



Edition Schott

Guitar - Gitarre

Enrique Granados

1987

Valses Poeticos

for Guitar

für Gitarre

Arranged for Guitar by / Bearbeitet für Gitarre von
Nicholas Petrou

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PREVIEW
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Preface

Enrique Granados was born at Lérida (Spain) on 27 July 1867 and died at sea on 24 March 1916. He began his musical education in Barcelona where he studied the piano and, from 1883, composition with the composer Felipe Pedrell (1841-1922). In 1887 he travelled to Paris to continue his piano studies and returned to Barcelona after two years to give his first recital and to make his home. Thereafter his time was spent giving concerts in Spain and Paris, composing assiduously and teaching the piano at his own Academia Granados which was founded in 1901. Success as a composer came after his performance of the *Goyescas* for piano in Barcelona in 1911, and later in Paris in 1914. Soon afterwards he was encouraged to compose an opera based on the *Goyescas*. The resulting opera received its first performance in Granados's presence, and with great success, at the Metropolitan Opera, New York, on 26 January 1916. It was on his subsequent return to Europe that the ship on which he was a passenger was torpedoed in the English Channel.

The *Valses Poéticos* were originally written for the piano. In transcribing them for the guitar, I have tried to follow the originals as closely as possible whilst not unnecessarily overburdening the instrument. For this reason a transcription of the Vals No.7 has not been attempted in the present edition. The remaining eight transcriptions follow the order of the originals and are not transposed. I have tried to preserve the contrasting moods and textures of the originals without unnecessary octave doubling, octavettos, frambois and harmonics. Some displacement of the parts in writing for the guitars is inevitable when translating from the piano to the guitar; nevertheless, I have maintained the original horizontal movement wherever possible, giving preference to the voices in order of importance. My aim throughout has been to conserve the composition's original work whilst providing a practical and honest addition to the guitarist's repertoire.

Nicholas Petrou

Vorwort

Enrique Granados, geb. am 27. Juli 1867 in Lérida (Spanien), gest. am 24. März 1916 bei einem Untergang eines Schiffes, begann seine musikalische Ausbildung in Barcelona unter dem Klavierlehrer und ab 1883 bei dem Komponisten Felipe Pedrell (1841-1922). Kompositionssunterricht erhielt er ab 1887 gern im Klavier und setzte dort seine Klaviertstudien fort. Zwei Jahre später kehrte er nach Barcelona zurück und gab dort sein erstes Klavierkonzert. Von nun an lebte er zwischen Barcelona und Madrid, konzertisierte in Spanien und nach Paris, komponierte Klavier und unterrichtete Klavier. An seiner eigenen von ihm gegründeten Academia Granados kam es zu einem Bruch, der jedoch gelang ihm in der Aufführung des Klavierzyklus *Goyescas* in Barcelona (1911) und Paris (1914). Bald darauf fiel es ihm erneut ein, diesen Klavierzyklus *Goyescas* zu bearbeiten, die am 26. Januar 1916 in Anwesenheit des Komponisten mit großem Erfolg an der Metropolitan Opera in New York uraufgeführt wurde. Auf der sich anschließenden Rückreise nach Europa wurde sein Schiff im Ärmelkanal versenkt.

Die *Valses Poéticos* sind ursprünglich für Klavier geschrieben. Bei der Übertragung auf die Gitarre habe ich mich bemüht, dem Original so nahe wie möglich zu kommen, ohne freilich den instrumentalen Satz zu überfrachten. Aus diesem Grunde verzichtet man auf eine Übertragung des 7. Walzers verzichtet. Die verbleibenden acht Transkriptionen erscheinen in der originalen Reihenfolge und Tonart. Ich habe mich bemüht, die kontrastreichen Stimmungen und Satztechniken des Originals zu bewahren und unnötige Oktavverdopplungen, Oktavversetzungen und Flageolett-Töne zu vermeiden. Einige Änderungen der Stimmführung und Lage sind freilich bei der Übertragung vom Klavier auf die Gitarre nicht zu umgehen; allerdings habe ich mich, wo immer es möglich war, an die originale horizontale Bewegung gehalten und jeweils derjenigen Stimme Priorität eingeräumt, die am wichtigsten ist. Alles in allem war es mein Anliegen, die originale Gestalt der Komposition zu bewahren, und gleichzeitig eine praktikable Fassung für Gitarre zu liefern, die eine echte Bereicherung des Gitarrenrepertoires darstellt.

Nicholas Petrou

Valses Poeticos

Guitar arrangement and fingering by/
Gitarrebearbeitung und Fingersatz von
Nicholas Petrou

Enrique Granados
(1867-1916)

(Introduction)

Vivace molto

The sheet music consists of five staves of musical notation for guitar. The first staff begins with a dynamic **f**. The second staff starts with a dynamic **p**. The third staff features fingerings **a**, **m**, **2**, and **1**. The fourth staff features fingerings **2**, **a**, **3**, and **5**. The fifth staff begins with a dynamic **p**. The title "Valses Poeticos" is at the top, and the composer's name "Enrique Granados (1867-1916)" is on the right. A large, semi-transparent watermark reading "PREVIEW Low Resolution" is diagonally across the page.

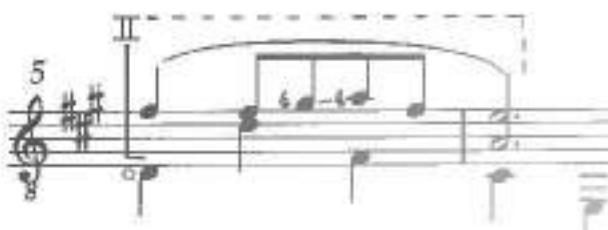
The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures numbered 16, 19, 22, 25, and 29. The key signature changes from G major (one sharp) to F# major (two sharps) and then to E major (no sharps or flats). The first staff (measures 16-18) includes dynamic markings *ff* and *p*. The second staff (measures 19-21) includes dynamic markings *p* and *m*. The third staff (measures 22-24) includes dynamic markings *gr.* and *6*. The fourth staff (measures 25-27) includes dynamic markings *a m a m* and *6*. The fifth staff (measures 29-31) includes dynamic markings *3*. A large, semi-transparent watermark reading "PREVIEW" and "Low Resolution" diagonally across the page indicates this is a low-resolution preview image.

The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 37 through 52. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 45. The dynamics include *ff*, *dim.*, *acc.*, *meno molto*, and *pp*. The tempo markings are *rit.* and *dim.*. The title "PREVIEW" is printed in large, bold, dark gray letters diagonally across the page, with "Low Resolution" written below it in a smaller font. The page number 3 is in the top right corner.

Melodioso

II

IV



PREVIEW

Low Resolution

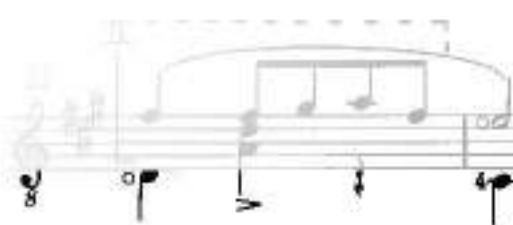


IV

(ten.)



17



The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in common time and uses a treble clef with a key signature of four sharps. The first staff begins at measure 25 with a dynamic instruction 'cresc.'. The second staff starts at measure 29 with a dynamic 'rall. molto' and includes Roman numerals II and IX above the staff. The third staff begins at measure 33 with a dynamic 'a tempo' and a 'p' dynamic. The fourth staff starts at measure 37 with a dynamic 'rall.' and Roman numerals V and IX. The fifth staff ends with a dynamic 'dim.' The entire page is overlaid with a large, semi-transparent watermark reading 'PREVIEW Low Resolution' diagonally across the staves.

Tempo de Valse noble

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6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

I

III

②

rubato

a tempo

dim.

rit.

pp

cresc.

rubato

VIII

①

ossia