

Intermezzo

from the opera "Goyescas"
(1916)

Enrique Granados

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Intermezzo

About the work

Spanish composer Enrique Granados (1867-1916) composed his opera *Goyescas* based on melodies taken from his 1911 piano suite, also called *Goyescas*. The opera had its premiere at the Metropolitan Opera in New York City on January 28, 1916. Shortly before the premiere Granados had to replace the intermezzo to allow enough time for the change of scenery. This intermezzo was his last composition and later would become famous in its own right.

Granados was inspired to write his popular piano suite by the paintings of Francisco Goya. Regarding *Goyescas*, the composer wrote: *"I am enamored with the psychology of Goya, with his palette, with him, with his muse the Duchess of Alba, with his quarrels with his models, his loves and flatteries. That whitish pink of the cheeks, contrasting with laces and black velvet; those bodies with swaying waists, hands of mother-of-pearl and carmine resting on jet trinkets, have possessed me."*

Granados and his wife lost their lives on March 24, 1916 when, returning to Spain after being performing a piano recital at the White House, their ship, the French steamer *Sussex*, was torpedoed by a German U-boat in the English Channel.

The present edition of the Intermezzo from *Goyescas* was prepared by conductor Miguel Harth-Bedoya in order to facilitate its performance as a single work. Very small adjustments in the orchestration have been made: the two harp parts have been combined into one, without losing any notes, and the woodwind section has been adjusted from 3 flutes, 1 oboe, 1 english horn, 2 clarinets and 3 bassoons, to 2 flutes, 1 oboe, 1 english horn, 2 clarinets and 2 bassoons, making minimal adjustments without losing the intent of the original instrumentation.

Matching orchestral parts for this work are available from the publisher at: www.filarmonika.com

Notas sobre la obra

El compositor español Enrique Granados (1867-1916) compuso su ópera *Goyescas* basándose en melodías tomadas de su suite homónima para piano de 1911. Esta ópera fue estrenada en el Metropolitan Opera de Nueva York el 28 de enero de 1916. Poco antes del estreno Granados tuvo que reemplazar el intermezzo para dar tiempo suficiente al cambio de escena. Este intermezzo sería su última composición y luego se haría famoso por cuenta propia.

Para componer su popular suite para piano Granados encontró inspiración en las pinturas de Francisco de Goya. Respecto a *Goyescas*, el compositor escribió: *"Me enamoré de la psicología de Goya y de su paleta, ...de él y de la duquesa de Alba; de sus pendencias, de sus amores, de sus requiebros. Aquel blanco rosa de sus mejillas, contrastando con las blondas y terciopelo negro con alamares... aquellos cuerpos de cintura cimbreante, manos de nácar y carmín posadas sobre azabaches; me han trastornado."*

Granados y su esposa fallecieron el 24 de marzo de 1916 cuando, regresando a España tras ser invitado a dar un recital de piano en la Casa Blanca, su barco, el vapor francés *Sussex*, fue torpedeado por un submarino alemán en el canal de la Mancha.

La presente edición del Intermezzo de la ópera *Goyescas* fue preparada por el director de orquesta Miguel Harth-Bedoya con la intención de facilitar su ejecución como obra independiente. Se han realizado pequeños ajustes a la orquestación: dos harpas han sido convertidas en una sin perder ninguna nota, y la sección de maderas ha sido reducida de 3 flautas, 1 oboe, 1 corno inglés, 2 clarinetes y 3 fagotes, a 2 flautas, 1 oboe, 1 corno inglés, 2 clarinetes y 2 fagotes, con ajustes mínimos que no alteran la intención de la instrumentación original.

El material de partes orquestales se puede obtener a través de la publicadora: www.filarmonika.com

Instrumentation

2 Flutes
1 Oboe
1 English Horn
2 Clarinets in B \flat
2 Bassoons
4 Horns in F
1 Trumpet in B \flat
3 Trombones
Timpani
Percussion (2 players):
 Tambourine
 Castanets
Harp
Strings

Duration: 6 min

Instrumentación

2 Flautas
1 Oboe
1 Corno inglés
2 Clarinetes en Si \flat
2 Fagotes
4 Cornos en Fa
1 Trompeta en Si \flat
3 Trombones
Timbales
Percusión (2 músicos):
 Pandereta
 Castañuelas
Arpa
Cuerdas

Duración: 6 min

Intermezzo

from the opera "Goyescas"
(1916)

Enrique Granados (1867-1916)
Ed. Miguel Harth-Bedoya

TRANSPosed SCORE / PARTITURA EN TRANSPOSICIÓN

Moderato

A Allegretto tranquillo

Musical score for woodwinds and percussion. The score is in 3/4 time and consists of 12 staves. The instruments are: Flute I, Oboe, English Horn, Clarinet in B \flat I, Bassoon I, Horn in F I, Horn in F III/IV, Trumpet in B \flat , Trombone I, Trombone III, Timpani, Percussion I, Percussion II, and Harp. The score is mostly empty, with some faint markings.

Moderato

A Allegretto tranquillo

Musical score for strings. The score is in 3/4 time and consists of 6 staves. The instruments are: Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes dynamic markings such as *fff* and *ff*, and articulation markings such as *pizz.* and *tr.* (trill). There are also some numerical markings like '3' indicating triplets.

Intermezzo

8 B

Vln. I
Vln. II
Vla.
Vc.
Db.

p
arco
p
p

Detailed description: This system contains measures 8 through 15. The Vln. I part is mostly rests. Vln. II plays a rhythmic pattern of eighth notes. Vla. plays a similar pattern. Vc. and Db. provide harmonic support with quarter and eighth notes. A dynamic marking of *p* (piano) is present. A box labeled 'B' is above measure 10. An 'arco' marking is above the Vc. part in measure 15.

16

Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This system contains measures 16 through 22. Vln. I and Vln. II are mostly rests. Vla. continues its rhythmic pattern. Vc. has a melodic line with slurs. Db. continues its harmonic support. A large watermark 'DO NOT REPRODUCE OR REPERFORM WITHOUT PERMISSION' is overlaid on the page.

23 C

Vln. I
Vln. II
Vla.
Vc.
Db.

p
p
pizz.
p
p

Detailed description: This system contains measures 23 through 30. Vln. I has a melodic line starting in measure 23 with a dynamic marking of *p*. Vln. II has a rhythmic pattern. Vla. continues its pattern. Vc. has a melodic line with slurs and a 'pizz.' (pizzicato) marking in measure 29. Db. continues its harmonic support. A dynamic marking of *p* is present at the end of the system.

31 I.

Bsn. I II *mp*

Hn. I II *mp*

Vln. I *mf* *p* *f*

Vln. II *mf* *p* div. unis.

Vla. *mf* *p* *f*

Vc. *f*

Db. *f*

39

Fl. II *mf* a2 soli

Vln. I *p*

Vln. II *f* *p* arco

Vla. *p*

Vc. *p*

Db. *p*

D

46 **E**

Bsn. I II *mp*

Hn. I II *mp*

Hn. III IV *mp*

46 **E**

Vln. I *con anima* *ff* *p*

Vln. II *con anima* *pizz.* *f* *arco* *ff* *p*

Vla. *pizz.* *con anima* *f* *arco* *pp*

Vc. *con anima* *f* *arco* *pp*

Db. *con anima* *f*



53 *poco rall.*

Vln. I *ff*

Vln. II

Vla. *pizz.* *pp*

Vc. *pizz.*

Db. *pp*

60 **F** Poco meno

Fl. I II
Ob.
Eng. Hn.
B♭ Cl. I II
Bsn. I II

Hn. I II
Hn. III IV
B♭ Tpt.
Tbn. I II
Tbn. III

Timp.
Perc. I
Perc. II

Vln. I
Vln. II
Vla.
Vc.
Db.

ff
ff
f
p
f
p
f
f
f
f

molto marcato
molto marcato
molto marcato
arco
arco
arco

Tambourine
Castanets

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