in the keyboard sonatas of Scarlatti.¹⁰ Hemiolias at 19-20 and 23-24 seem like importations of “*palmas*” from the world of *Flamenco*, as does the piano’s *cante jondo* effusion marked “*Recit.*” At 180.

“*Duetto*,” the designation for the third movement, is a curious descriptive term in a trio. One might expect to find no more than two instruments present at any one point, or perhaps two

⁸ The Beaux Arts Trio, in *The Beaux Arts Trio Plays Turina and Granados*, Menahem Pressler, piano; Ida Kavafian, violin; Peter Wiley, cello (Philips CD, 446684-2, 1996), provides an appealing solution at this point by ignoring the composer’s dynamic directives and making a *diminuendo* to characterize the harmonic surprises.

⁹ Granados’s *Escenas románticas* for solo piano, published in 1904, conclude with a decidedly Chopinesque *Andantino spianato*.

¹⁰ Granados actually prepared an edition of some twenty-six keyboard sonatas by Domenico Scarlatti (and misattributed twenty-seventh).

instruments functioning melodically with a subordinate role for the third. However, none of this is true with any degree of consistency here. Still, trying to divine Granados's intentions by the title is a useful point of departure. The syncopated broken fifth pedal points of the piano's introductory six bars suggest a faint folkloricism. The piano's euphonious string of alternating sixths and thirds in the right hand points most clearly to the romantic ideal of "dueting." In fact, the allusion to "duets" may allude predominantly to these stock gestures throughout the movement. The strings' entrances in 4 and 5 merely reinforce the tonic pedal point, with a clearcut melodic line commencing in the violin part in bar 7. Curiously, the cello's reiteration of this same material in bar 11 serves to conclude the phrase. Sequential imitation between violin and piano in 12-14 belongs to another sort of dueting, and parallel thirds between the strings in 17-18 bring this phrase to a close. A cadenza-like extension in the piano part in 30-32 ends the first section in this ternary form.

The middle section, in the parallel minor marked "Piu mosso" presents an agitated contrast. The piano line dominates here, leading to an impressive passage of parallel chords marked "sempre più appassionato" in 51-59. An extended B⁷ harmony in 59-65 prepares for the return of the A section at 66. Throughout, parallel sixths and thirds abound, as do pulsating syncopations in this decidedly nocturnal movement. Besides the numerous pedal points, bell imitations in 29 and 82-83 in the piano part suggest a pastoral setting, an impression strengthened by the touch of pentatonicism at 84. The movement concludes with more improvisatory material in the piano part, reminiscent of the delicate tracery at the conclusion of the first movement.

The *Allegro Final* speaks to Granados's immersion in the music of Edvard Grieg in numerous details and in a generalized folkloricism. The cyclical references to material from earlier movements are also hallmarks of the romantic style, much prized by Schola Cantorum-trained composers, including Granados's compatriot Joaquín Turina.

In its foursquare tonic-dominant alternations, the finale's main theme recalls the opening of the Norwegian composer's celebrated Piano Concerto, a work widely programmed by Granados. Secondary themes in G, as at 25-43, with abundant hand-crossings in the piano part and off-beat "leaps" in the strings, recall the world of Grieg's *Hallings* and *Springars*.

Like the first movement, the finale is best understood as a rondo/sonata hybrid, with much developmental material taken from "flashbacks" to themes from earlier movements. At 151, for ex., "Come il 10 Tpo del Trio" heralds a quote from the first movement's secondary thematic material, first presented at 31 in that movement. At 157 of the finale, a *Grandioso* transformation of the first movement's "cancion popular" theme is heard, now in E-flat major, leading to an allusion to the trio's arpeggiated opening at 166. A further transformation—now like a remote memory—of the "canción popular" theme, this time in A major, enters in the piano part at 195. More allusions to first movement themes are featured in 212-221, and a fleeting reference to the Scherzo occurs at 222-228.

Tonally, the movement adheres fairly closely to traditional key relations, albeit with certain liberties. The main theme is in a minor, its two phrases cadencing on the dominant with a half-cadence at 7 and then effecting an actual move to the dominant by 13. An abrupt transition to the relative major at 14 turns out to be a short transition to the arrival of the second theme at 25 in G major, really a secondary dominant. Also curious is the restatement of the opening theme in G major

at 44 and a further subsidiary theme at 73 in C major, again full of folkloristic drones and syncopations.

A tonally ambitious development commences at the double bar at 90. Working with fragments of the finale's principle thematic materials as well as the aforementioned quotes from earlier movements, the development traverses a wide range of remote keys, and also features some hackneyed chromaticism and virtuosic piano writing at 113-133, perhaps the least interesting episode in the movement.

Measures 230-318 are essentially a literal reprise of the entire exposition. What follows is a hasty transition to the coda in A major marked "Piu presto" at 326. The three-bar modulation to the parallel major from 323-325 feels perhaps a trifle inadequate to set up the blazing ending Granados appends. Still, with its tonic pedal points, string *tremolandi*, and pianistic scales in thirds, the coda does ensure a crowd-pleasing impact. In its proportions, the movement may be less than wholly satisfying, but it functions effectively in performance.

Posterity

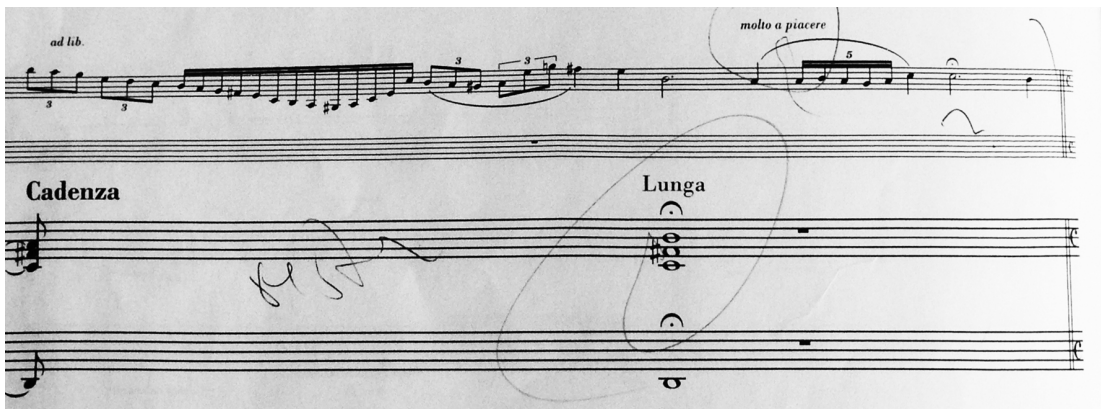
The reception history of the Generación de los Maestros's music has been colored by changing value systems, historical prejudices, and passing musicological trends, which have affected evaluations of the composers' work within an international context as well as relative to one another. For many years, the "bigger-is-better" presumption tended to favor orchestral and operatic production over the creation of smaller-scale solo piano works. Manuel de Falla's output, therefore, often received more critical attention Albeniz's or Granados's. Similarly, taken individually, in many critics' estimations, the massive *Iberia* and *Goyescas* suites overshadowed the charm and melodic concision of countless shorter works, like the *Suite española* of Albeniz or the *Danzas españolas* of Granados. Another factor is the inevitable tendency to favor artistically forward-looking approaches over more conservative idioms. Scrutinized from this perspective, Granados's music will always suffer, since the composer was so preoccupied with the Germanic romantic idiom of the earlier nineteenth century. Albeniz—at least in his *Iberia*—and certainly Falla—looked to more contemporary French models, especially the work of Debussy.¹¹

Granados's Trio also raises questions about the fate of much of the composer's music. So many works remained unpublished during Granados's lifetime, and many of them did not see the light of day until his heirs allowed access. The lack of public performances and championing by

¹¹ The case of Joaquín Turina, often included in the list of Generación de los Maestros composers and often contrasted with his fellow Andalusian Manuel de Falla, presents another wrinkle. Although compositionally much more a traditionalist than Falla and much more indebted to the musically conservative Schola Cantorum, Turina did produce a sizeable body of orchestral and ensemble works in a consistently polished idiom. While undeniably less inventive or varied than Falla's music, Turina's output has no doubt not received its full critical due for political reasons as well: Turina remained in Spain following the country's tumultuous Civil War, while Falla died as an ex-patriot in Argentina. While a certain anti-fascist zeal might be divined in such a view, a more generalized anti-Hispanicism might be detected as well. Although Albéniz and Granados died long before the Franco era, the former left his native country and lived for many years in France; Granados, after a brief sojourn in the French capital as a student, centered his professional life around Barcelona.

important interpreters has done much to marginalize much of Granados's output. The Trio does seem to be enjoying a certain amount of attention of late, in part because of the new Boileau edition, and also because of a spate of fine recordings. The Generación de los Maestros produced few chamber works of note, and Granados's Trio must be counted as one of the earliest examples of a substantial ensemble work from a Spanish composer of this period. Certainly, the three fine trios by Joaquín Turina post-date it by over thirty years, although Robert Gerhard's excellent Piano Trio from 1918—one of the composer's earliest works, dating from just after his period of study at the Granados Academy—deserves far greater attention.

Complaints about the synthetic or derivative nature of much of the Granados Trio seem unfair, in that they ignore the widespread tendency among great composers to hybridize and assimilate the musical legacies they inherit. In a certain sense, the composer who creates an instantly recognizable idiom out of existent practices ought to be judged as remarkable as the composer whose originality rests on innovation. In this respect, in his most accomplished compositions, Granados must be credited with having a distinctive, unmistakable compositional voice, without ever departing from the tonal idiom and structural precedents of early nineteenth-century composers. The Trio must be counted as a totally personal artistic creation, and possibly the most accomplished chamber work to date by any Spanish composer of Granados's generation. A combination of textual scholarship and strong interpretive decision-making are necessary to put the work across in performance, but such challenges are routinely surmounted in the performance of much earlier music. Surely, this rarity of the Spanish chamber music repertory and harbinger of masterworks to come merits such efforts.



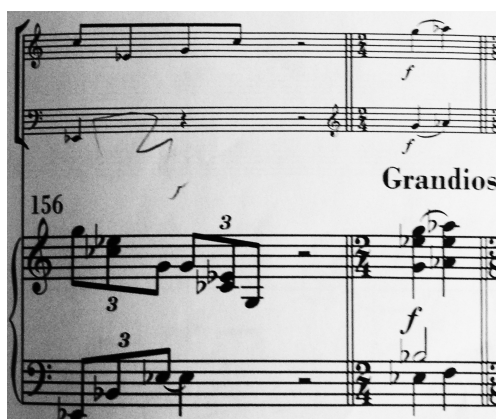
Example 1: Granados Piano Trio, first movement violin cadenza, m. 61 (autograph, Boileau, UME).



IV
FINALE



Example 2: Granados Piano Trio, fourth movement opening (autograph, Boileau, UME).



Example 3: Granados Piano Trio, fourth movement, m. 156 (autograph, Boileau, UME).



15 *Con anima*

A clean, printed musical score for the same piece. It consists of four systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). The third system has a treble and bass staff, with a circled number "15" at the beginning. The fourth system has a grand staff. The notation is clear and legible, with dynamic markings like "Con anima" and "cresc." visible.

Example 4: Granados Piano Trio, fourth movement m. 172, etc. (autograph, UME).

76 *rall.* *poco rall.* **Cantabile**
meno *poco più* *meno*
 como una canción popular

81 *più* *meno* *più* *meno* *più* *meno* etc.

Example 5: Granados Piano Trio; “Canción Popular,” theme, first movement m. 78, etc. (Boileau).

p *p*
Prestissimo **A tempo**
p

Example 6: Granados Piano Trio, prestissimo sextuplets, fourth movement, m. 70 (Boileau).

Appendix: Textual discrepancies between autograph and editions

Movement and measure #	Boileau	U.M.E.	Comments
l:7	<i>Poco rall.</i>		Indication in autograph
l:8	G in piano RH tied	G in piano RH untied	Tie consistent with m. 9
l:9	<i>A tempo</i>		Indication lacking in autograph
l:29	Piano chord on beat 3 with top g	Top g missing	Autograph consistent with Boileau.
l:30	D on top of dyad in Piano RH final 16th	G alone in Piano RH final 16th	D creates interesting dissonance with Piano LH Eb
l:35	C in Cello beat 1	D in cello beat 1	C consistent with violin theme at 31
l:38	C2 in Piano LH downbeat	C1-2 octave in Piano LH downbeat	Octave consistent with LH pattern from previous m., but missing in autograph
l:38	Quarter rest Piano LH 2 nd beat	G Piano LH 2 nd beat	Autograph appears to confirm the G.
l:39	Cello Eb downbeat	Cello C downbeat	Autograph shows C crossed out and corrected to Eb.
l:39		Piano RH final 16 th top dyad separately stemmed	UME consistent with stemming in autograph
l:41	Piano RH last note C	Piano RH last note D	Autograph has C.
l:42	Piano RH last eighth-note triplet C on top	Piano RH last eighth-note triplet Eb on top	Autograph has Eb.
l:46	<i>Poco meno mosso</i>	<i>Poco meno</i>	Autograph has <i>poco meno</i> .
l:57	Piano RH 2 nd beat has E in alto voice.	Piano RH 2 nd beat has quarter rest in alto voice.	Autograph shows neither E nor rest at this point.
l:59	Cello part has staccato dots under slur.	Cello part has staccato dots under slur and indication <i>important</i> .	Autograph has neither staccatos nor <i>important</i> .
l:61	No rests in Piano	Rests in Piano during violin Cadenza	Autograph has no rests in Piano.
l:61	Piano whole-note chord has B on top.	Piano whole-note chord lacks B.	Autograph lacks B.
l:61	<i>Molto a piacere</i> over final cadential flourish	<i>Molto a piacere</i> earlier, at start of measure	Autograph places <i>Molto a piacere</i> a quarter note before Boileau.
l:61	Violin cadenza includes final 7 beats.	Violin cadenza ends on quarter note A with fermata missing in Boileau.	In autograph, final cadential flourish either crossed out or slurred—open to debate—see Ex. 1.

I:66	Cello E on 2 nd beat	Cello G on 2 nd beat	Autograph has G, consistent with octave unison with violin.
I:69	Cello part notated in bass clef.	Cello part notated in tenor clef.	Autograph in bass clef.
I:70	A naturals Piano RH downbeat and LH 3 rd beat.	A#'s Piano RH downbeat and LH 3 rd beat.	Autograph has A naturals.
I:77	Piano chords all include A#. Bottom notes of RH E-F#-F#	Piano chords all with A natural—3 D6 chords.	Autograph consistent with Boileau version
I:85-86	<i>Più and meno</i>	<i>Poco rall.</i>	Autograph consistent with Boileau
I:87	Etc.	<i>A tempo</i>	Autograph has <i>più and meno</i> in 88 crossed out.
I:99	Piano bass note A	Piano bass note G	Autograph has A on bass note/
I:102	Piano LH 2 nd eighth-note E.	Piano LH 2 nd eighth-note F#.	Autograph has E.
I:110	Piano RH downbeat A and E.	Piano RH downbeat A and G.	Autograph has A and G.
I:114	Piano RH C# and A.	Piano RH C# and C natural.	Autograph has C# and A.
I:121	Piano RH downbeat 4-note chord with A# on top.	Piano RH downbeat 3-note chord with G# on top.	Autograph consistent with Boileau.
I:140	Piano RH beats 3 and 4 E-G-A-A	Piano RH beats 3 and 4 E-G#-A-A	
I:141	<i>Pesante</i>	<i>Rall. molto</i>	Autograph has <i>pesante</i> in piano part, <i>poco rall</i> in strings.
I:142	<i>Molto espressivo</i> as of beat 2	<i>Meno mosso</i> over grand system	Autograph has <i>molto espressivo</i> in both places.
I:145	Piano RH E-A-C	Piano RH F-A-C	Autograph consistent with Boileau.
I:145	String line broken into 3 slurs.	String lines covered with one extended slur.	Autograph consistent with Boileau.
I:149	Piano LH 4 th note C-natural	Piano LH 4 th note C#	Autograph consistent with Boileau.
I:151		Beat 3 <i>rubato</i>	Designation not found in autograph
I:153	Piano RH dowbeat E and C	Piano RH dowbeat C and C	Autograph consistent with Boileau.

I: 155	Piano LH downbeat A; RH downbeat E and C, 2 nd beat C and A.	Piano LH downbeat C; RH downbeat C, 2 nd beat B and A.	Autograph consistent with Boileau.
I:159	Piano RH last 16 th 2 nd beat A and F.	Piano RH last 16 th 2 nd beat G-C#-F.	Autograph consistent with Boileau.
I:160	Piano RH last note E.	Piano RH last note D.	Autograph consistent with Boileau.
I: 164 and 165	Piano RH downbeats G# on bottom of chord.	Piano RH downbeats B on bottom of chord.	Autograph consistent with U.M.E.
I:166	Piano RH 2 nd chord C# on bottom	Piano RH 2 nd chord C-natural on bottom	Autograph consistent with U.M.E.
I:167	Piano RH 3 rd beat F-natural in middle	Piano RH 3 rd beat F# in middle	Autograph consistent with Boileau.
I:168	Piano RH Db in middle of downbeat chord.	Piano RH D-natural in middle of downbeat chord.	Autograph consistent with Boileau.
I:168	Piano RH Eb in sextuplet; LH 4 th beat tied to Eb	Piano RH E-natural in sextuplet; LH 4 th beat slurred to E-natural	Autograph consistent with Boileau.
I:169	Piano RH downbeat A at bottom of chord	Piano RH downbeat B at bottom of chord	Autograph consistent with Boileau.
I:182	<i>Poco rall.</i>		Autograph has <i>poco rall.</i>
I:183		Meno	Meno (in parentheses)
I:200	Piano LH has D and G on final notes.	Piano LH has only D for final note.	Autograph consistent with Boileau.
I:208	Piano final chord F-B-Eb	Piano final chord G-B-Eb	Autograph consistent with Boileau.
I:210	Piano RH last beat C-G-E-C	Piano RH last beat C-G-Eb-C	Autograph consistent with Boileau.
I:214	Piano RH downbeat chord with D in middle	Piano RH downbeat chord with E in middle	Autograph consistent with Boileau.
I:214	Violin penultimate note Ab	Violin penultimate note A-natural	Autograph consistent with U.M.E.
I:215	Piano RH downbeat 4-note chord A-Eb_F#-A	Piano RH downbeat 3-note chord Eb_F#-A	Autograph consistent with Boileau.
I:218	<i>Poco a poco perdendosi</i>		Autograph spreads <i>poco a poco perdendosi</i> over 217-219.
I:225	Piano LH 3 rd beat E	Piano LH 3 rd beat F	Autograph consistent with Boileau.
II: 19-20; 23-24	String accents on downbeats; crescendo over 2 bars	No accents; crescendo only in first bars	Autograph consistent with Boileau.

II: 39-40	Violin decrescendo	Violin crescendo	Autograph consistent with Boileau.
II: 50			Autograph indicates “arco” in cello part.
II: 53 and 55	Piano LH bass notes B-B-B	Piano LH bass notes B-C-B	Autograph consistent with U.M.E.
II: 58	f		No dynamic in autograph.
II: 57 and 58	Final D# in Piano separately stemmed.	Final D# in Piano beamed with rest of run.	Autograph consistent with Boileau, i.e. final note taken by LH.
II:60	Double bar at end of measure.		Autograph consistent with Boileau.
II:63	Piano 3 rd eighth E octave	Piano 3 rd eighth missing top E	Autograph consistent with Boileau.
II:64	Violin upbeat pp	Violin upbeat pp	No dynamic in autograph.
II:68	Piano 2 nd eighth F#	Piano 2 nd eighth D#	Autograph gives F-natural (typo?)
II:98	Piano LH F, RH B-D#-B	Piano LH F#, RH A-D#-B	Autograph consistent with Boileau.
II:113	Piano RH missing top E	Piano RH A-C-E	Autograph consistent with Boileau.
II:121	Piano RH 2 nd eighth D-F	Piano RH 2 nd eighth lacks D	Autograph consistent with Boileau.
II:138 and 139	Piano RH starts and ends with A#.	Piano RH starts and ends with A-natural.	Autograph consistent with Boileau.
II:153	f	ff	Autograph consistent with Boileau.
II:161	Piano 2 nd beat E-6	Piano 2 nd beat E-5	Autograph consistent with Boileau.
II: 162	Piano RH downbeat A-B-D-F#-G#	Piano RH downbeat B-D-F#-A	Autograph consistent with Boileau.
II:171	Piano RH last chord G-natural	Piano RH last chord G#	Autograph consistent with Boileau.
II:177 and 178	Fermatas in Piano		No fermatas in autograph
II:179	Repeat signs for <i>Allegretto</i>	Repeat written out, including typos at 190 and 192.	Set off by double bars in autograph, which indicates a repeat of the <i>Allegretto</i> .
II:208 (Boileau)/236(U ME)	Piano RH chord same as 22	Piano RH chord same as 22	Autograph gives A-D#-G.

II:227 (Boileau)/254 (UME)			Autograph has unclear cross-outs—possible Piano LH chords (a minor6/4 and E7) in lieu of or in addition to off-beat E's.
II:235 (Boileau)/262 (UME)	Piano RH first note D-natural	Piano RH first note D#	Autograph consistent with Boileau.
II:238 (Boileau)/265 (UME)	Cello 5 th sixteenth Bb	Cello 5 th sixteenth B-natural	Autograph consistent with Boileau.
II:247 (Boileau)/274 (UME)	“P” in strings	No dynamic given	Autograph consistent with U.M.E.
III:2-11	Piano RH slurred		Autograph lacks slurs here, although their presence at .16, etc. justifies the additions in this parallel passage.
III:15	Piano LH 2 nd half note G#	Piano LH 2 nd half note E	Autograph consistent with U.M.E.
III:18	Piano RH 5 th eighth-note A-C#-A	Piano RH 5 th eighth-note C#-A	Autograph consistent with U.M.E.
III:19	Piano RH 4 th and 5 th eighth-notes C#-E and C#-D#-A, respectively	Piano RH 4 th and 5 th eighth-notes C#-E and C#-A, respectively	Autograph consistent with U.M.E. on 4 th eighth, Boileau on 5 th .
III:27	Piano RH 3 rd eighth D#-G#	Piano RH 3 rd eighth E-G#	Autograph consistent with Boileau.
III:33	<i>Più mosso</i>	<i>Poco più</i>	Autograph consistent with Boileau.
III:49	Piano RH 1 st beat alto voice A-natural, 3 rd eighth soprano D-natural	Piano RH 1 st beat alto voice A#, 3 rd eighth soprano D#	Autograph consistent with Boileau.
III:50	Piano RH downbeat B in middle	Piano RH downbeat C# in middle	Autograph consistent with Boileau.
III:53	Piano RH downbeat C#-A-C#	Piano RH downbeat A-C#-A	Autograph consistent with Boileau, although stray mark above upper staff may cause confusion.
III:54	Piano RH 2 nd eighth D-natural in middle	Piano RH 2 nd eighth D# in middle	Autograph consistent with Boileau.
III:56	Piano LH 2 nd eighth F# on bottom	Piano LH 2 nd eighth G# on bottom	Autograph consistent with Boileau.
III:59	Piano LH 2 nd eighth A-D# dyad 8va bassa vs. U.M.E.		Autograph consistent with U.M.E.

III:64-65	<i>Dim e molto rall.</i>		Autograph has only <i>molto rall.</i>
III:66	Piano RH consistent with m. 2	Piano Rh 6 th eighth D#-A, final eighth D#	Autograph consistent with Boileau.
III:69	Piano RH 2 nd eighth D#-F#	Piano RH 2 nd eighth C#-F#	Autograph consistent with Boileau, although inconsistent with opening.
III:89		Strings <i>arco</i>	No indication in autograph, but obvious omission
IV:1	<i>Allegro molto</i>	<i>Allegro molto</i>	<i>Molto Allegro</i> in autograph
IV:1-2/8-9	Cello 2 nd beats E	Cello 2 nd beats E in 1, C in 2	Cello 2 nd beats C in both bars in autograph—see Ex. 2 for opening of 4 th movement.
IV:3-4/10-11	Cello alternating 16 th A-G#	Cello C-E-C-E alternating eighth notes and rests	Autograph consistent with Boileau.
IV:3-5	Violin slurred separately in 5	Violin slurred separately in 5	Continuous 3-bar slur in violin in autograph
IV:7	Cello low E eighth note	Cello low E grace note to B-G#	Autograph consistent with Boileau.
IV:14	Piano LH 1 st note C	Piano LH 1 st note E	Autograph consistent with Boileau—obvious typo
IV:24	<i>Poco meno mosso</i>	<i>Poco meno</i>	Autograph has <i>meno</i> .
IV:26	Piano RH 5 th 16 th D	Piano RH 5 th 16 th E	Autograph consistent with U.M.E.
IV:28	Violin eighth rest at end	Violin G at end	Autograph consistent with Boileau.
IV:31	Cello E in middle of chord	Cello D in middle of chord	Autograph consistent with Boileau.
IV:38	Piano LH C/Violin downbeat E	Piano LH C doubled at lower octave/Violin downbeat G	Autograph has some unintelligible marking in piano part at this point—could be construed as 8va sign/consistent with Boileau in violin.
IV:57	Piano LH D in middle of chord	Piano LH E in middle of chord	Autograph consistent with Boileau.
IV:60-63	Violin separate slurs 60-61. 62-63/Piano 1 long slur	Violin same as Boileau, Piano slur ends in 62.	Autograph has one long slur in violin, none in piano.
IV:67	Piano RH E as top of chord	Piano RH D as top of chord	Autograph consistent with Boileau.
IV:72	Piano LH D in middle of chord	Piano LH F in middle of chord	Autograph consistent with U.M.E.

IV:110	Piano RH has Ab-C-F-Ab eighth note on downbeat, F in soprano on 2 nd eighth as quarter note, Db and C as eighth notes in 2 nd beat in alto voice.	Piano RH has Ab-F-Ab-C quarter note on downbeat, F in soprano on 2 nd beat as quarter note, Db and C as eighth notes in 2 nd beat in alto voice.	Autograph has Ab-C-F-Ab as quarter note on downbeat, then consistent with U.M.E. Piano LH 2 nd beat lacks flat-sign before D—typo.
IV:125	Piano LH Bb-Db dyads on 2 nd and 4 th eighths; G-natural on top of 1 st 16 th RH, Db bottom of 2 nd 16 th , Bb on bottom of 4 th 16 th	Piano LH 2 nd eighth only Bb, 4 th eighth only Db (lacks 3rds of Boileau)	Autograph: LH lacks Bb's, 4 th eighth only Db; RH lacks Bb's and Db's, first eighth has Gb on top.
IV:126	Piano RH last 16 th has Db on bottom.	Piano RH last 16 th has Db on bottom.	Autograph lacks Db.
IV:128	Piano RH last 16 th Bb on bottom.	Piano RH last 16 th Bb on bottom.	Autograph lacks Bb.
IV:130	Piano RH 1 st 16 th Ab on top, 2 nd 16 th Bb on top, 4 th 16 th Db on top	Piano RH 1 st 16 th Ab on top, 2 nd 16 th Bb on top, 4 th 16 th D-natural on top	Autograph lacks Ab's, Db, and Bb.
IV:131	Piano LH 2 nd 16 th Ab, RH 4 th 16 th Ab on top	Piano LH 2 nd 16 th Ab, RH 4 th 16 th Ab on top	In autograph Ab's missing
IV:132	Piano RH 3 rd 16 th Db on top	Piano RH 3 rd 16 th Db on top	Autograph lacks top Db. In this author's opinion, many missing accidentals from autograph are simple oversights.
IV:147	Piano RH 2 nd beat F-A quarter note	Piano RH 2 nd beat F-A quarter note trilled; LH arpeggiated.	Autograph has trill but no arpeggiation sign.
IV:149	Piano RH downbeat chord arpeggiated	Lacks arpeggiation.	Autograph consistent with Boileau.
IV:152	Violin last note Eb	Violin last note F	Autograph consistent with U.M.E.
IV:156	Piano RH both beats have Cb in middle dyad.	Piano RH both beats have Cb in middle dyad; LH additional low Eb on 3 rd beat.	Measure appears incomplete in autograph: 2 nd beat lacks Cb, no low Eb, rests missing from all 3 parts. See Ex. 3.
IV:158	Piano LH first 2 chords arpeggiated	Piano LH first 2 chords unarpeggiated	Autograph consistent with Boileau.
IV:165	Piano RH first chord has Eb.	Piano RH first chord lacks Eb.	Autograph consistent with U.M.E.
IV:169	Piano RH 6 th 16 th G-natural	Piano RH 6 th 16 th G#	Autograph consistent with U.M.E.
IV:171	Piano RH 7 th 16 th G-natural	Piano RH 7 th 16 th G#	Autograph consistent with U.M.E.

IV:172-175			See comments on IV:1-4. UME and autograph give D instead of E for Piano RH m. 175 2 nd beat—typo?
IV: 176-180	176-177 same as 5-6; 178 gives cello grace note to B-G# dyad as in UME in 7; 179 and 180 give alternating E-D# 16ths in violin and quarter notes in Piano.	Same as IV:5-10 in UME	10 crossed out bars in autograph at this point; resumes at 181. See Ex. 4.
IV:181	<i>Con anima</i>	<i>Con anima</i>	<i>Con alma</i>
IV:194		Trill in violin	Autograph has <i>ten</i> .
IV:212	Piano LH A-G	Piano LH G octave	Autograph consistent with Boileau.
IV:217	Piano LH whole note tied from previous bar; Piano RH last note F#	Piano LH half note tied from previous bar followed by another half-note E without the octave; Piano RH last note F-natural	Autograph consistent with U.M.E., although tied-over top half-note E missing.
IV:225	Piano LH 2 nd beat D; Piano	Piano LH 2 nd beat E	Autograph consistent with Boileau.
IV:230-318			Autograph states: “D.C. il 4o tempo e poi al segno...”
IV:322	Violin 2 nd beat: B tied over, then A, E	Violin 2 nd beat: C,D, E ascending	Autograph consistent with Boileau.
IV: 330	Piano LH C# 2 nd note	Piano LH E 2 nd note	Autograph consistent with U.M.E.
IV:347-348	Piano RH last 2 chords an octave higher than in UME; also, penultimate chord E-G#-B-E	Piano RH penultimate chord G#-D-E	Autograph consistent with Boileau.

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ADAM KENT. "Granados's Piano Trio: Harbinger of Masterworks to Come." *Diagonal: An Ibero-American Music Review* 2, no. 1 (2016): 24-48.