GEORGE

ENESCU

TRIO

ÎN LA MINOR PENTRU PIAN, VIOARĂ ŞI VIOLONCEL

EN LA MINEUR POUR PIANO, VIOLON ET VIOLONCELLE

IN A MINOR FOR PIANO, VIOLIN AND CELLO

(1916)



GRAFART

George Enescu

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(1916)

Ediţie de / *Édité par* / Edited by
William Howard, **Simon Blendis** and **Jane Salmon**

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PREFACE

In the Spring of 1916 George Enescu shut himself away in a Bucharest sanatorium in order to commit to paper the piano trio in A minor that he had been carrying in his head for some time, and emerged a few days later with thirteen pages of hastily written manuscript. Sadly, it was never performed in his lifetime, and it was only in 1965, ten years after his death, that the pianist and composer Hilda Jerea (1916-80) discovered the work, prepared a performing edition and took part in the premiere.

Thirty years later the Romanian composer and distinguished Enescu authority, Pascal Bentoiu (1927-2016), completed a more thorough edition of the work, and it is this edition that trios have used since, and that we, the Schubert Ensemble, used for performances and in preparing for our recording of the piece.

This trio was the fourth major work of Enescu that we had recorded, after the two piano quartets and the piano quintet, and it was while preparing for our recording of the trio that we started to wonder about certain notes, harmonies and dynamics. Knowing that the work had been left partly unfinished, we became increasingly curious to know what was in the manuscript. It took several months to track this down, but thanks to Raluca Cimpoiasu at the Romanian Cultural Institute in London and Cristina Andrei at the Enescu Museum in Bucharest, we were eventually provided with access (over the internet) to a scanned copy of Enescu's handwritten manuscript.

We started the painstaking process of working through this manuscript, gradually familiarising ourselves with Enescu's spidery handwriting and trying to untangle his various corrections and annotations. Enescu had written at such speed that it was often impossible to determine what he had intended: for example, accidentals sometimes were not written next to the note for which they were intended, and in big chords it could be hard to tell which accidental belonged to which note. Sometimes two or more versions had been superimposed on top of one another; at first, we assumed that darker ink must be a later version, but gradually realised that it simply depended when he had dipped his pen in ink. By working out at what point on the page he had run out of ink, we could sometimes decipher which of two superimposed versions was newer, but elsewhere this remained unclear. When notes or whole bars had been crossed out by Enescu, it was sometimes impossible to read the new version, which might be crammed into an incredibly small space on the already congested manuscript.

Much of the detective work was done in rehearsals, so where notes were really indecipherable in the manuscript, we would try out possible alternatives until we were satisfied with one that made sense. Sometimes we had to magnify a bar to fill the whole computer screen, and would spend up to an hour working on just one chord. Our admiration for Bentoiu increased as we worked, but we ended up finding a large number of differences from his version in both notes and rhythms, and we put in our own dynamics where they were obviously missing in the original. At times in the piano part Enescu would simply write a series of lines to indicate where he might write accompanying figurations at a later date, and in these cases our pianist, William Howard, made his own choices about what to play.

While there will never be a definitive version of this trio owing to the confused and incomplete nature of the manuscript, we've tried to get as close to it as we can. In this context, we are delighted that we have been able to include the manuscript itself in this edition, and we would encourage curious performers to see for themselves what Enescu wrote and decide whether they agree with our conclusions.

In preparing this edition, we had to choose how to present the hundreds of choices we had made to the performer. We were anxious not to footnote every decision, as there were simply too many to note, and we wanted the page to remain as uncluttered as possible. Enescu wrote very few dynamic markings himself, and we've tried to strike a balance between suggesting some dynamic ideas of our own, and leaving detailed decisions to the performer. Enescu's own dynamic markings have been printed in bold, in a slightly larger font size, to make these clear.

Finally, we would like to thank Matei Banica at Editura Muzicală Grafoart for his patience and skill in putting our painstakingly assembled edition together and making it look so beautiful on the page, and the Schubert Ensemble Trust for their support in enabling this project to be completed.

March 31st 2021

William Howard – piano, **Simon Blendis** – violin, **Jane Salmon** – cello
(Members of *The Schubert Ensemble*)

LUCRARE PROTEJATĂ
FOTOCOPIEREA
(CHIAR ŞI PARŢIALĂ)
ESTE INTERZISĂ

TRIO
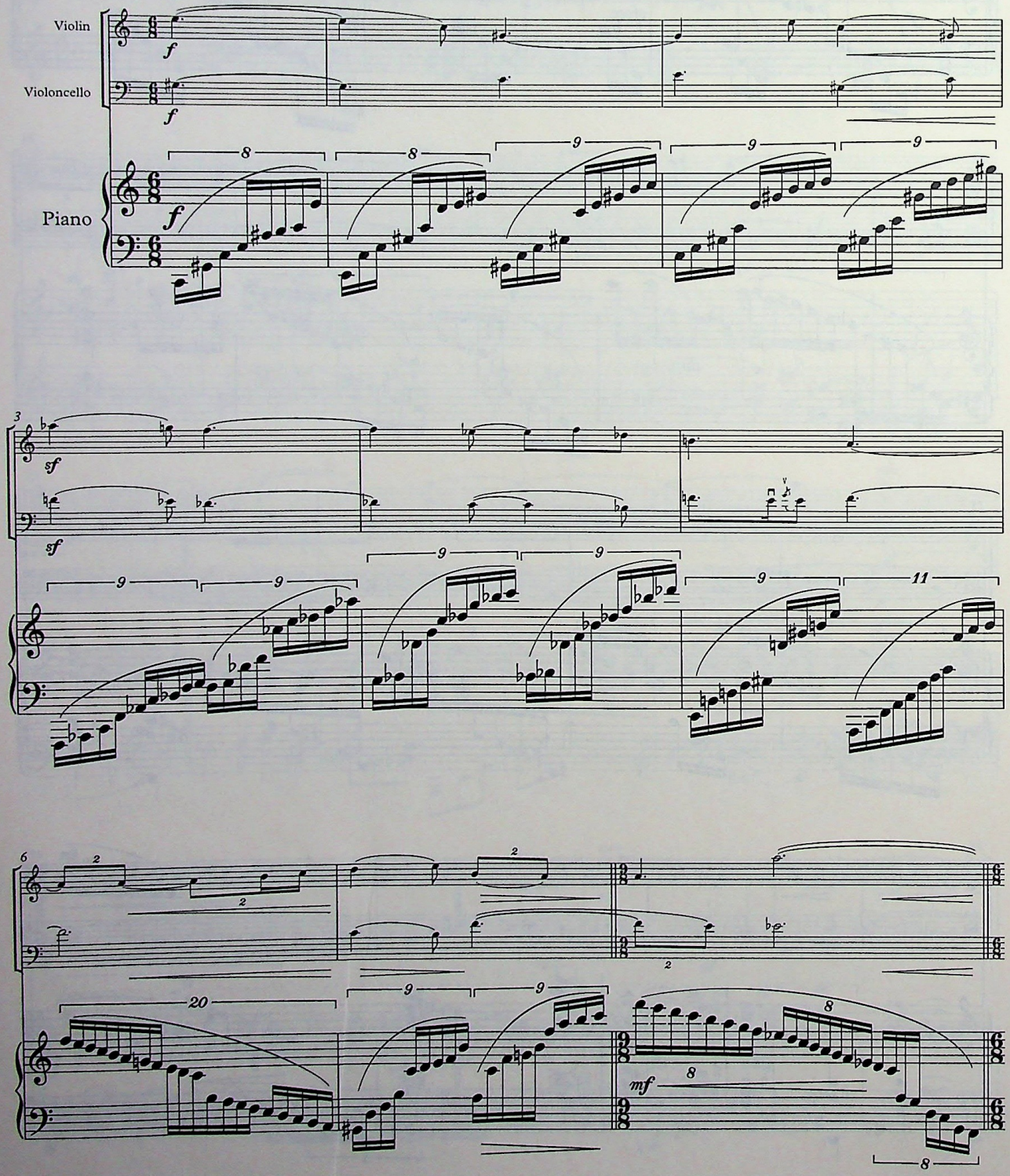
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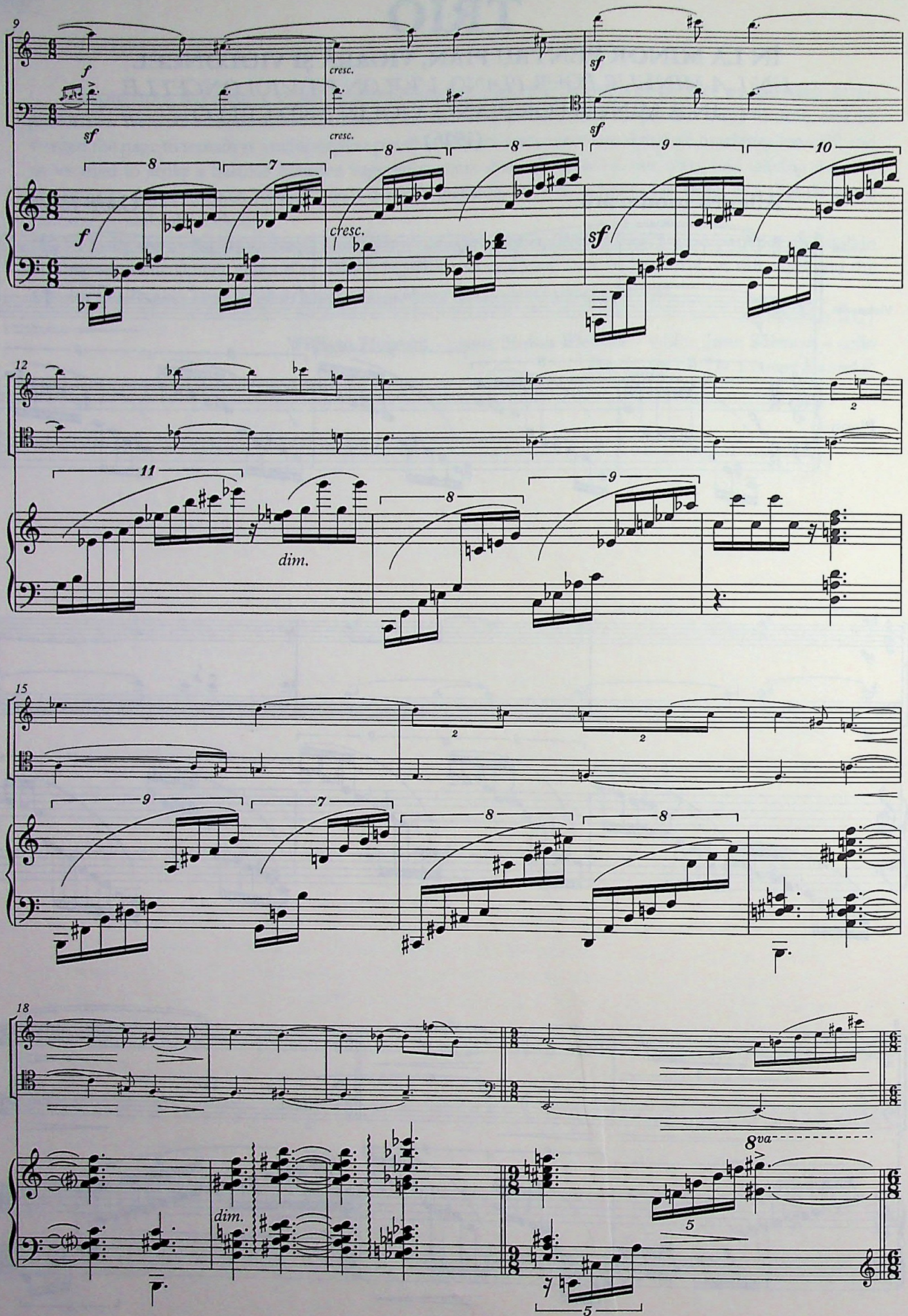
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IN A MINOR FOR PIANO, VIOLIN AND CELLO
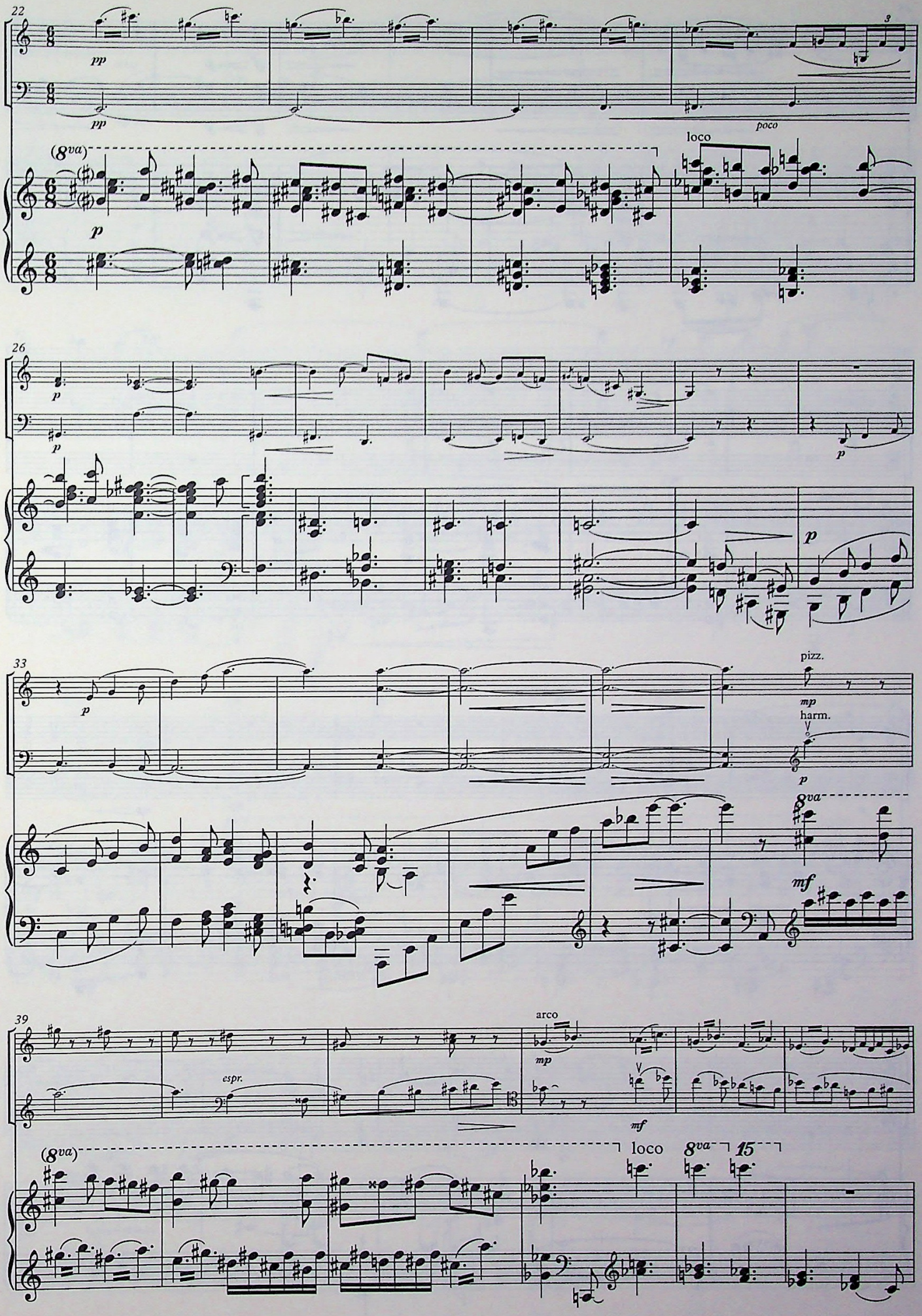
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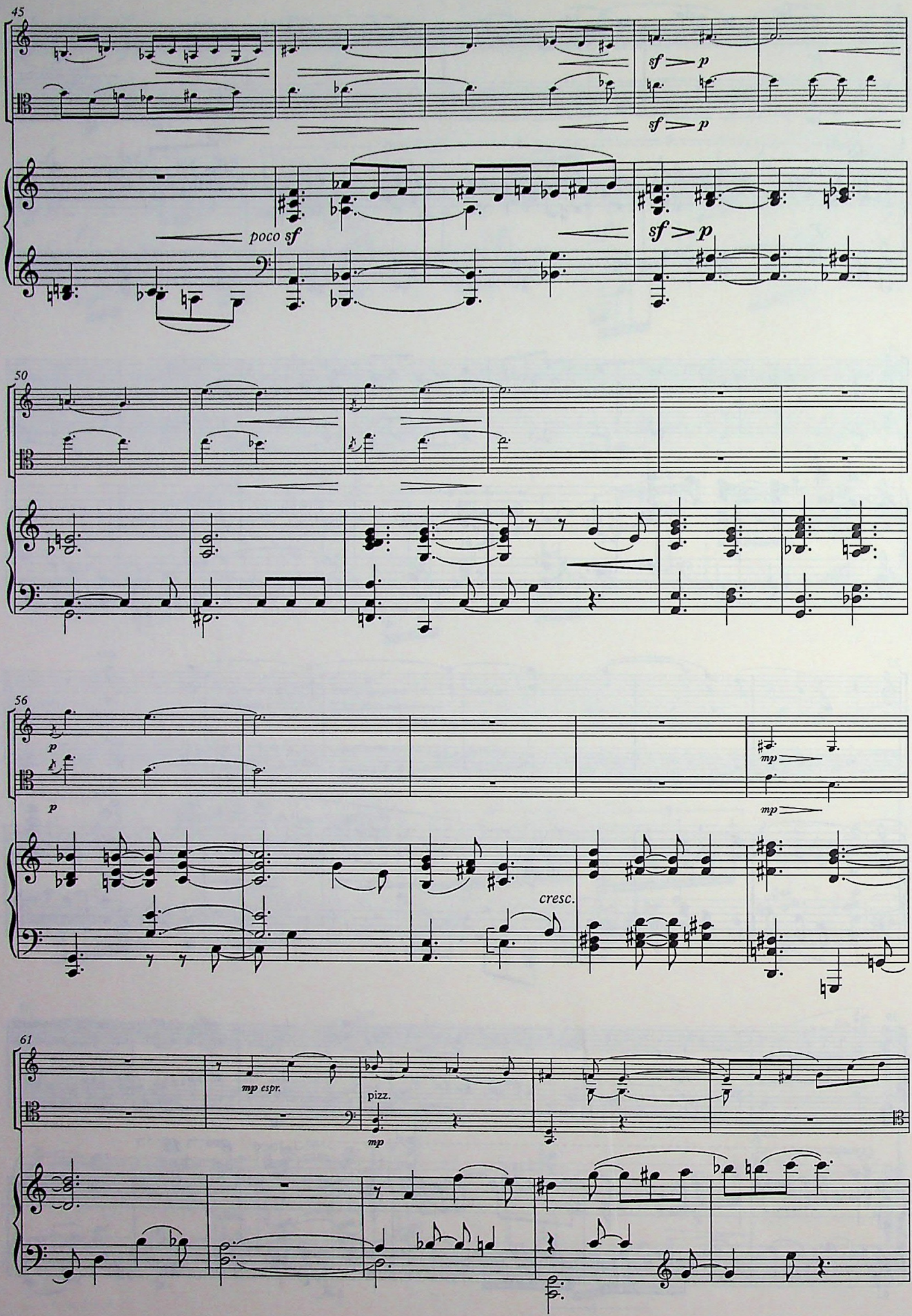
Allegro moderato *George Enescu*
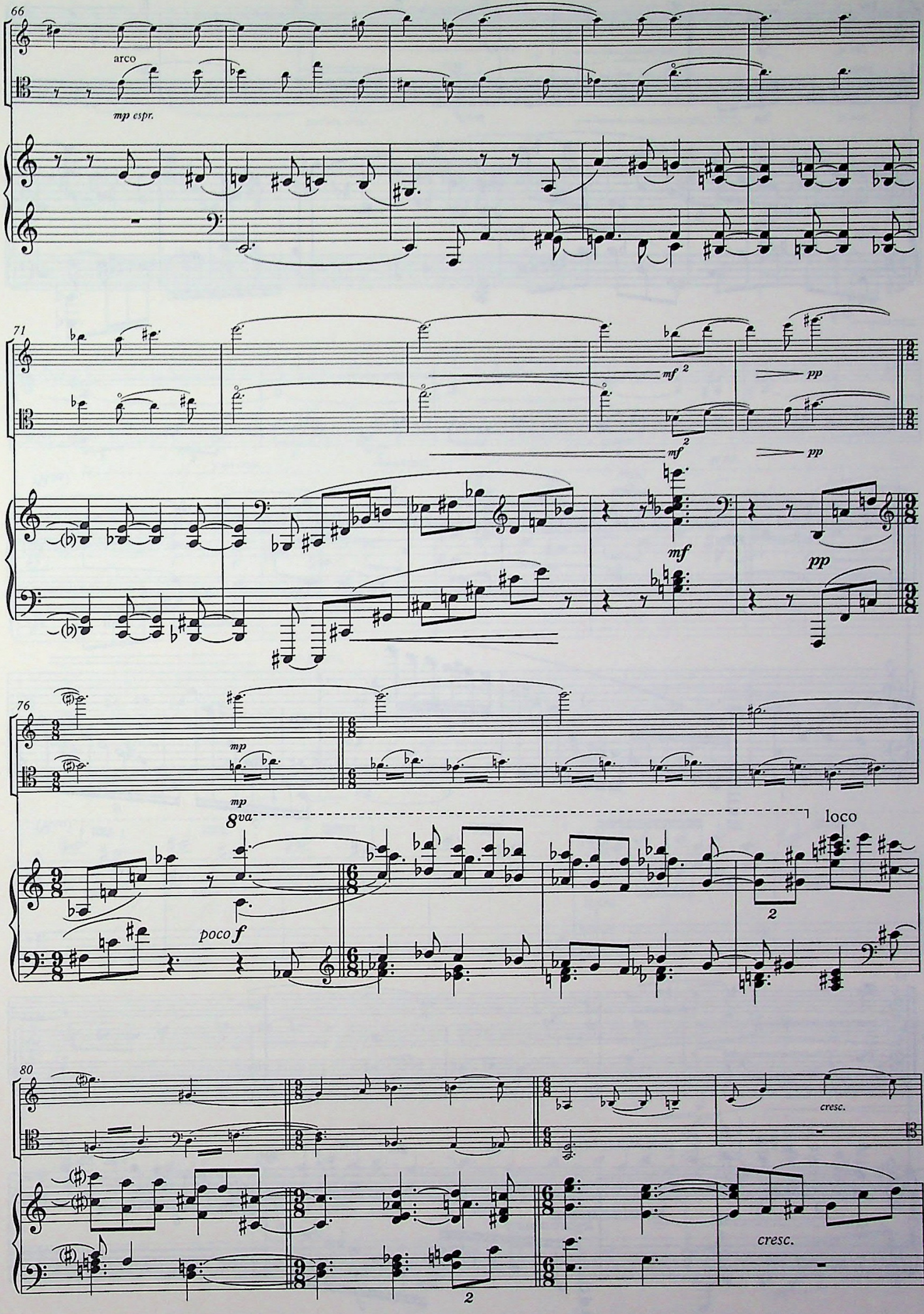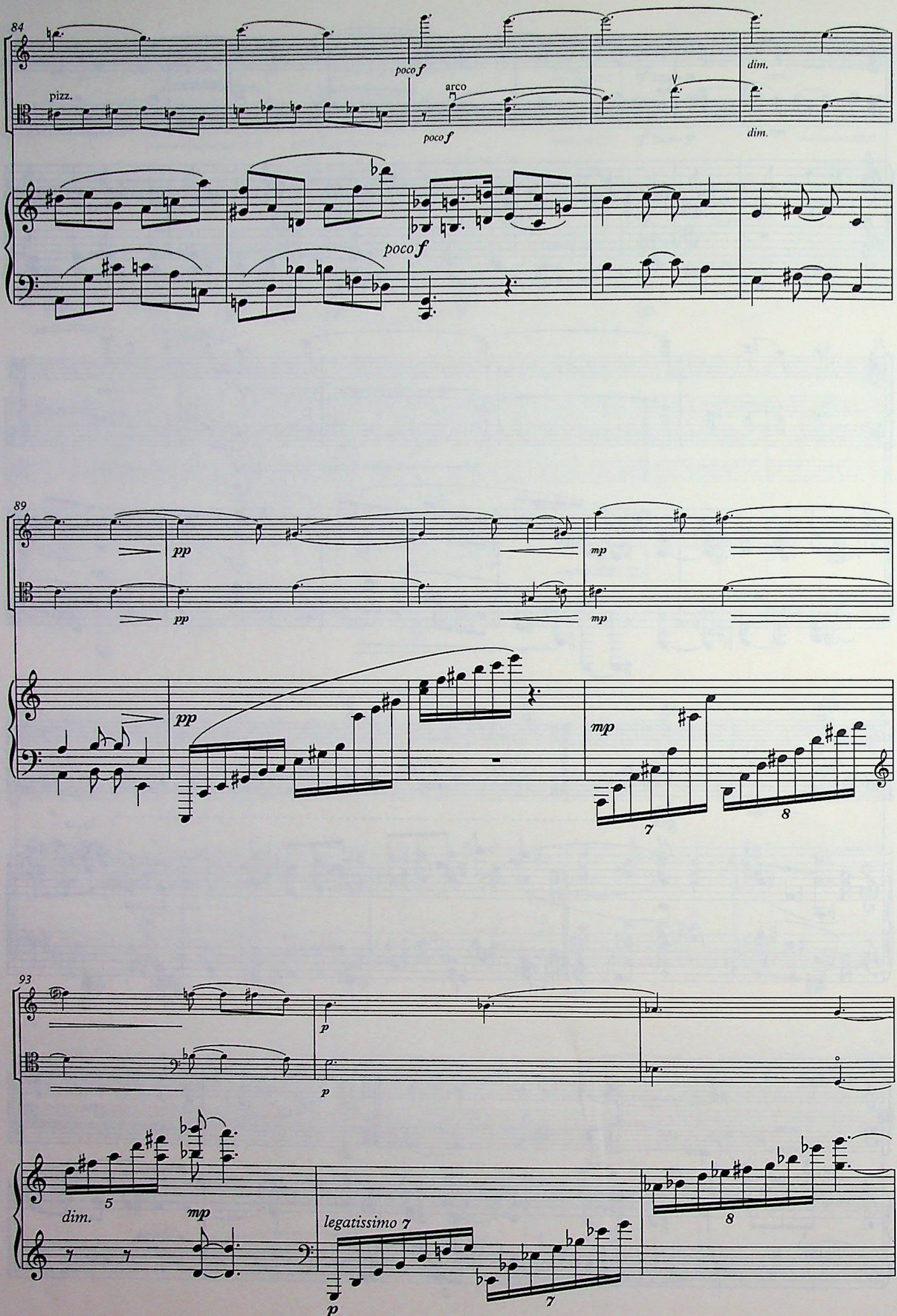




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22
pp
pp
poco
(8va)
p
loco
26
p
p
p
p
33
p
pizz.
mp
harm.
p
8va
mf
39
arco
mp
espr.
mf
(8va)
loco
8va
15
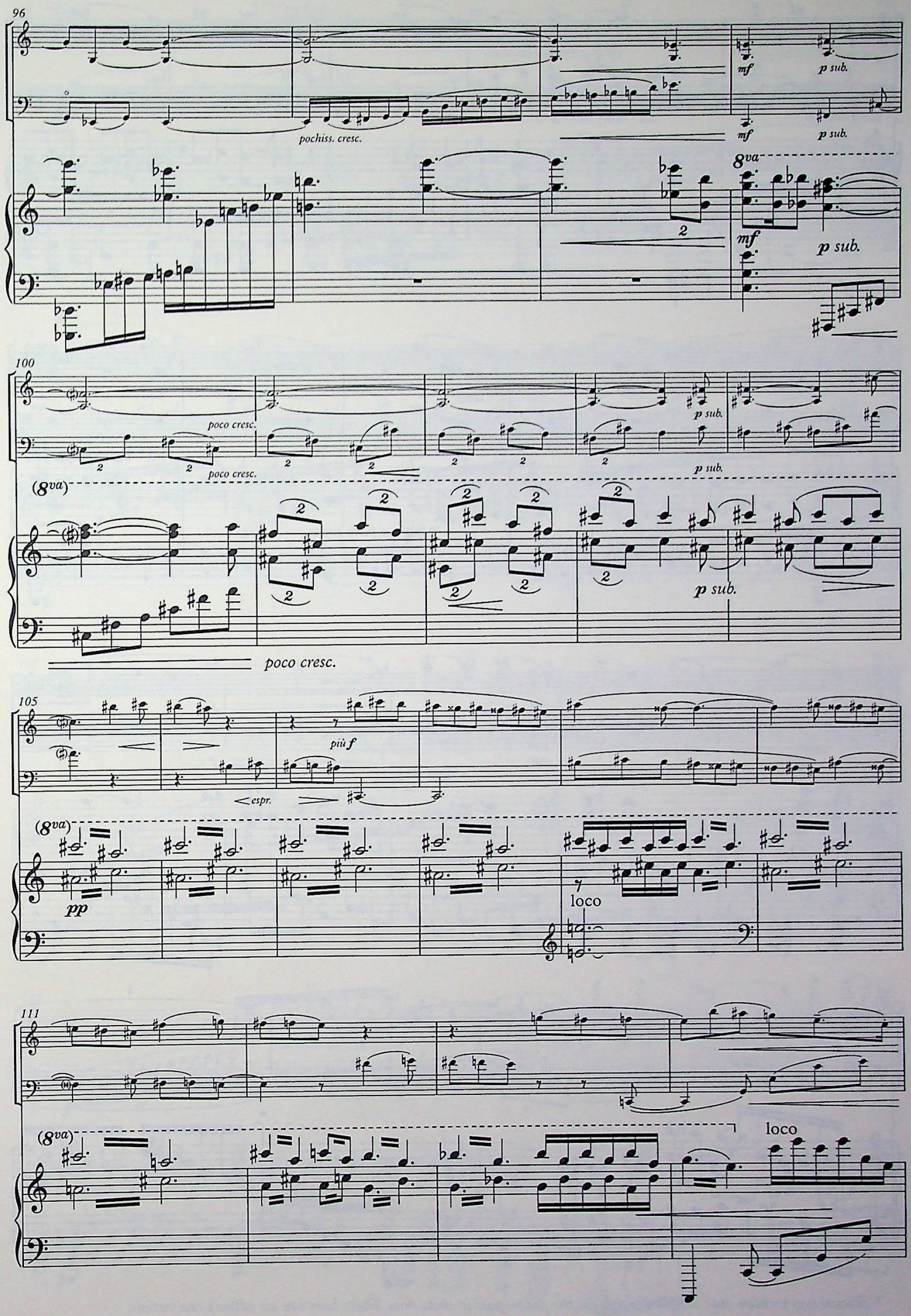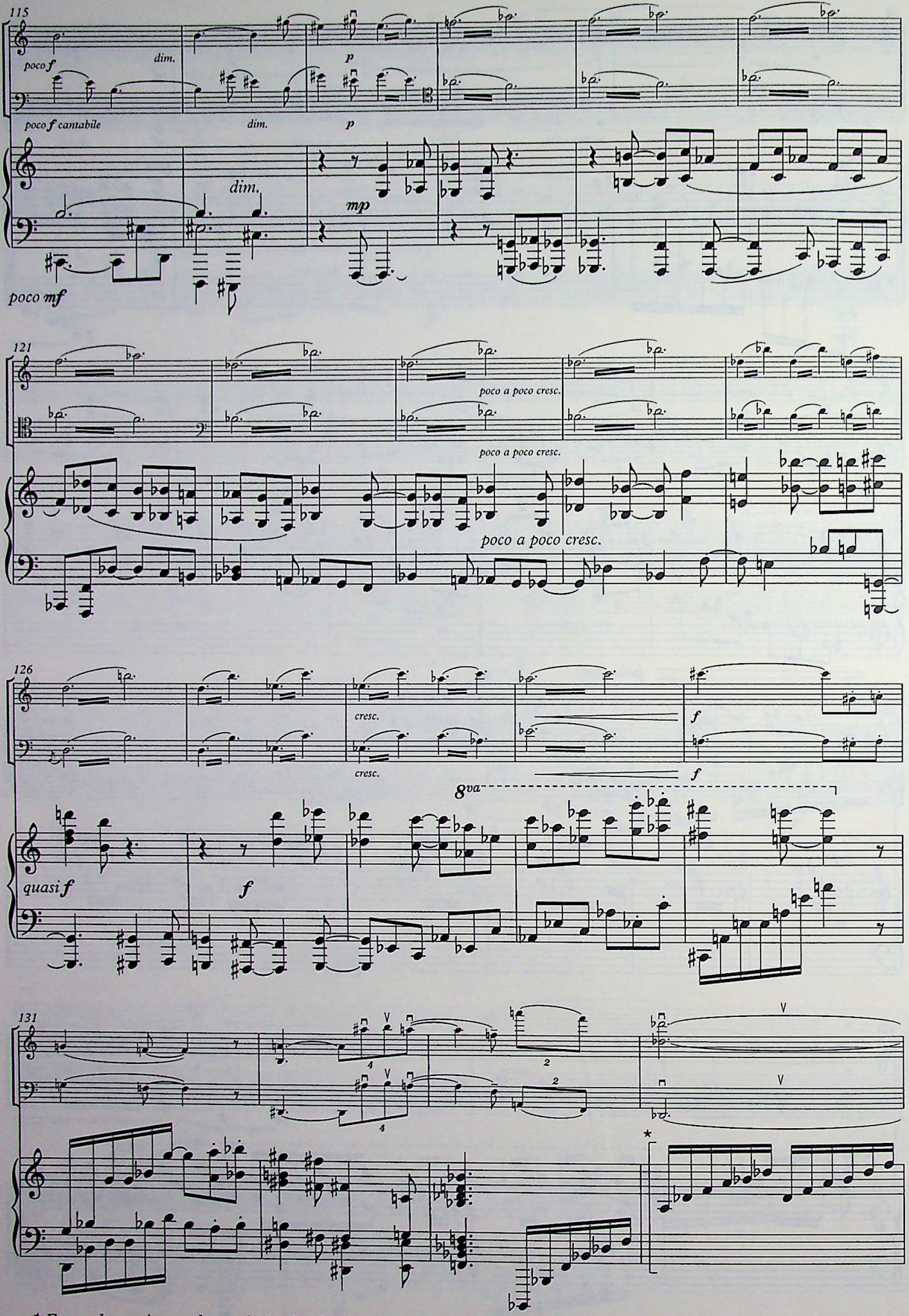


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66
arco
mp espr.
71
mf 2
pp
mf
mf
pp
pp
76
mp
mp
8va
loco
poco f
2
80
cresc.
cresc.
2
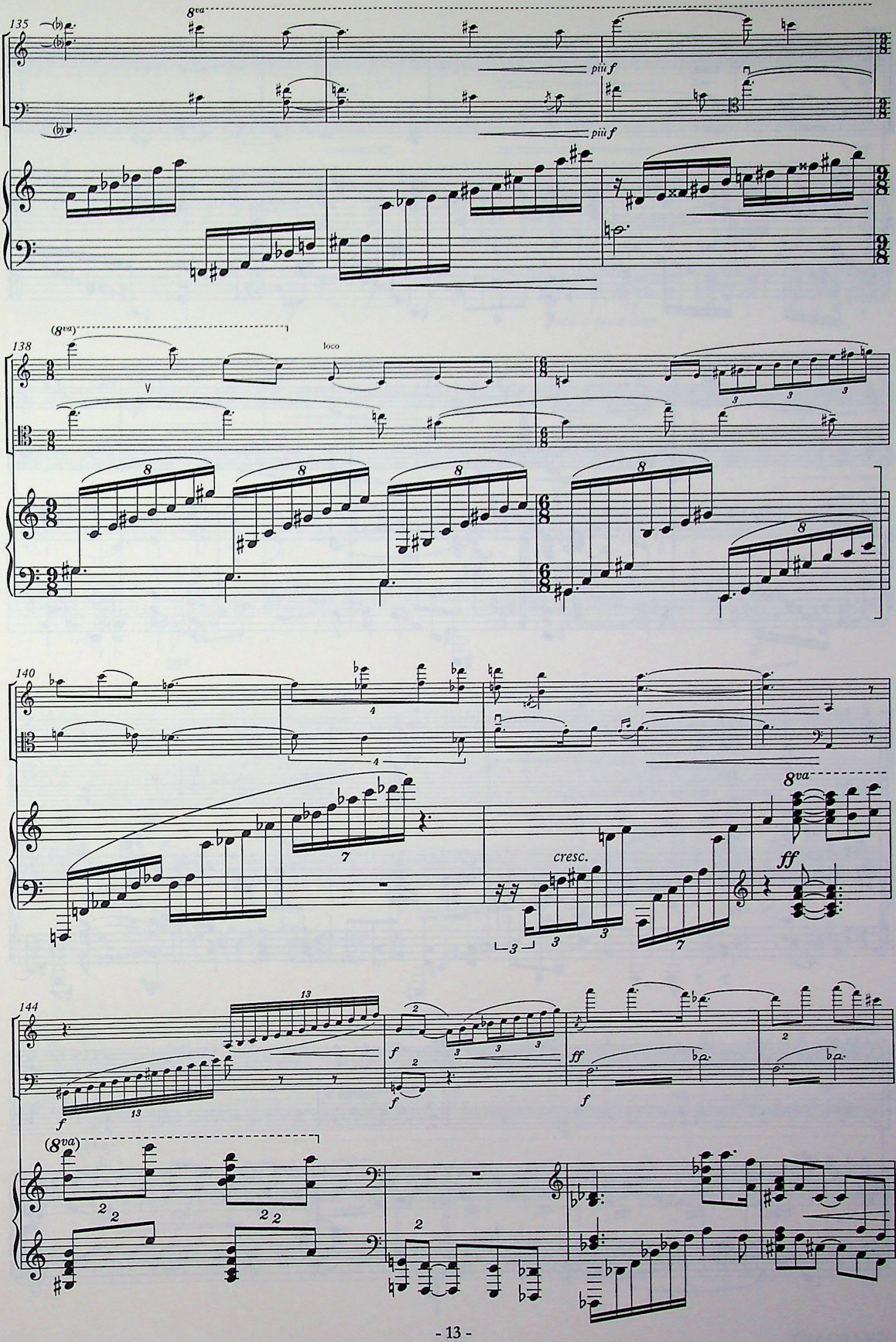


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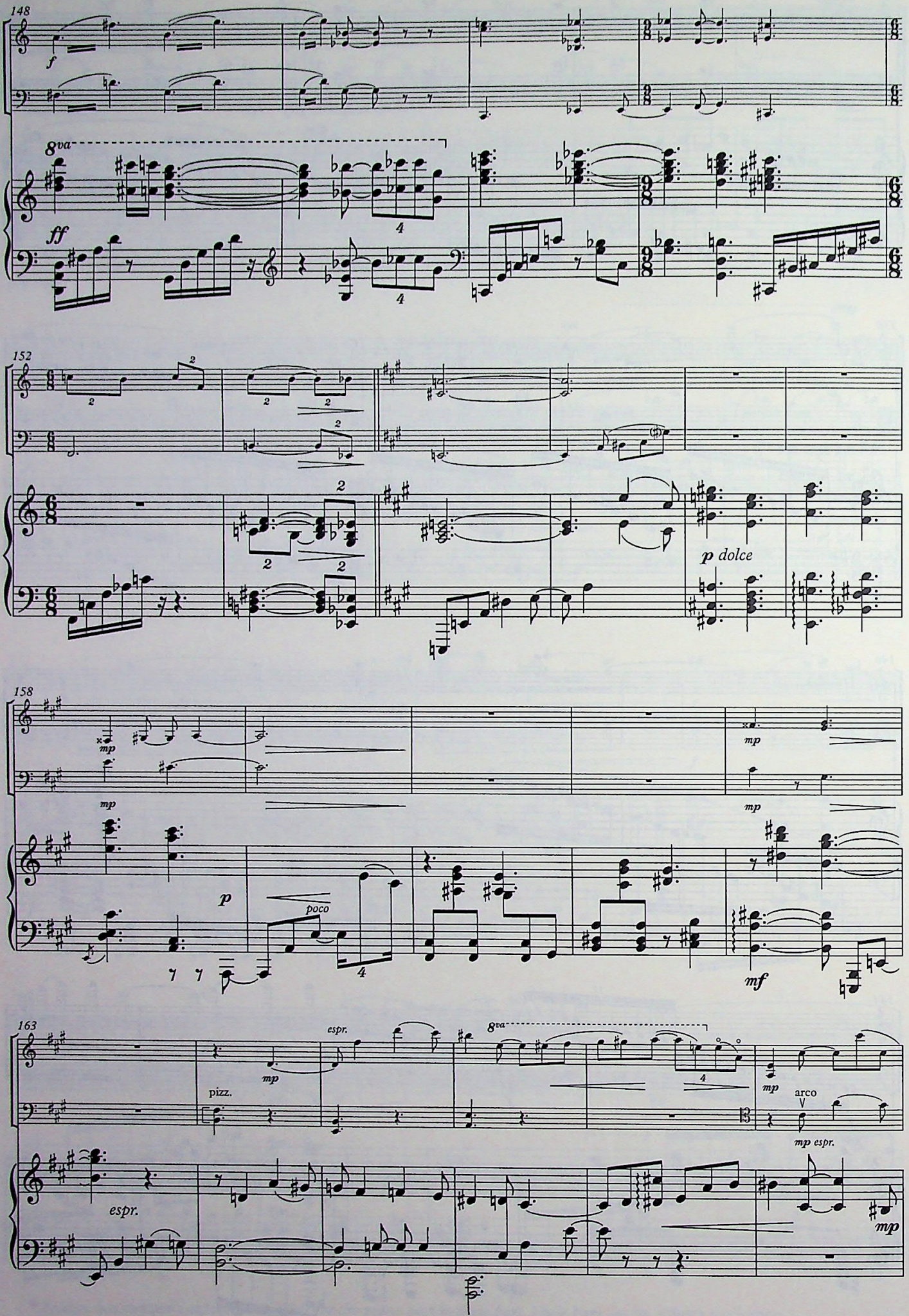

96
pochiss. cresc.
mf
p sub.
8va
100
poco cresc.
(8va)
105
più f
espr.
pp
loco
111
(8va)
loco
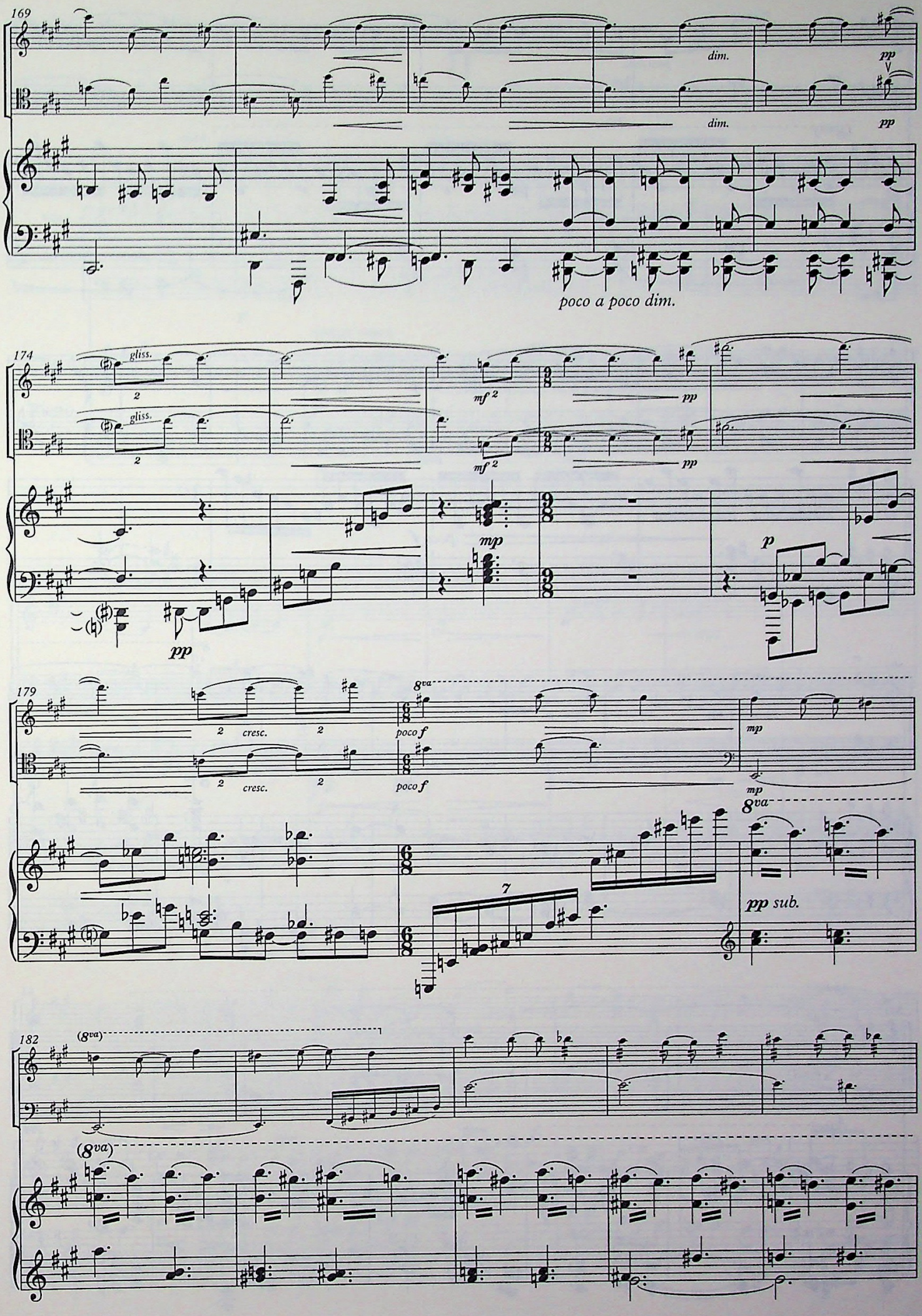


** Enescu has written only rough sketches for the piano part in these bars. These bars are an editor's realisation.*
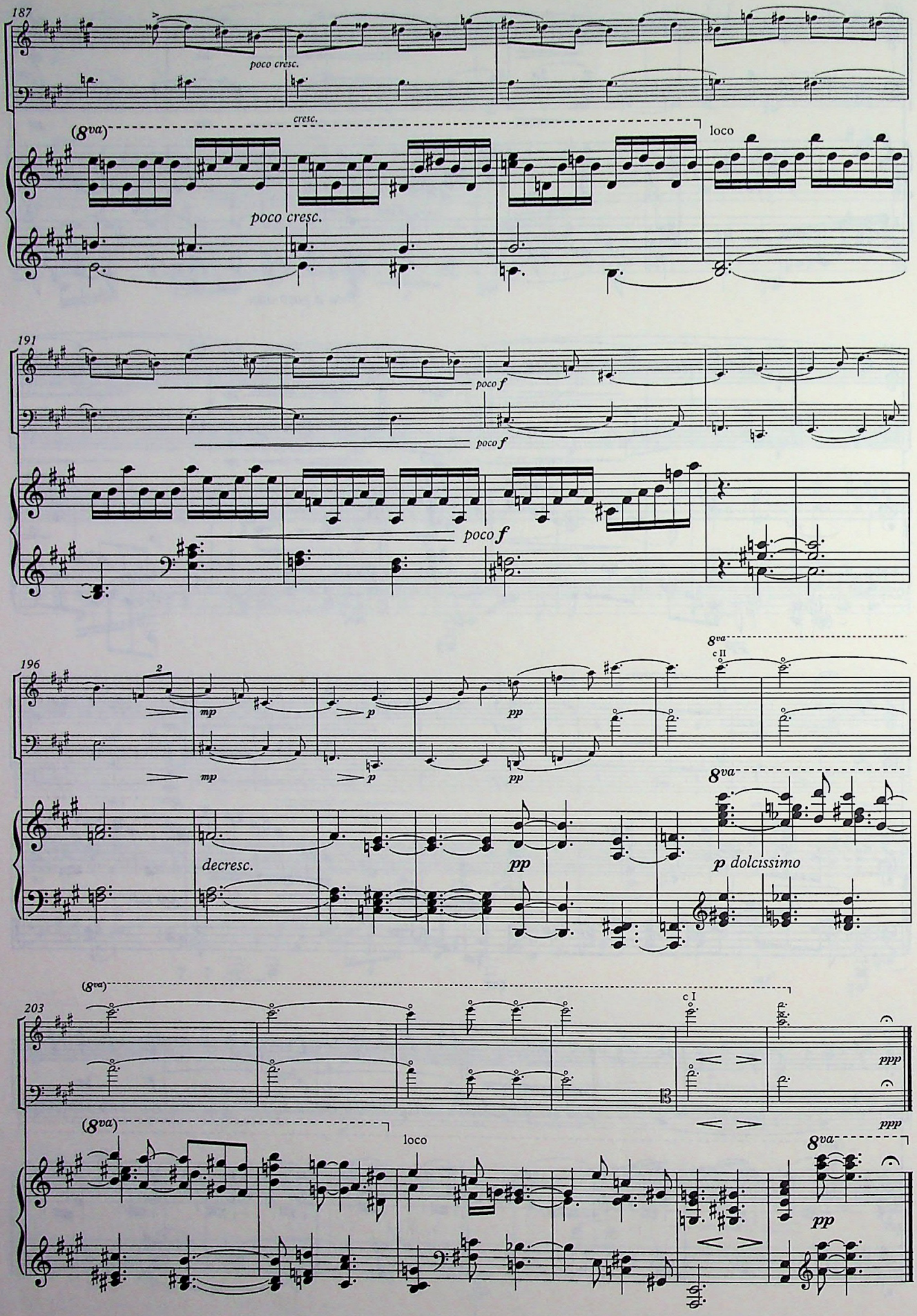
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135
8va
più f
più f
(8va)
138
loco
8
8
8
8
8
140
4
4
7
8va
cresc.
ff
144
13
13
f
f
f
ff
f
(8va)
2
2
2
2
2
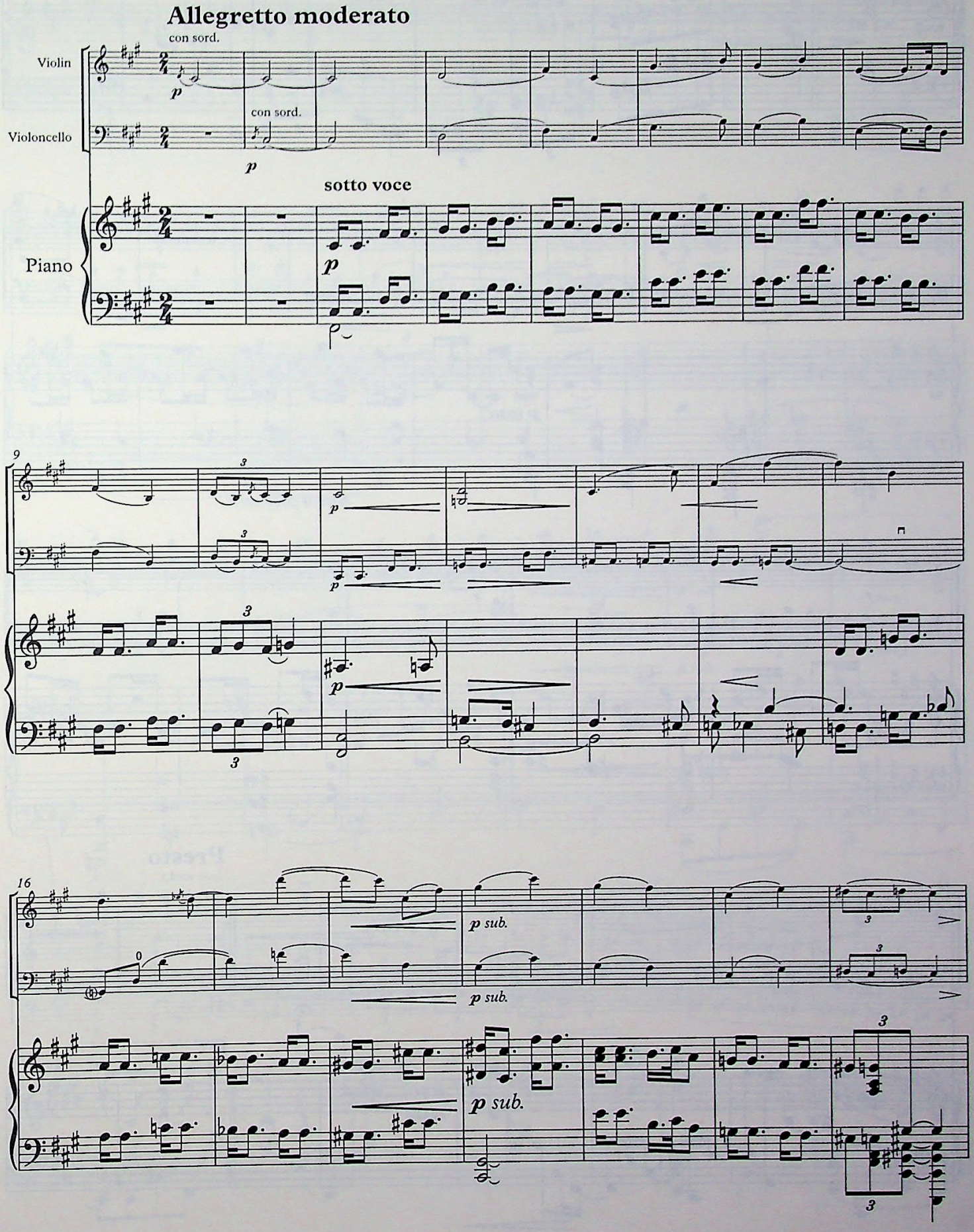


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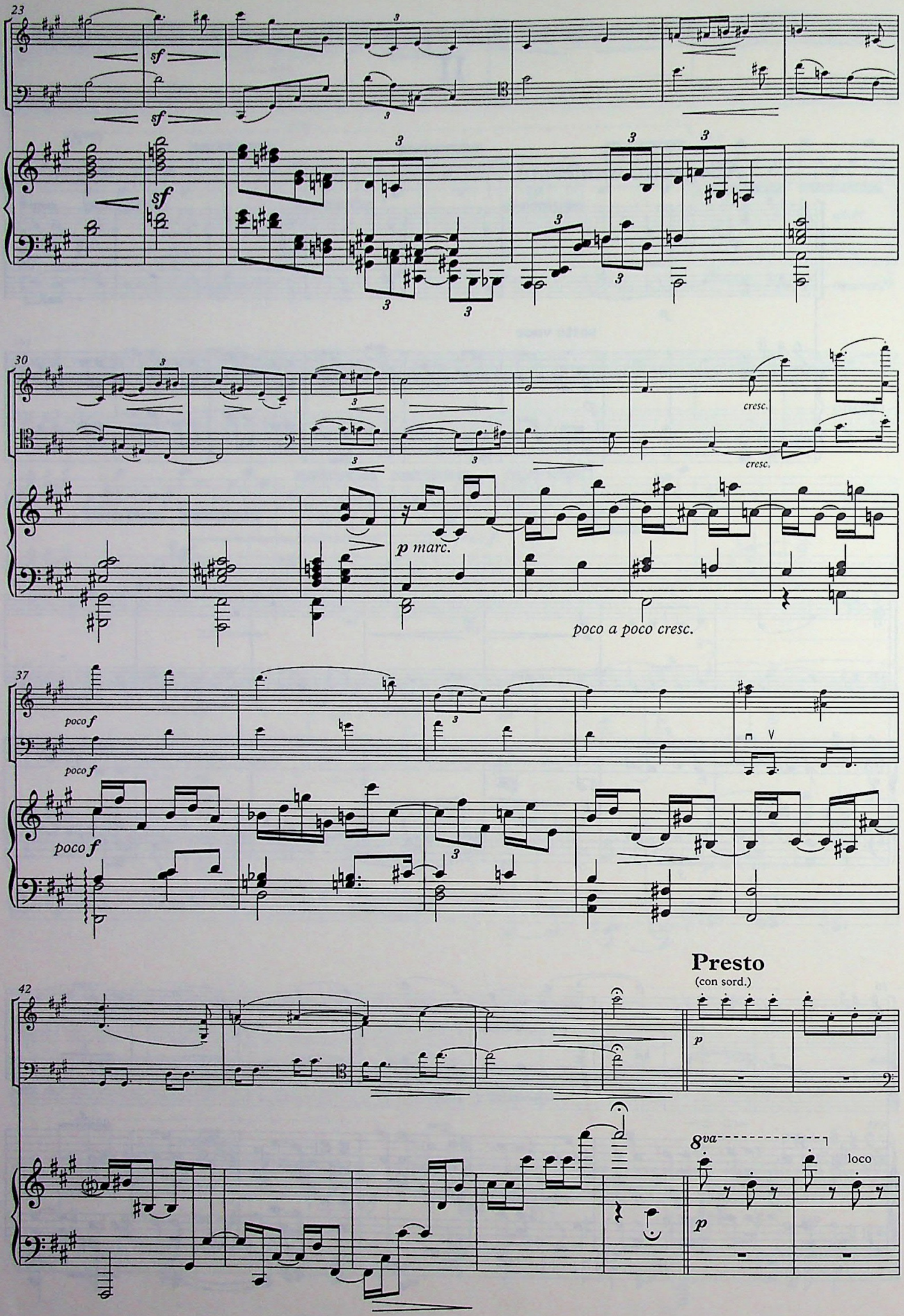

169
dim.
dim.
pp
pp
poco a poco dim.
174
gliss.
gliss.
mf
mf
pp
pp
mp
p
pp
179
cresc.
cresc.
poco f
poco f
8va
mp
mp
8va
7
pp sub.
182
(8va)
(8va)



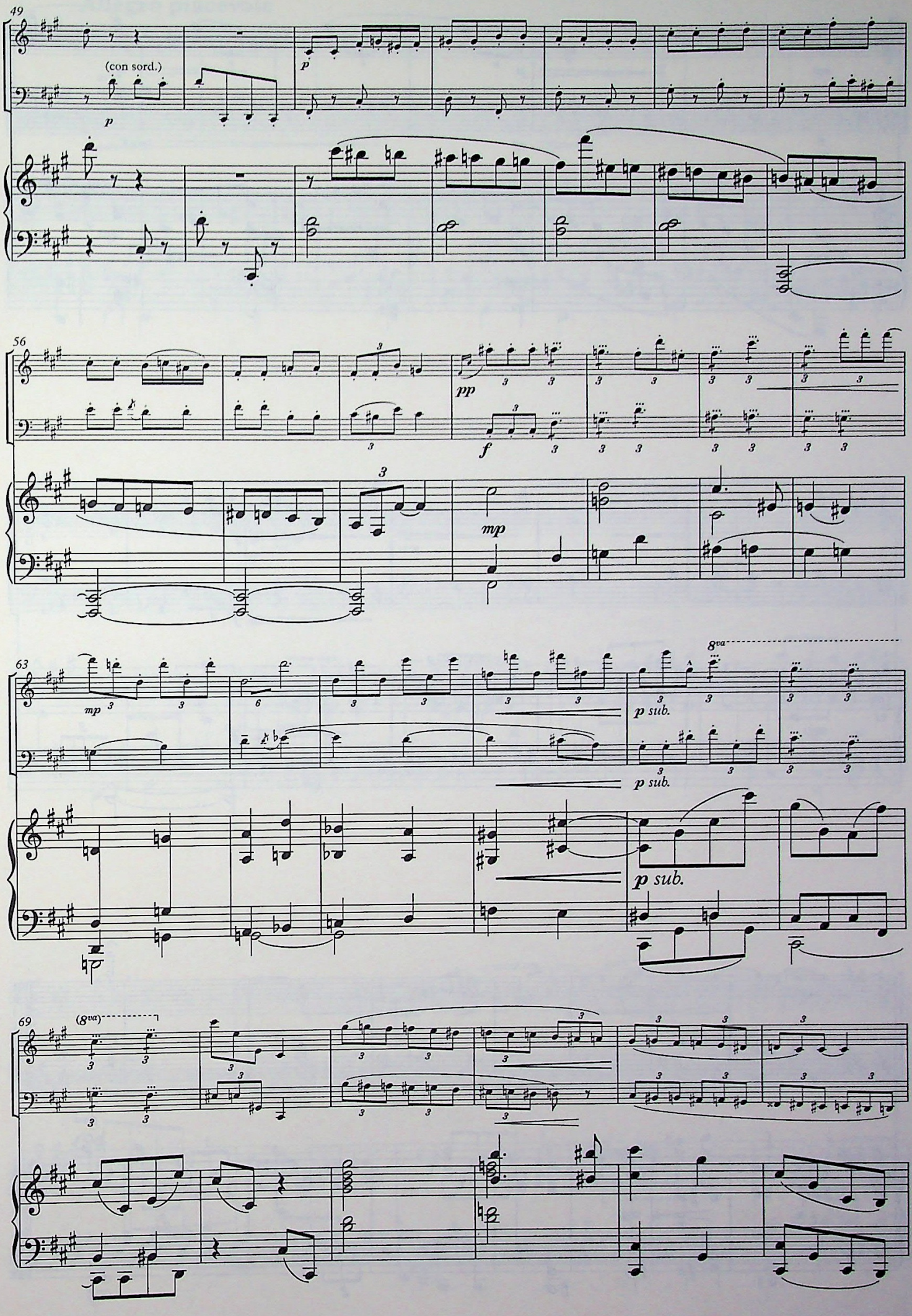
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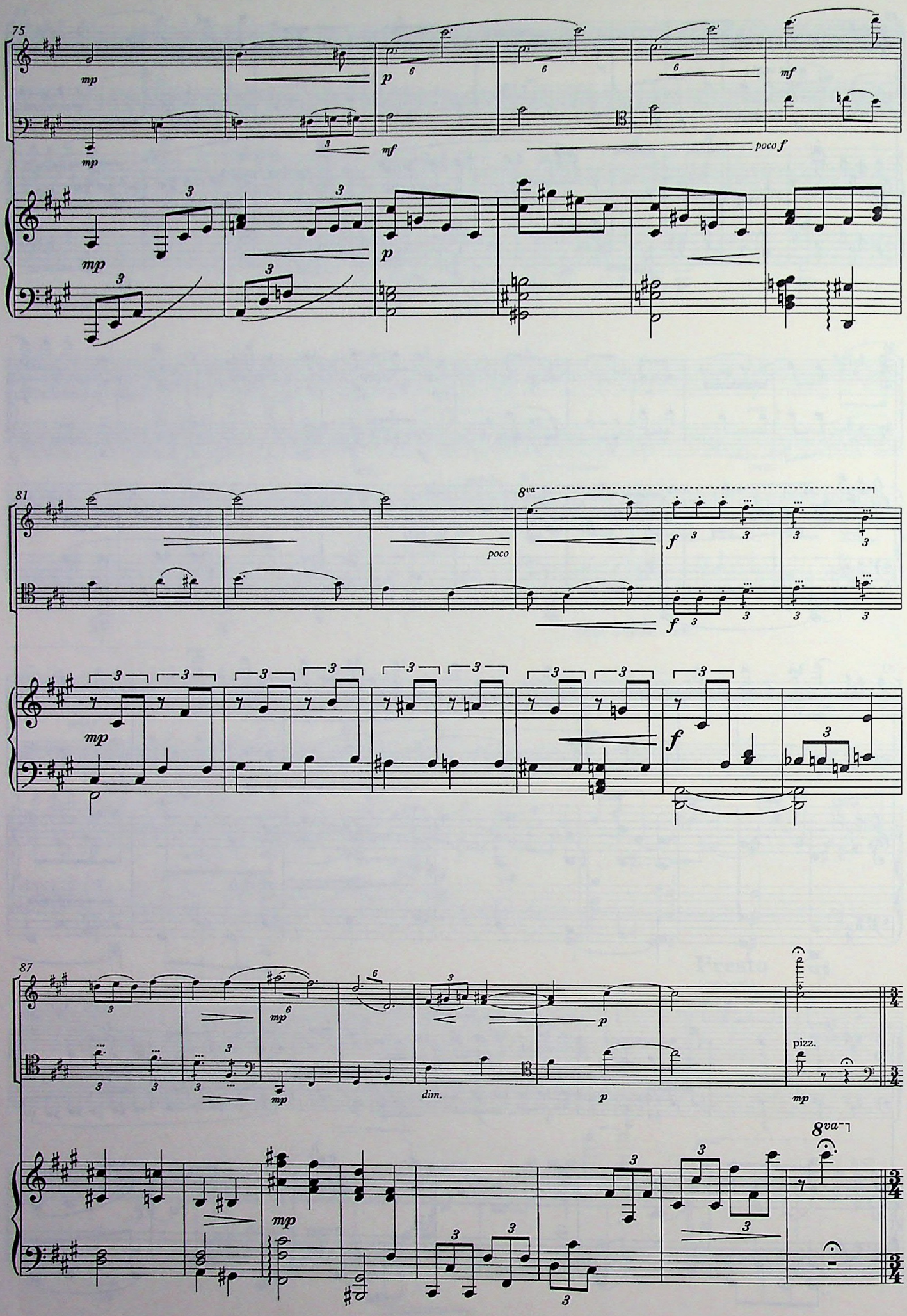
II


Allegretto moderato
con sord.
Violin
Violoncello
con sord.
sotto voce
Piano
9
16
p sub.
p sub.
p sub.
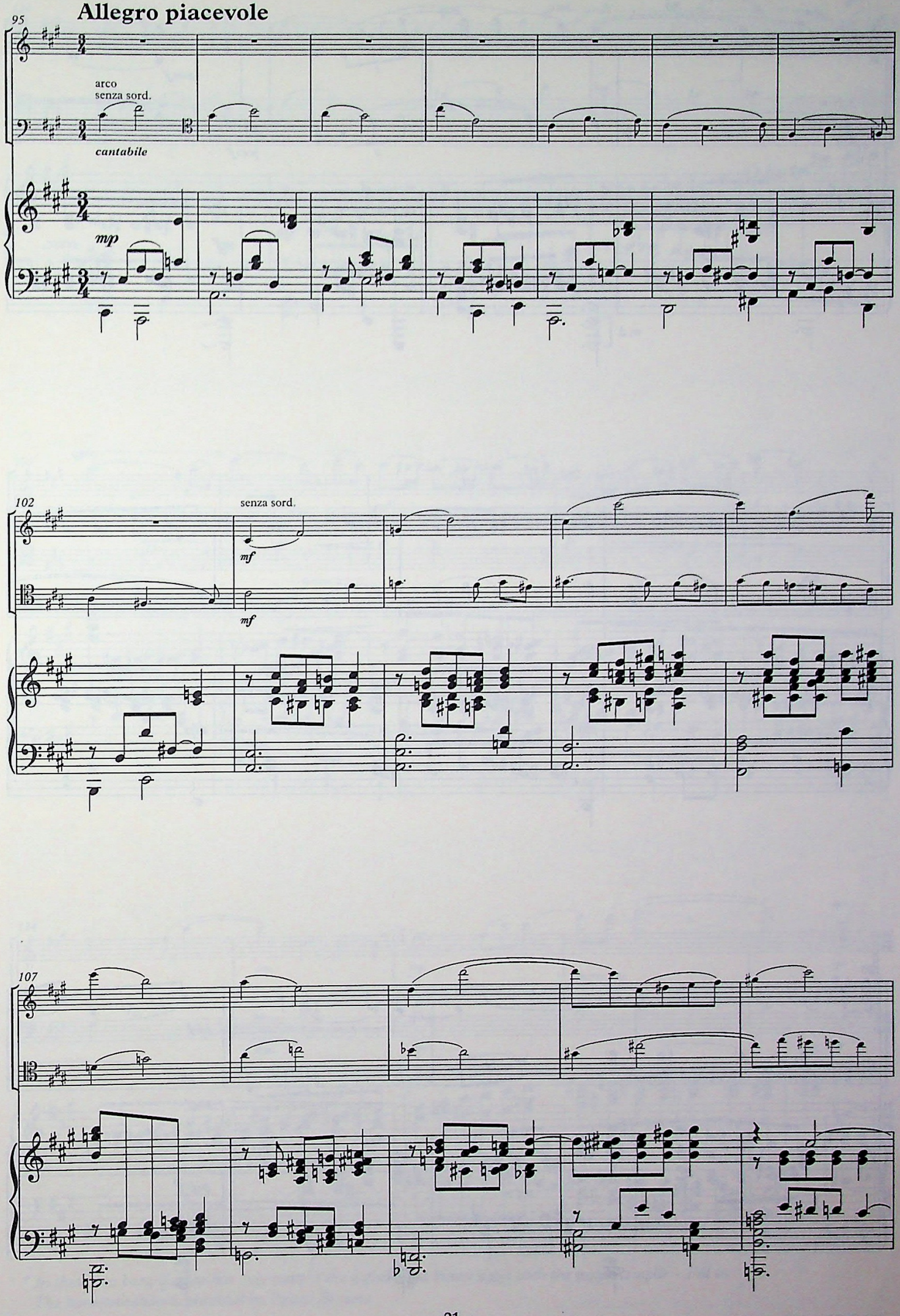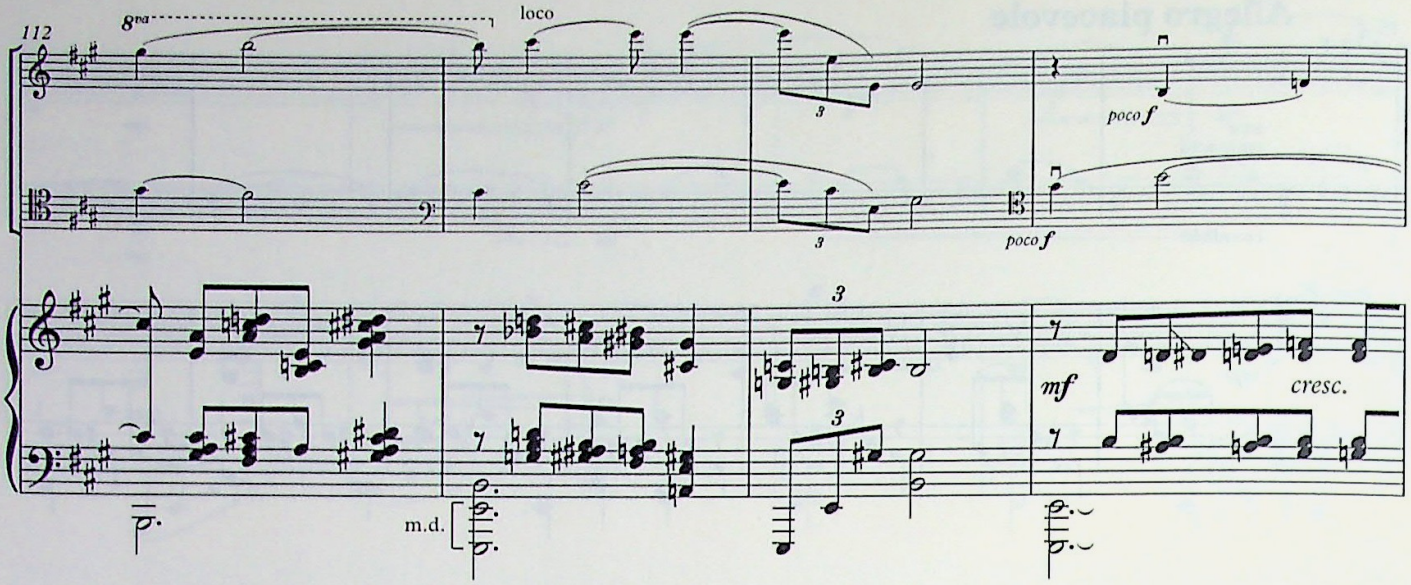


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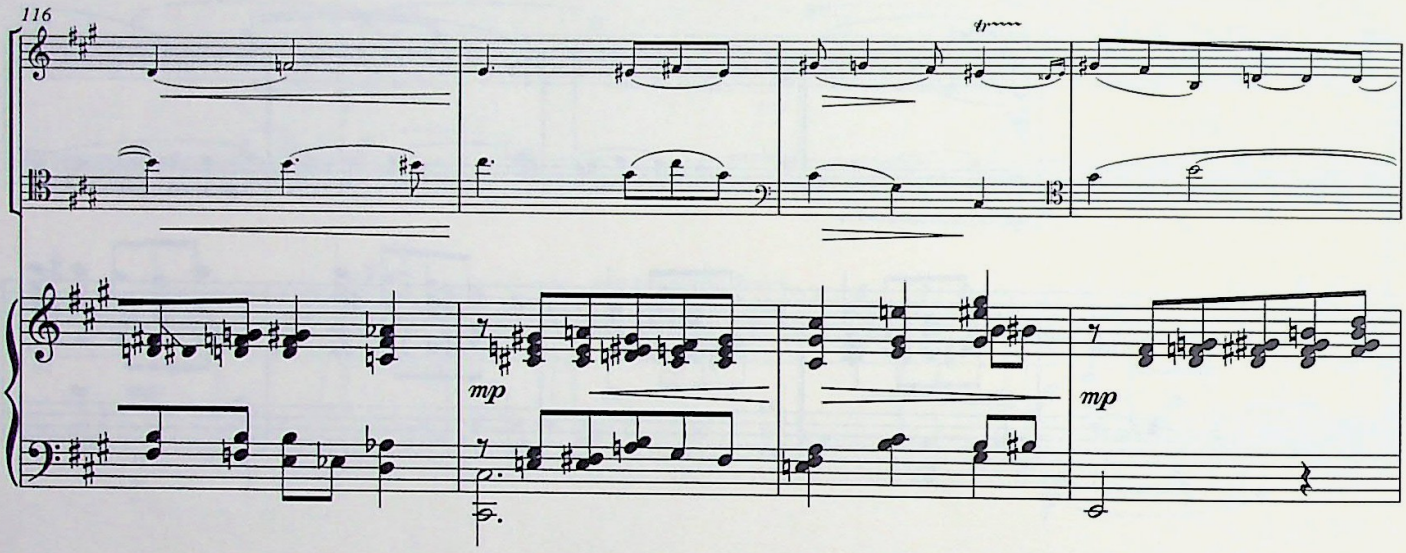

49
(con sord.)
p
56
pp
f
mp
63
mp
p sub.
8va
69
(8va)
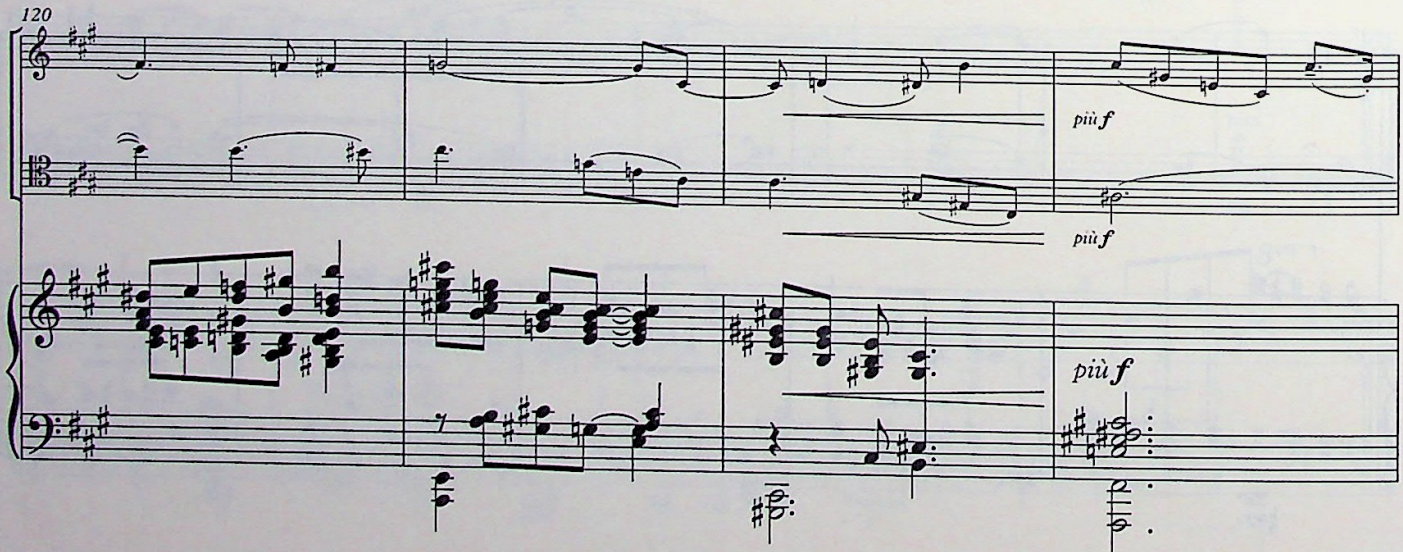


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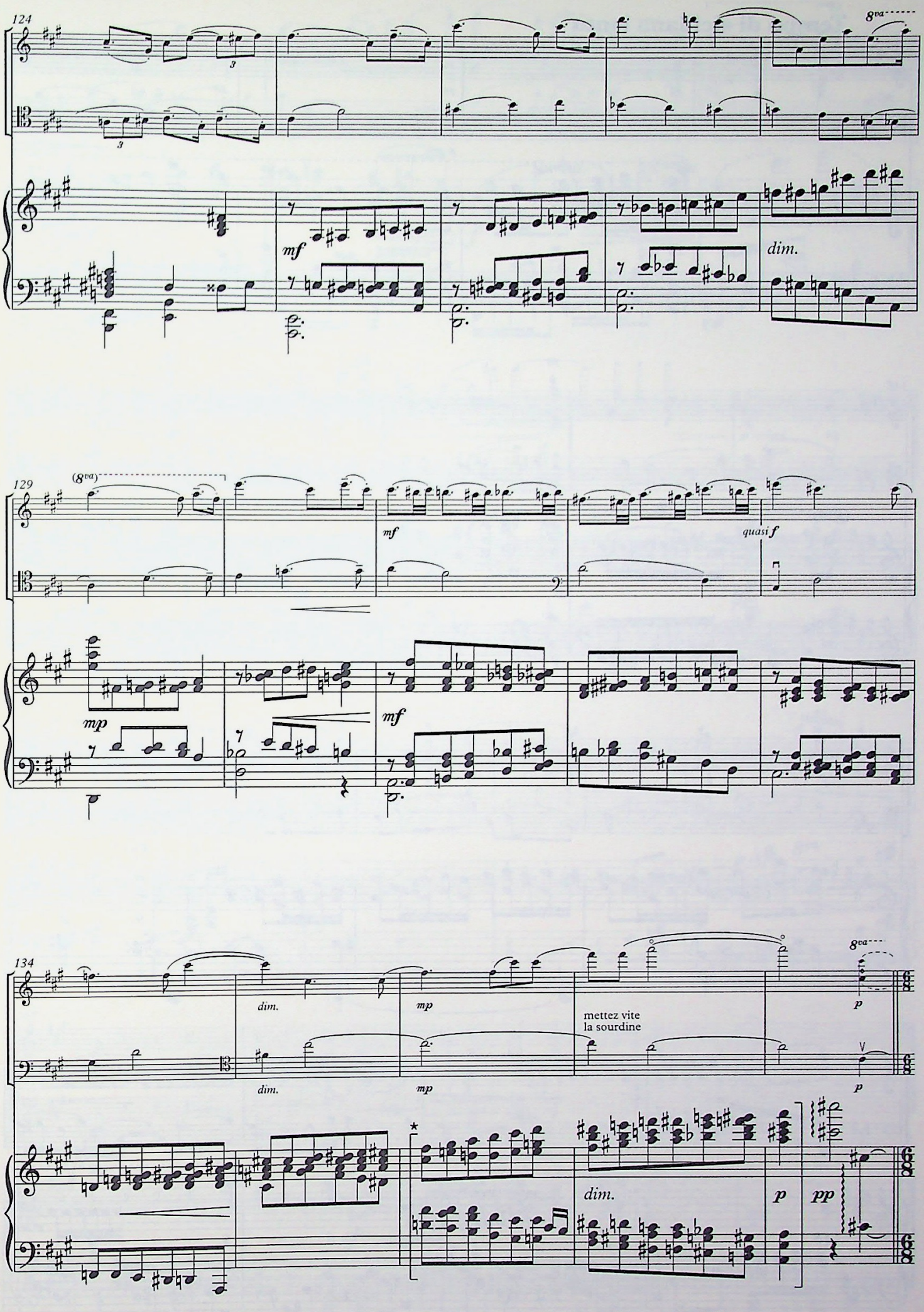

Allegro piacevole
95
arco
senza sord.
cantabile
mp
102
senza sord.
mf
mf
107
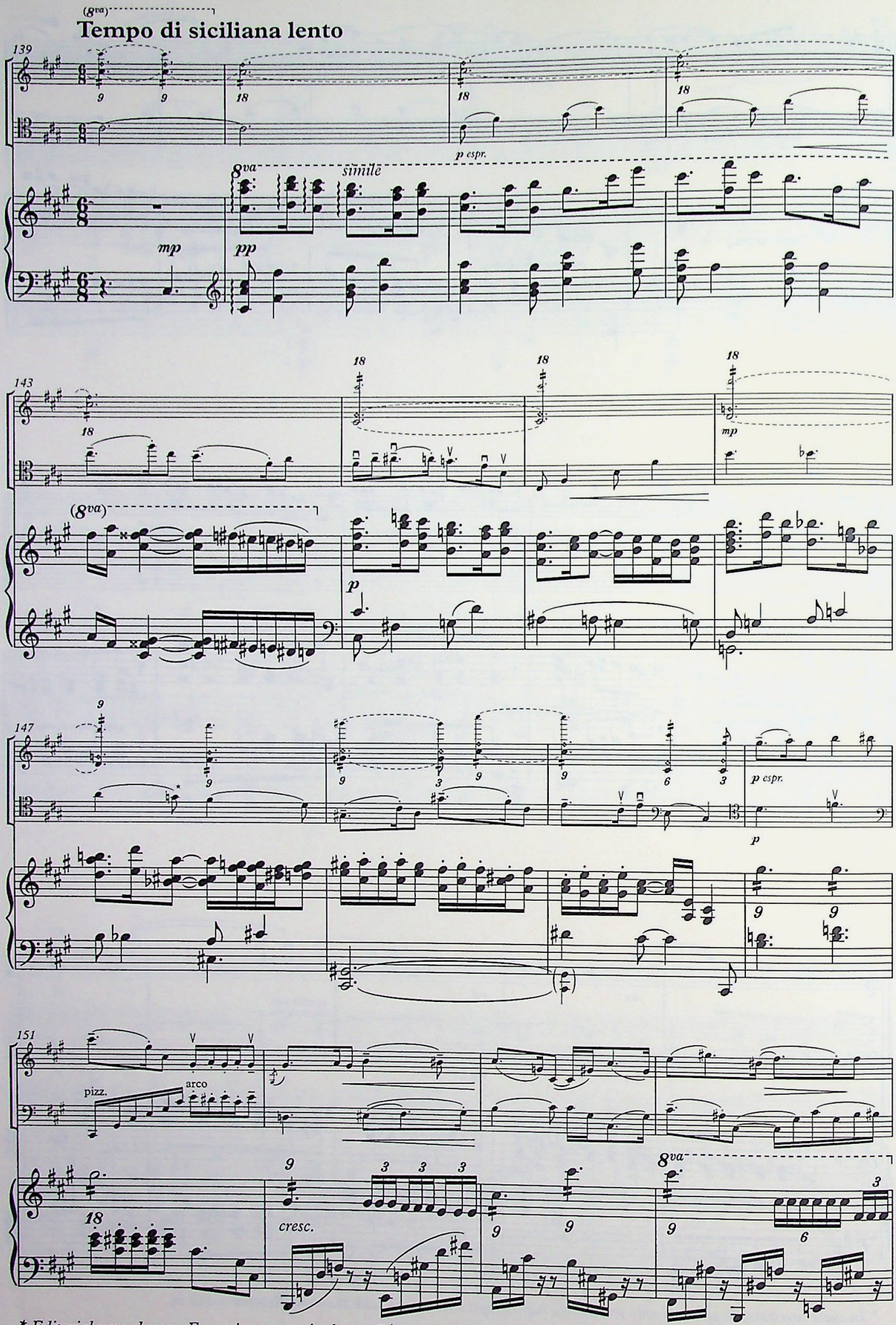






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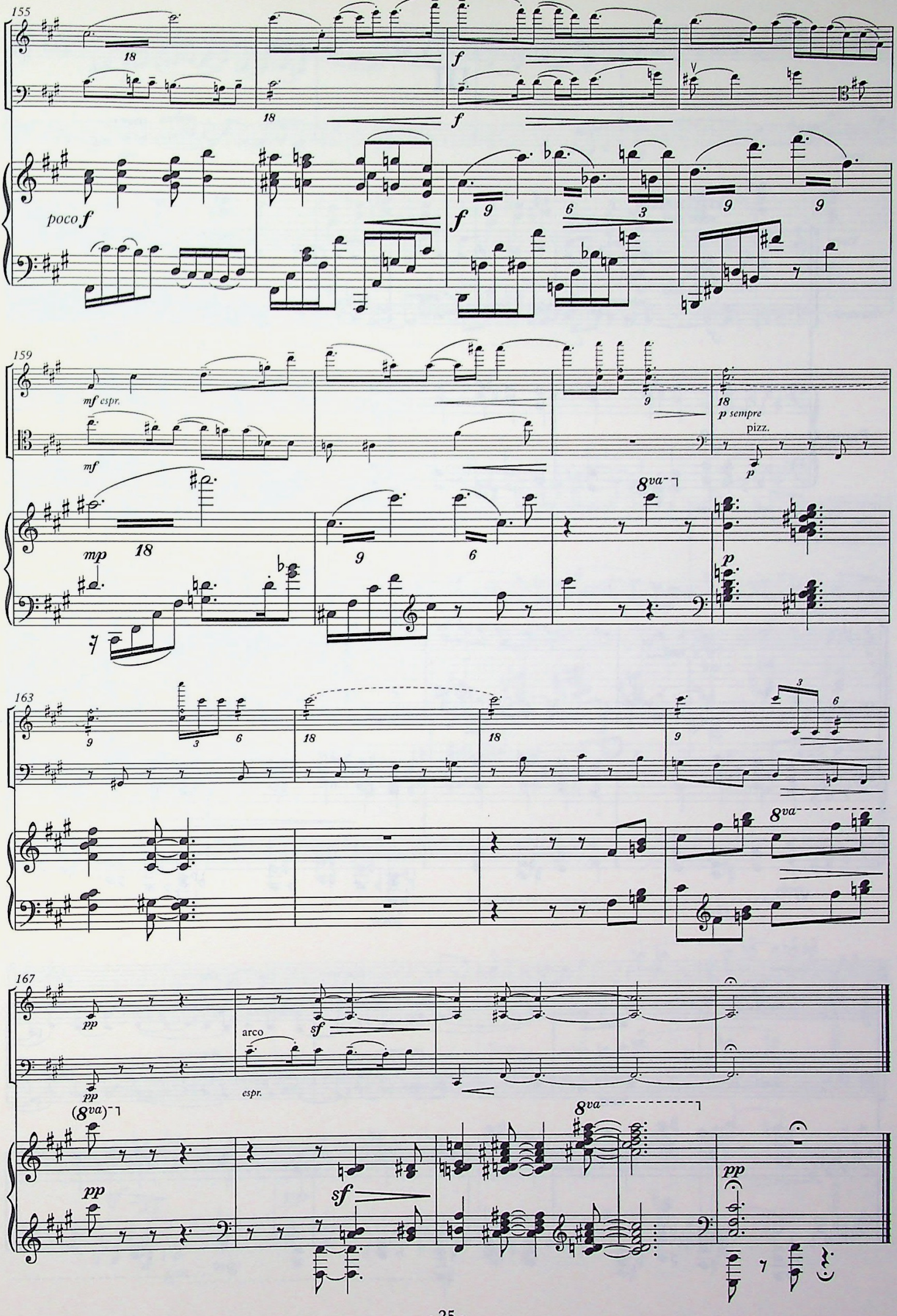


* *In these two bars, Enescu has only written the highest and lowest notes with the word Remplir – Fill in*
The harmonisation is provided by Pascal Bentoiu

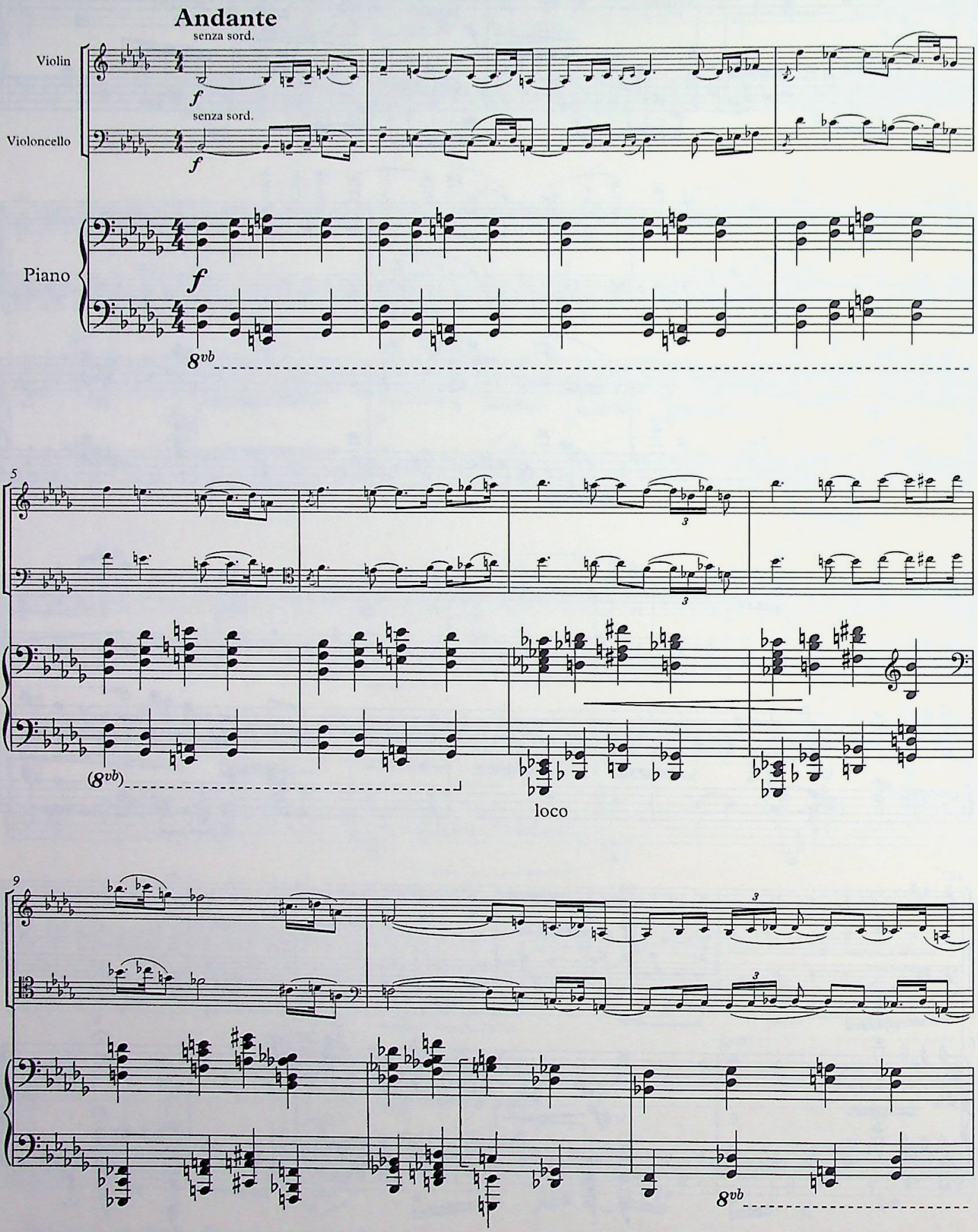


* *Editorial note change. Enescu's manuscript has a G♯*
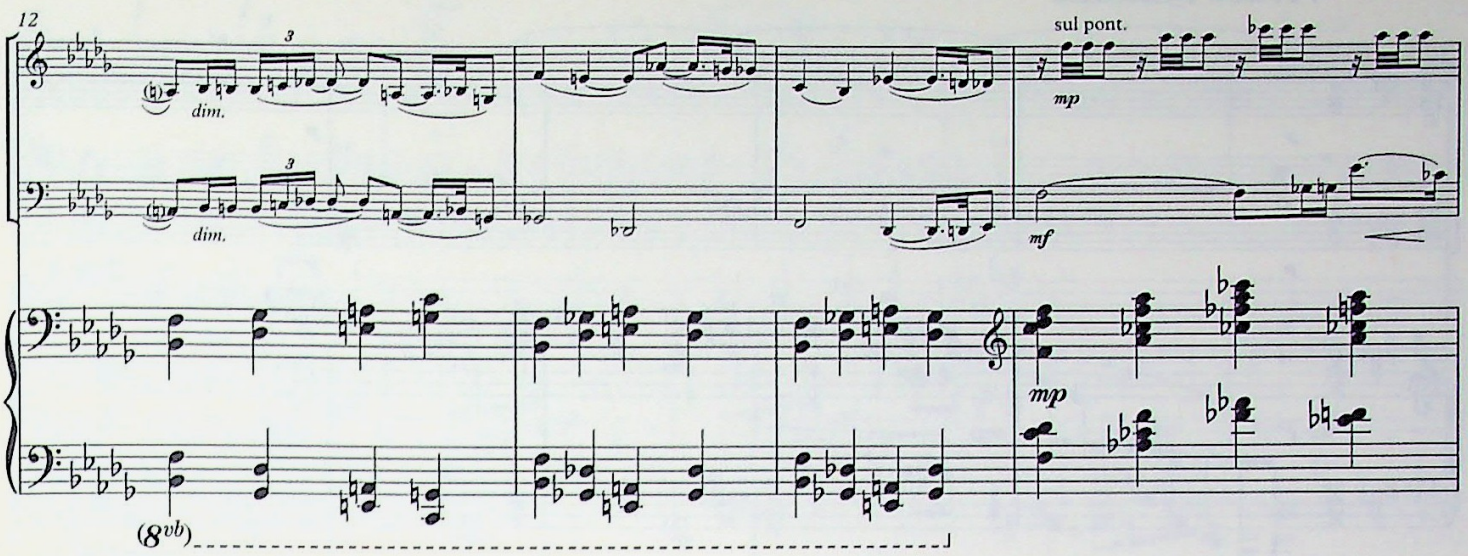
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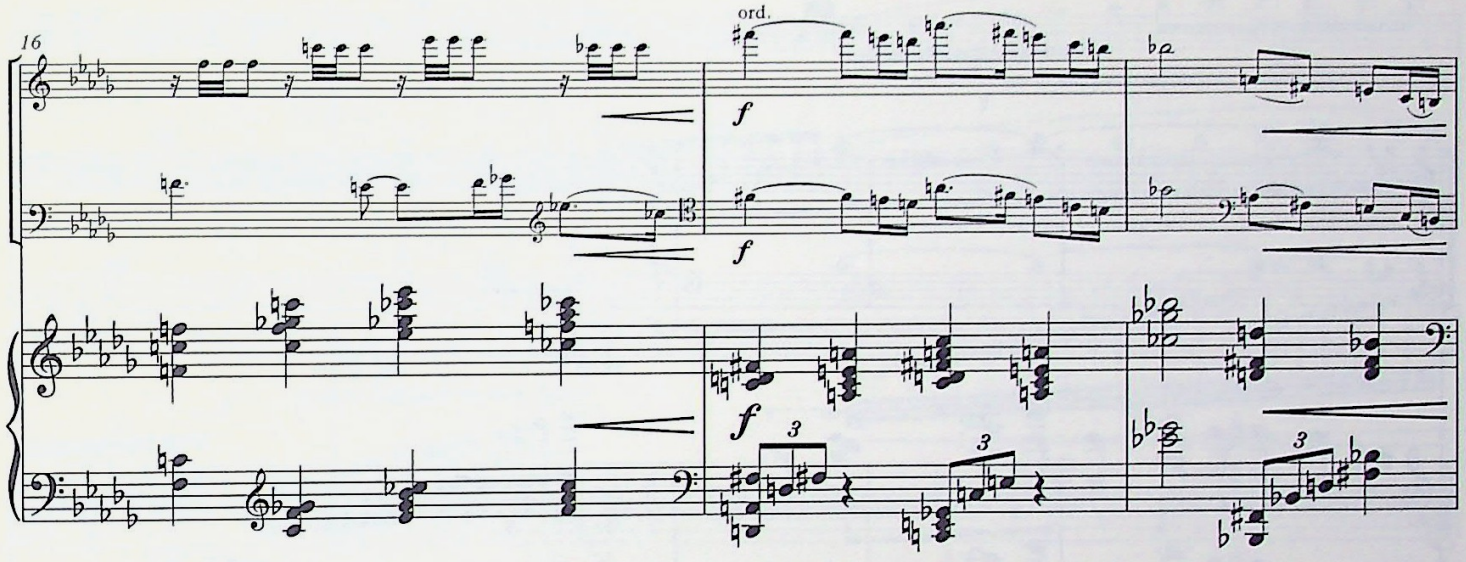

155
18
18
f
f
poco f
f
159
mf espr.
mf
18
p sempre
pizz.
mp
18
8va
p
163
18
18
8va
167
pp
arco
sf
espr.
pp
(8va)
8va
sf
pp
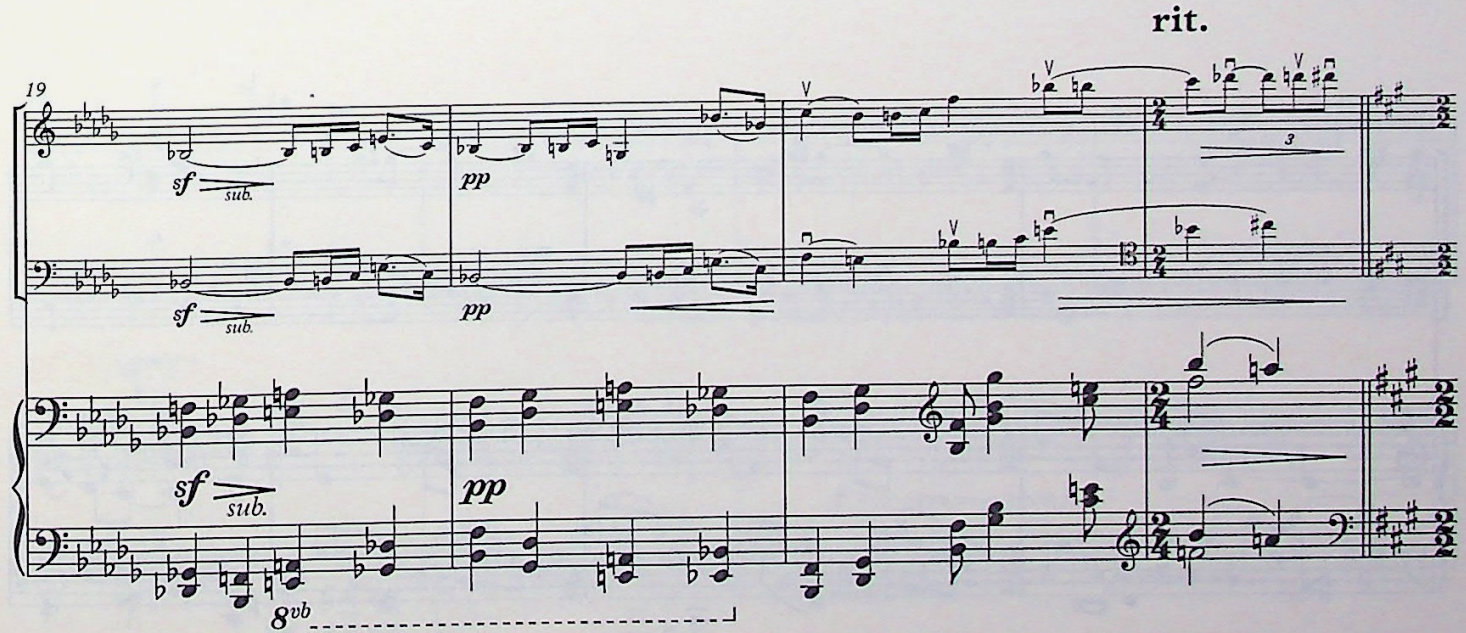
III
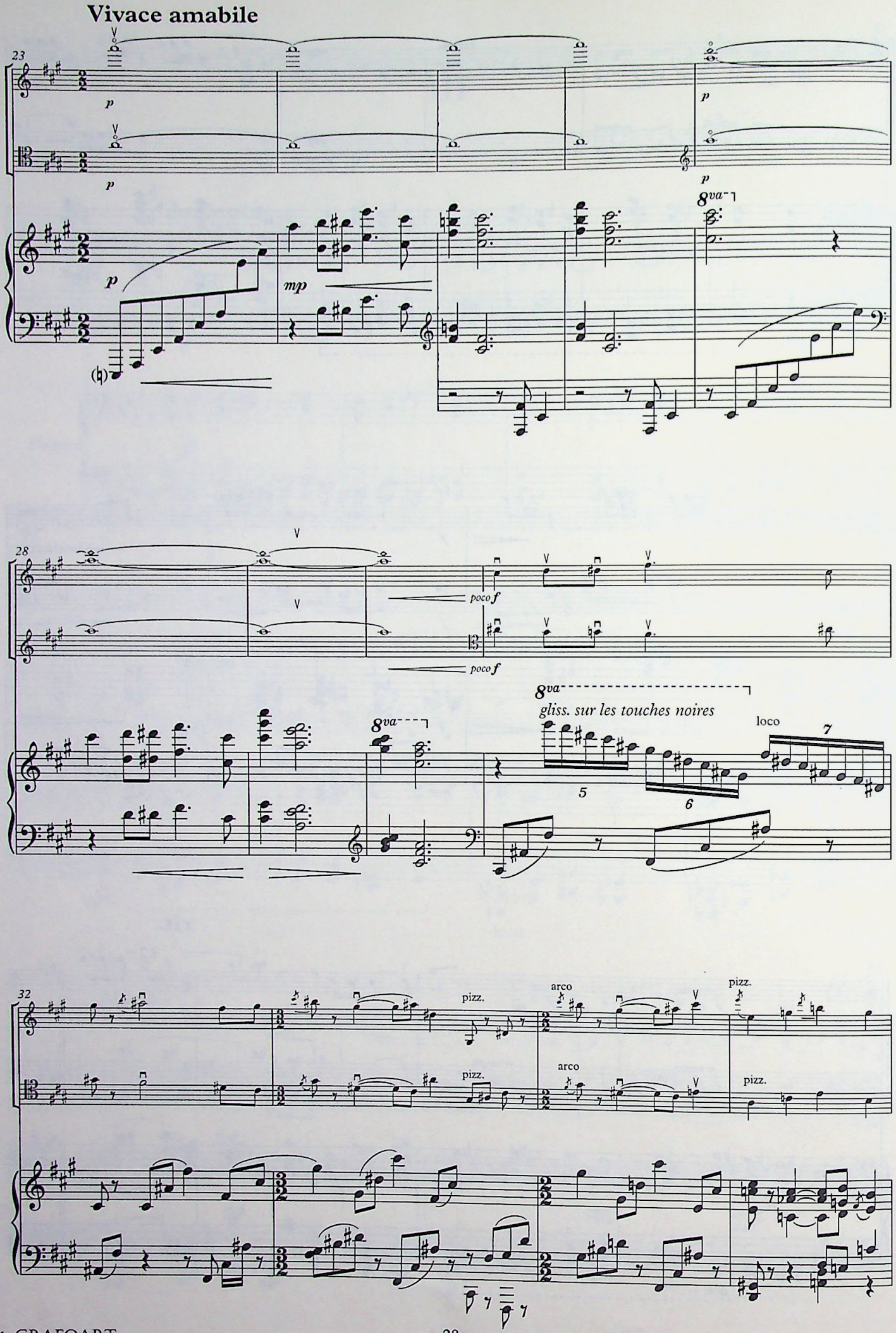


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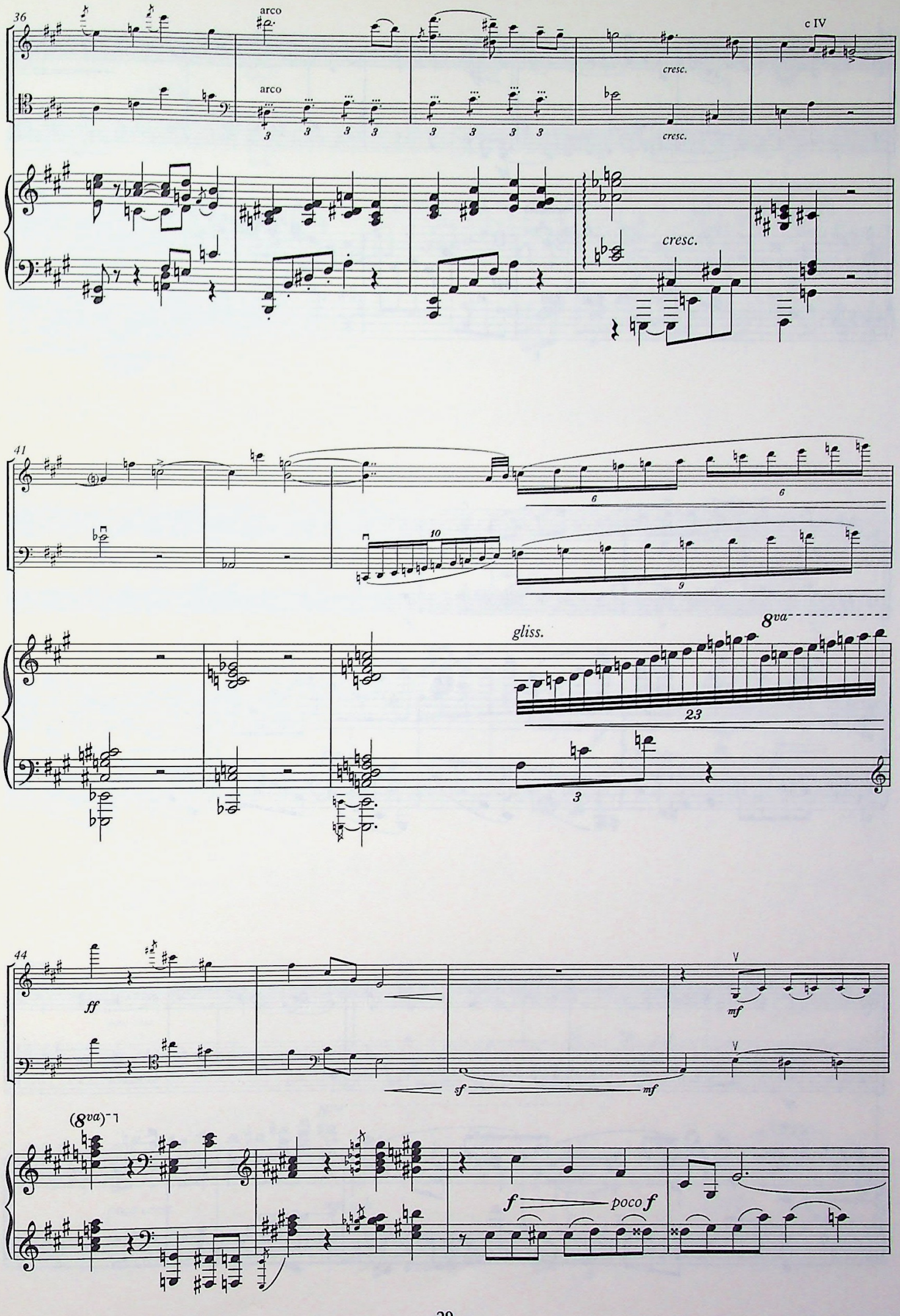

12
dim.
dim.
sul pont.
mp
mf
mp
(8vb)
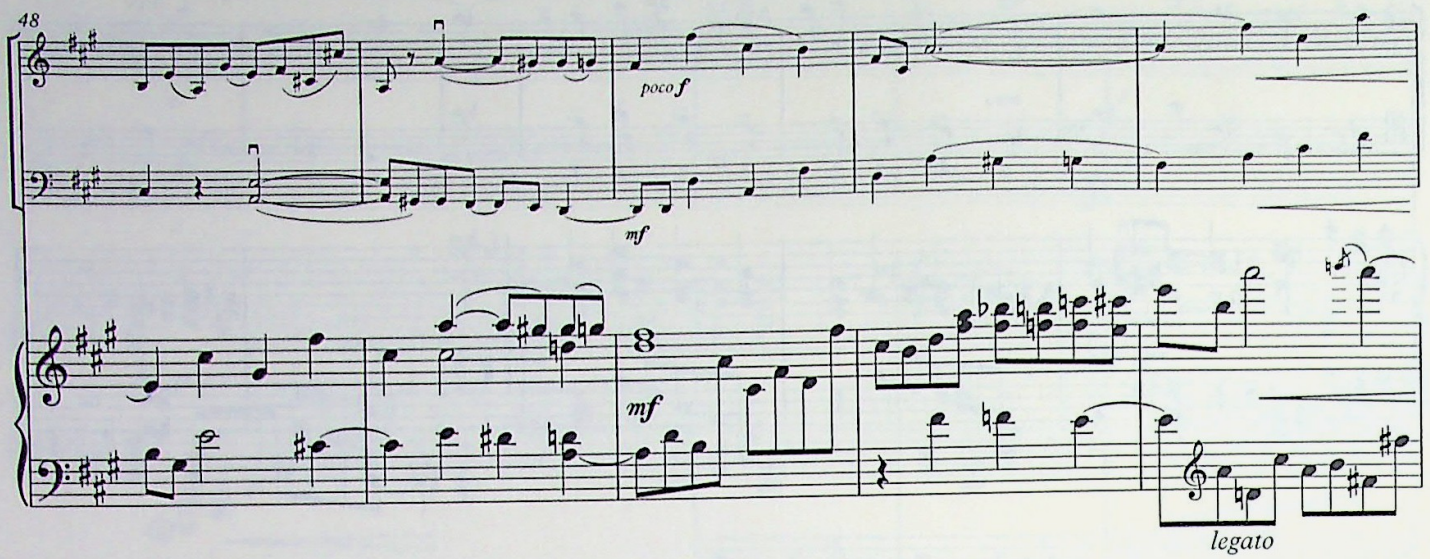

16
ord.
f
f
f
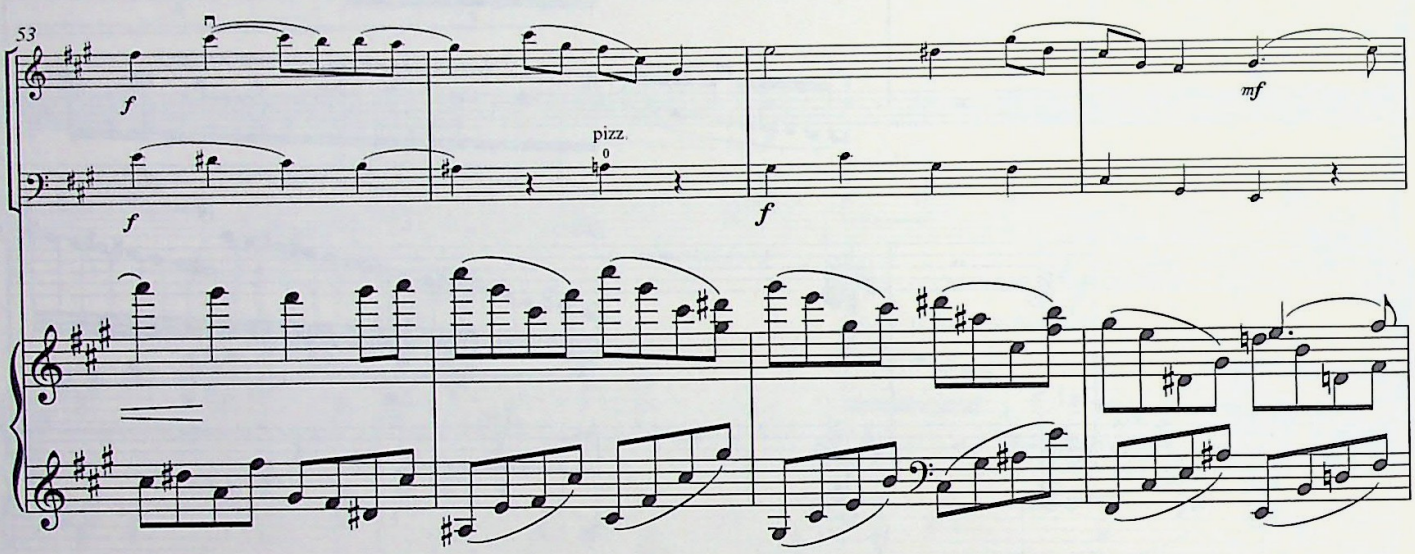

rit.
19
sf
sub.
pp
sf
sub.
pp
sf
sub.
pp
8vb
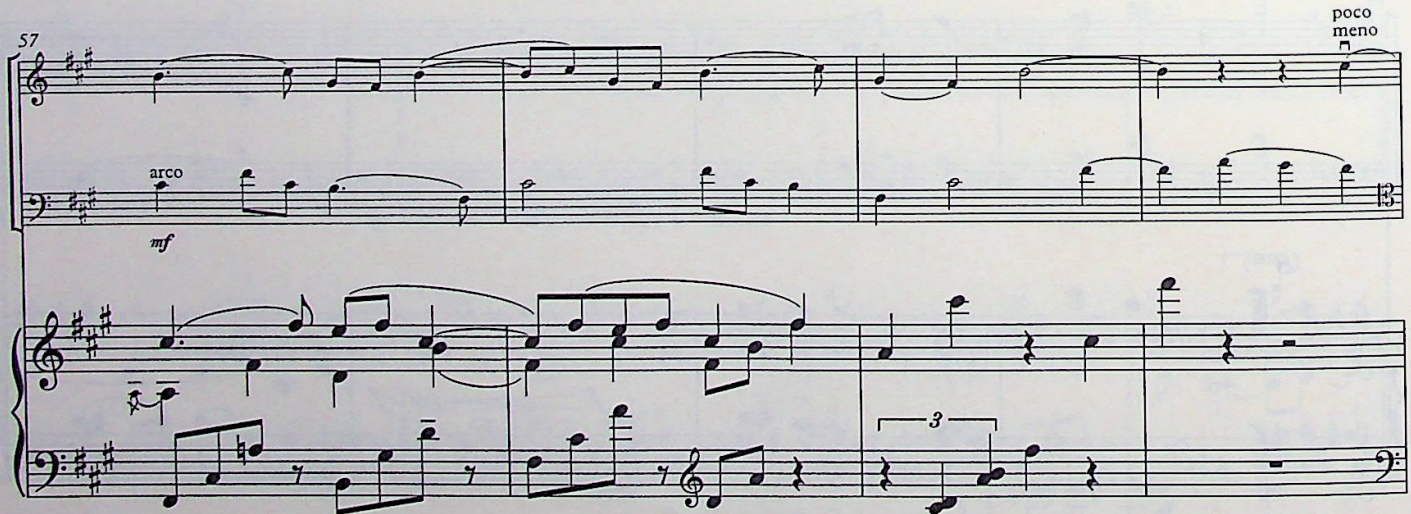


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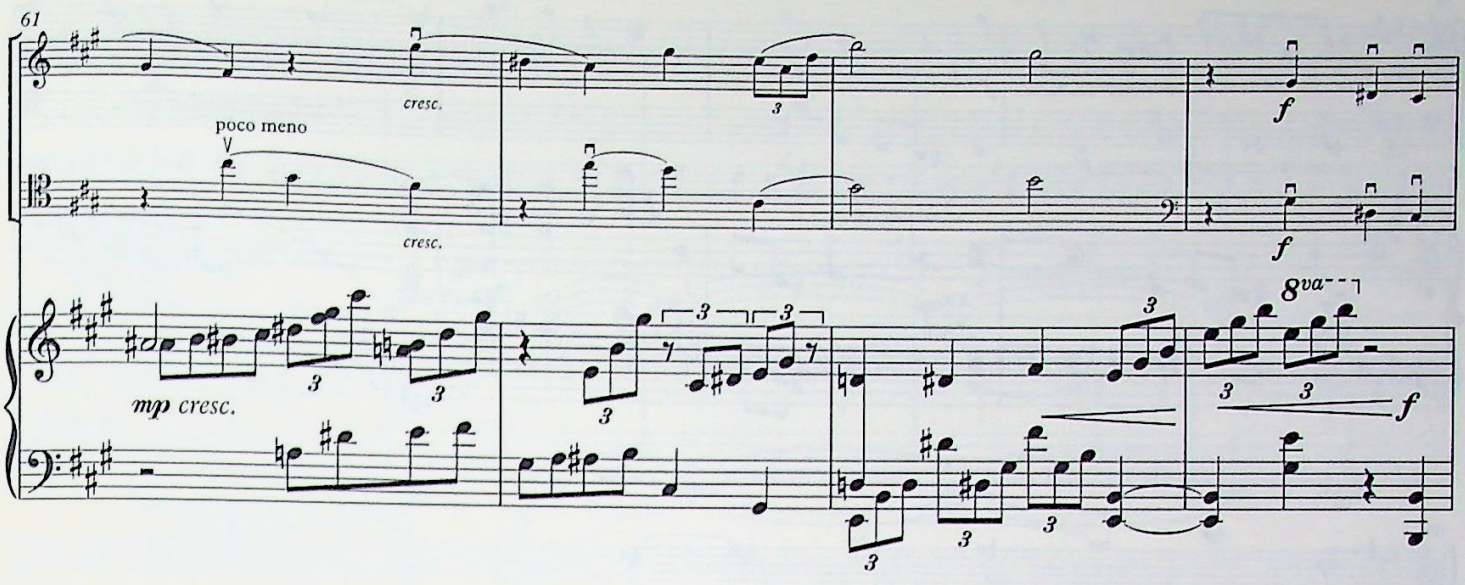

36
arco
arco
c IV
cresc.
cresc.
cresc.
41
10
6
6
9
gliss.
8va
23
3
44
ff
V
mf
V
sf
mf
(8va)
f
poco f
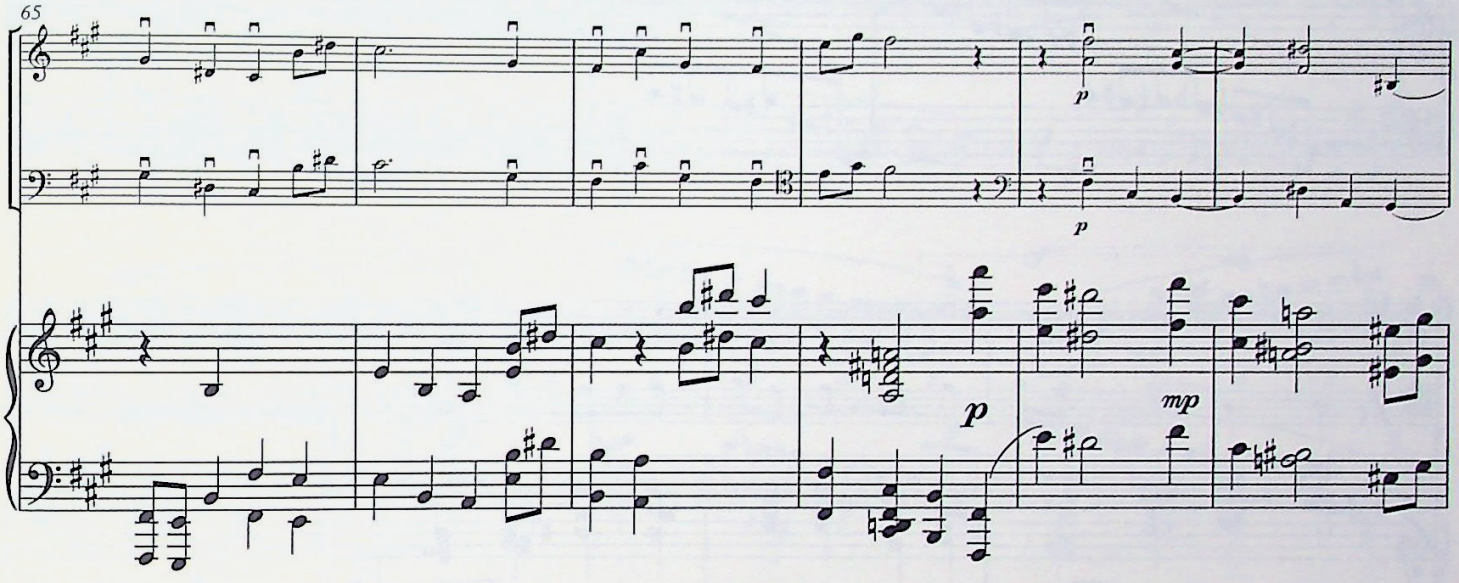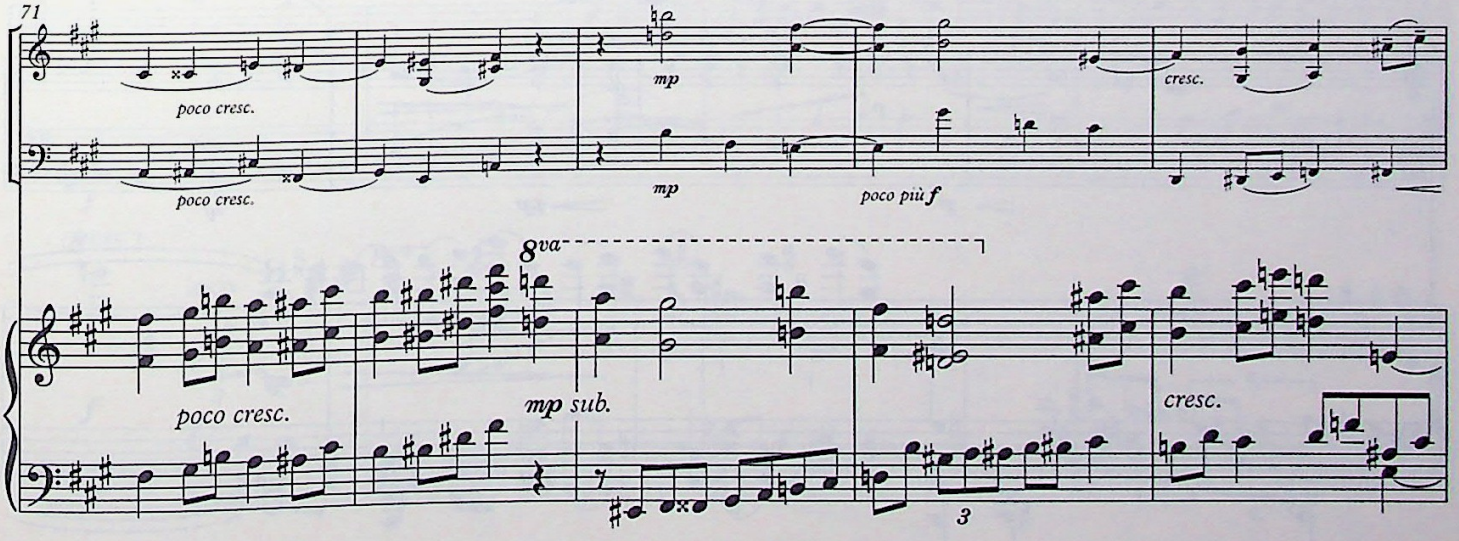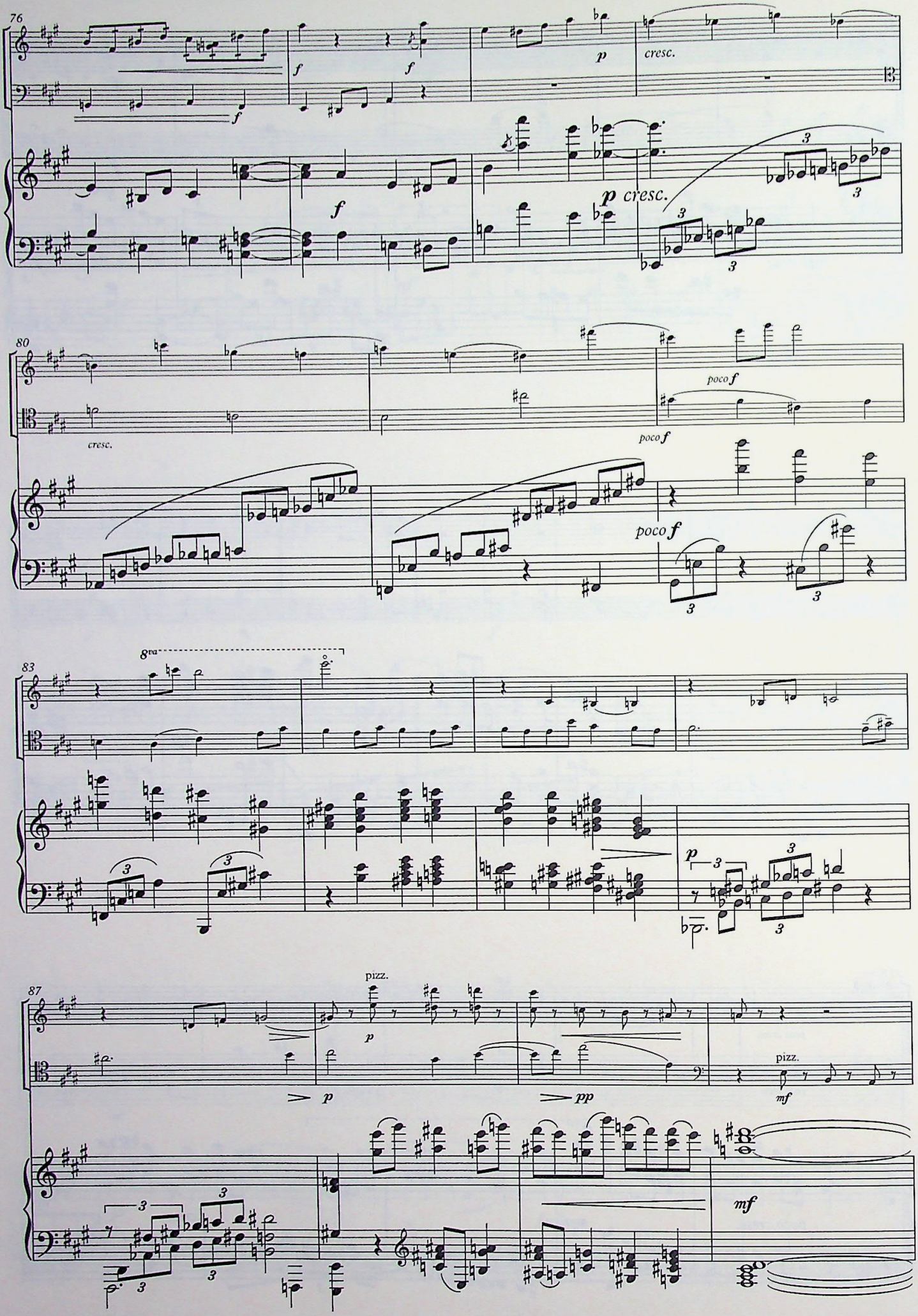






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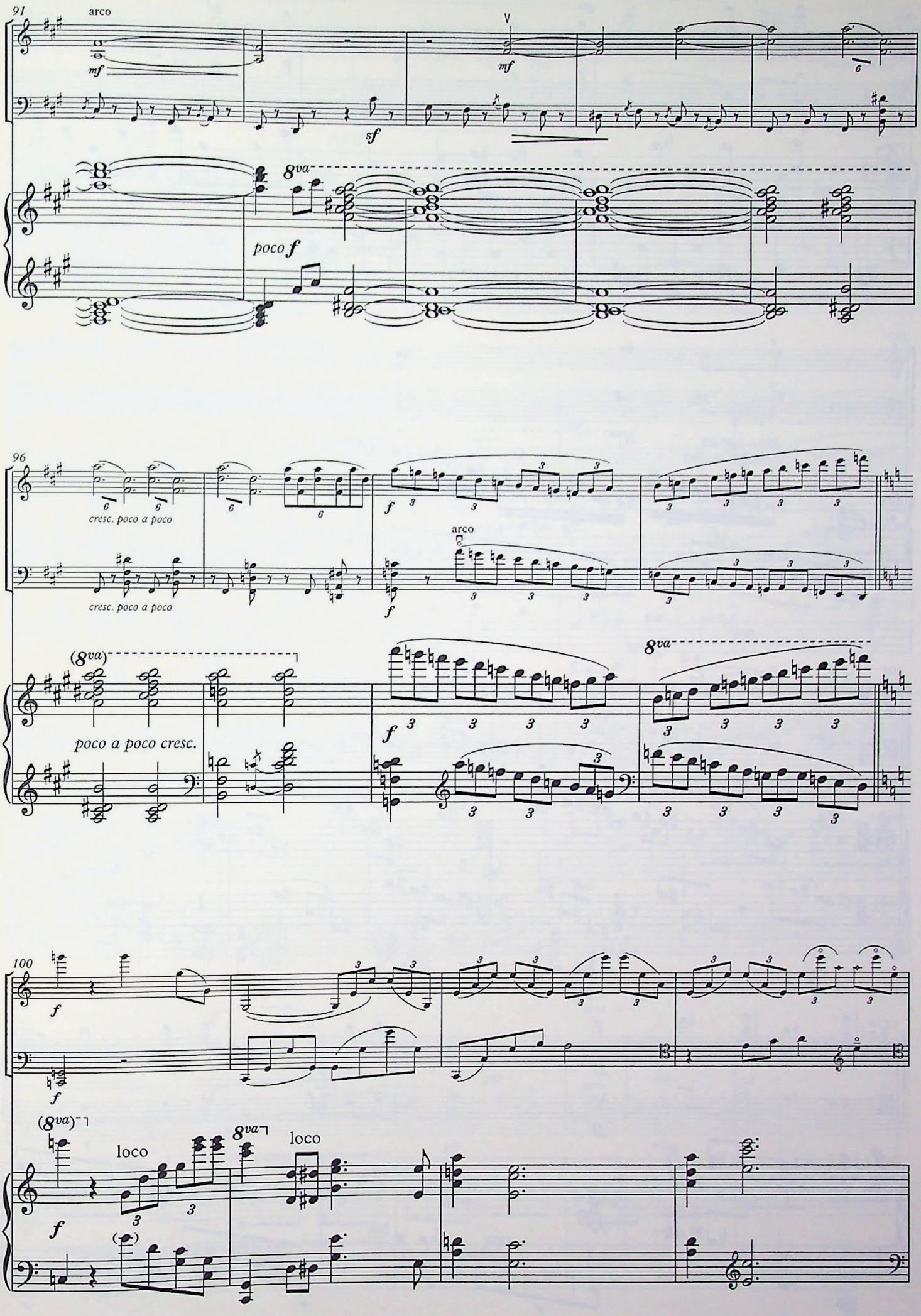

61
poco meno
cresc.
cresc.
f
f
mp cresc.
8va
f

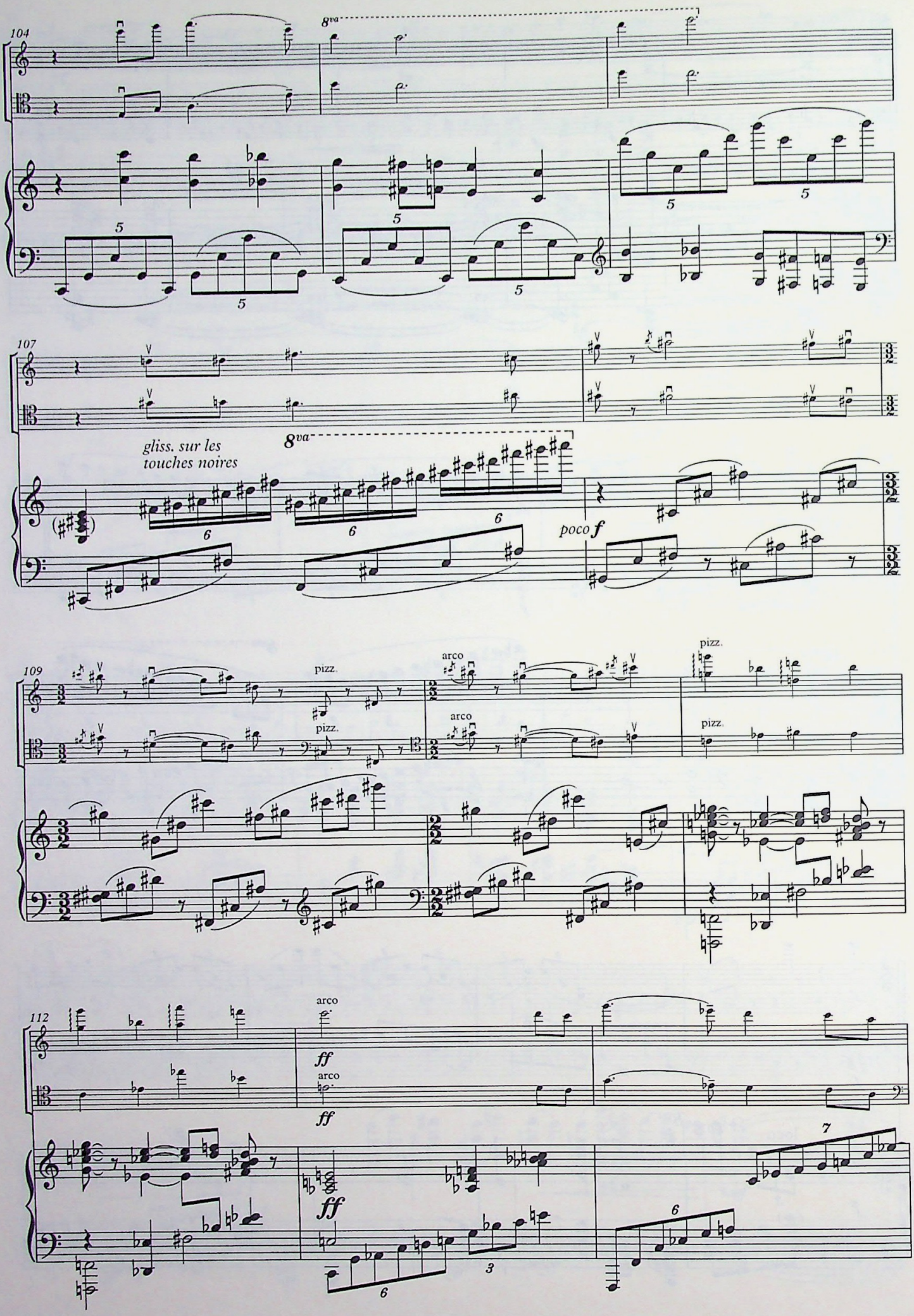

65
p
p
p
mp


71
poco cresc.
poco cresc.
mp
mp
poco più f
cresc.
8va
poco cresc.
mp sub.
cresc.
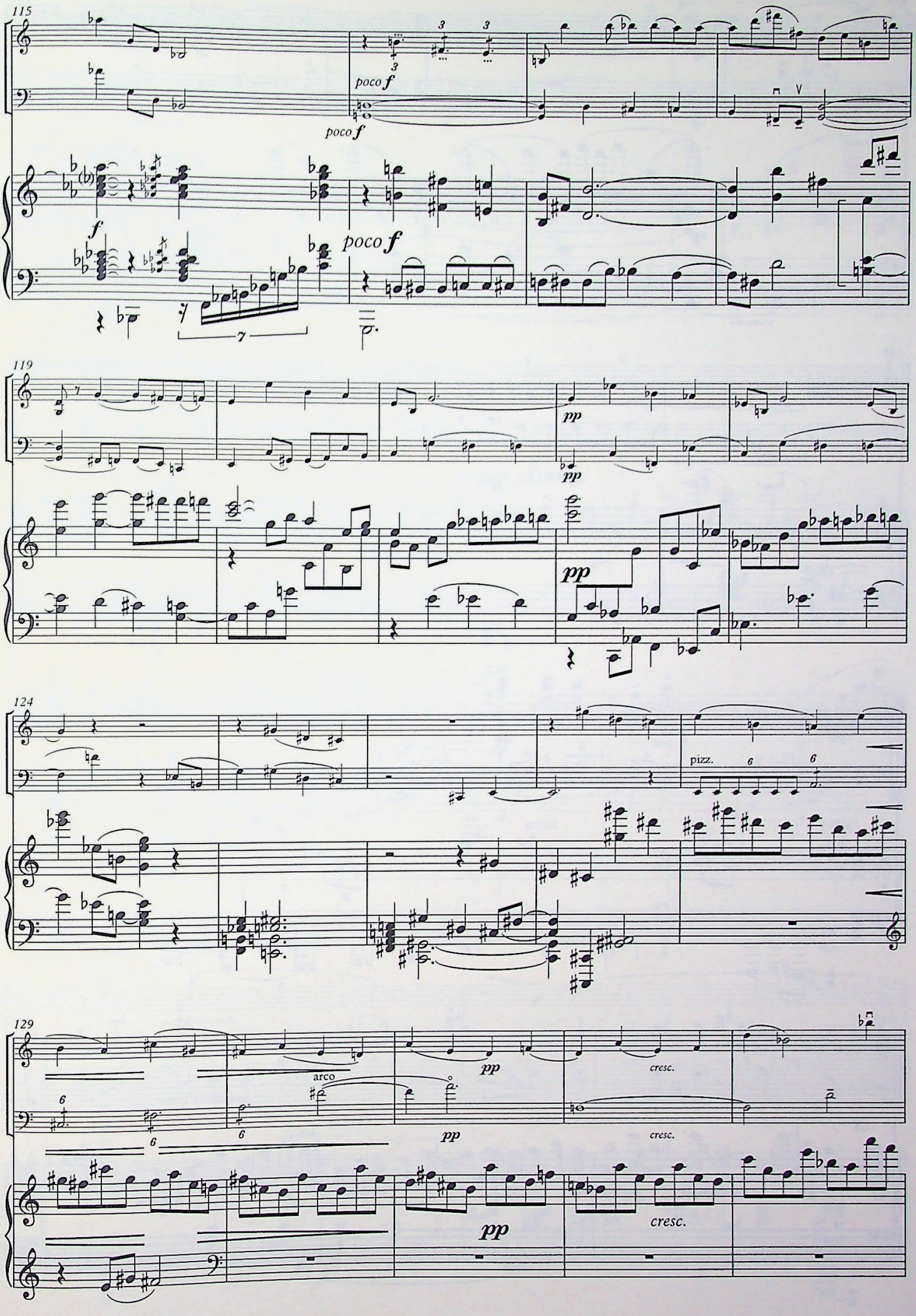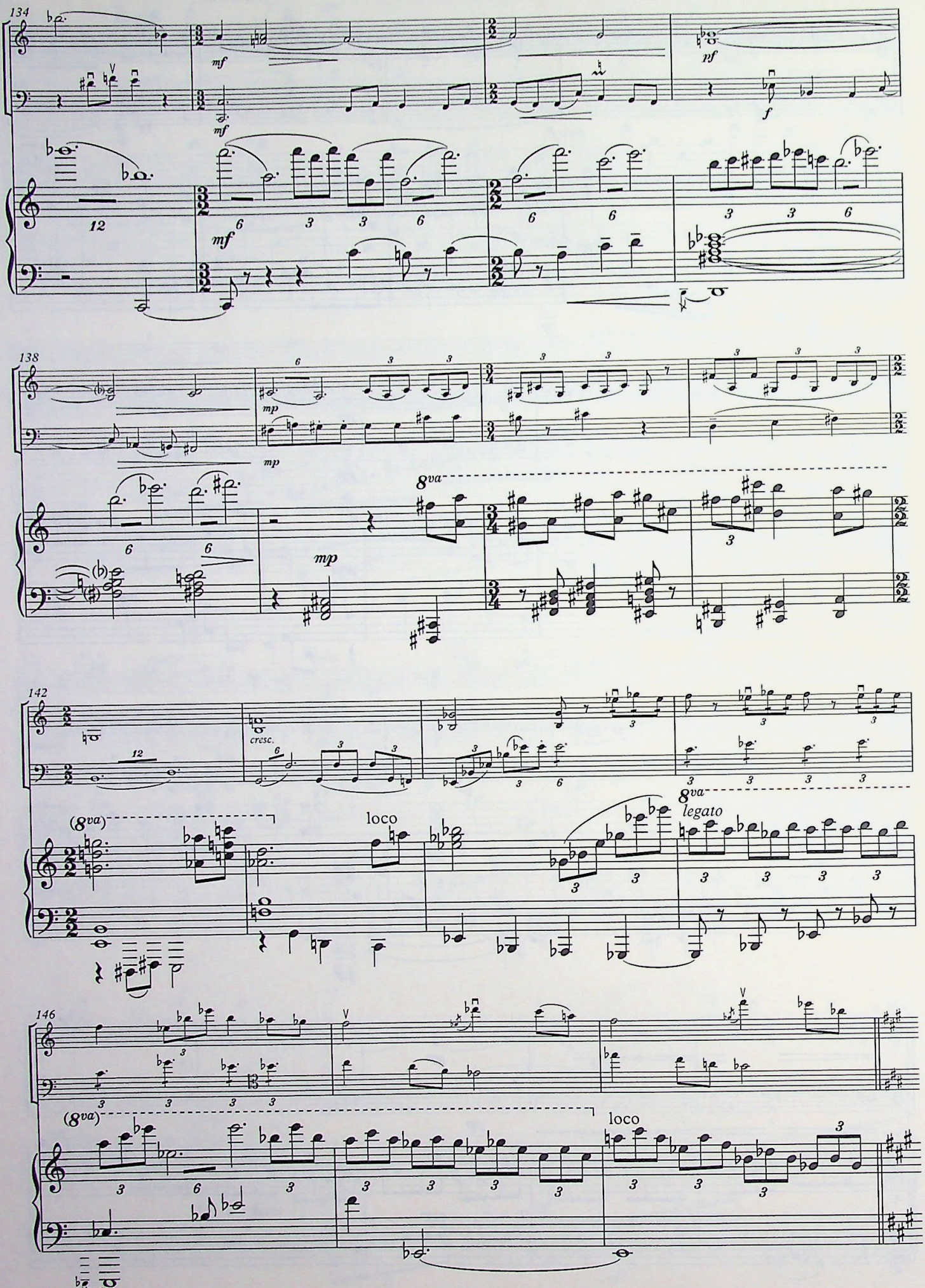


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91
arco
mf
sf
mf
8va
poco f
96
cresc. poco a poco
cresc. poco a poco
arco
f
(8va)
poco a poco cresc.
f
8va
100
f
f
(8va)
loco
8va
loco
f
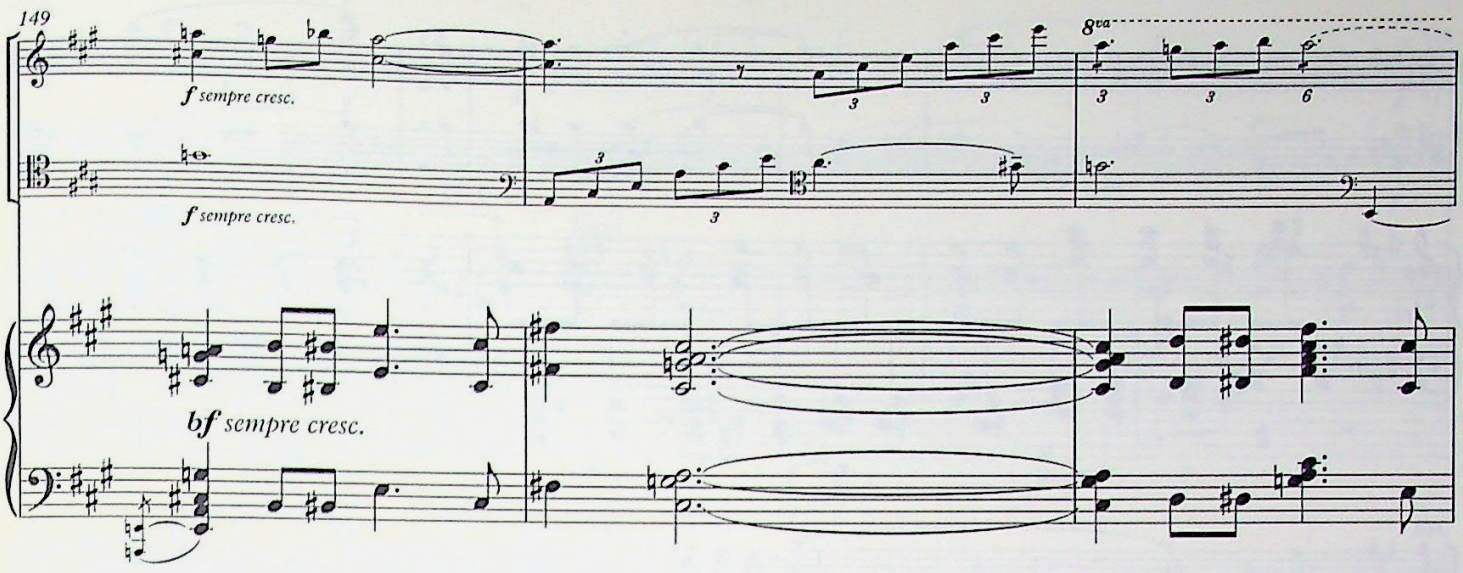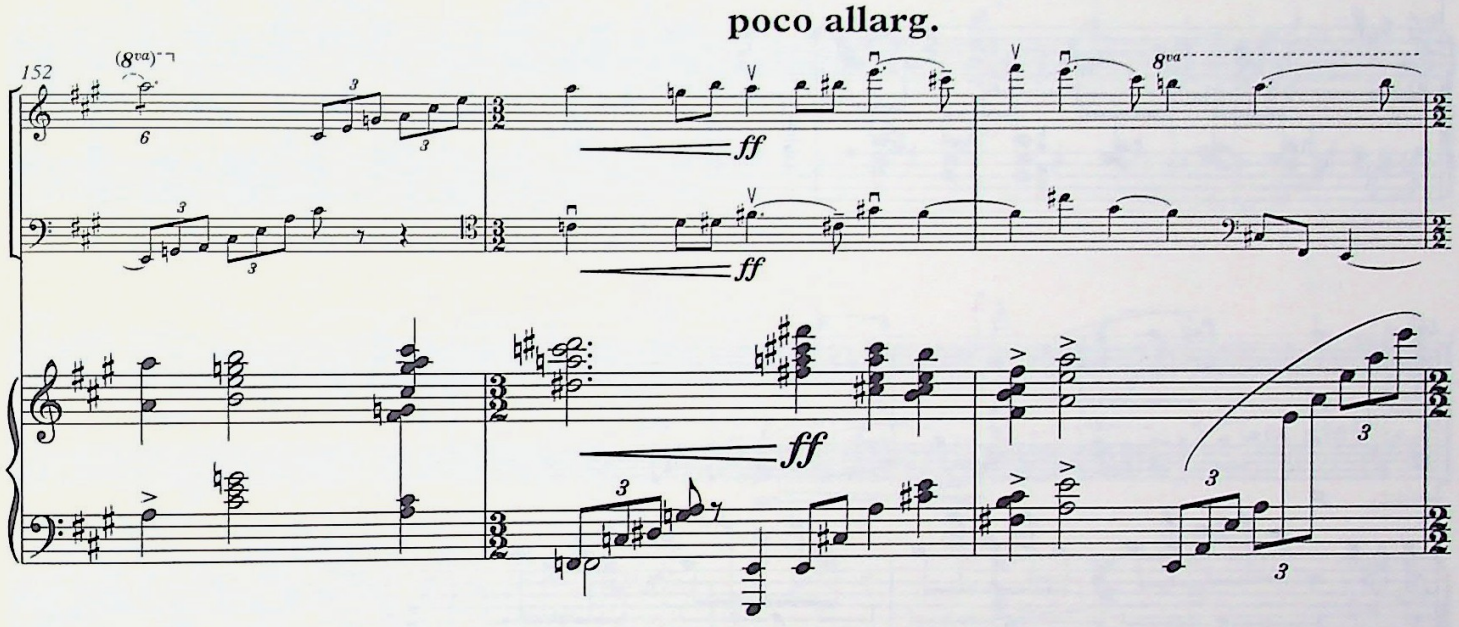


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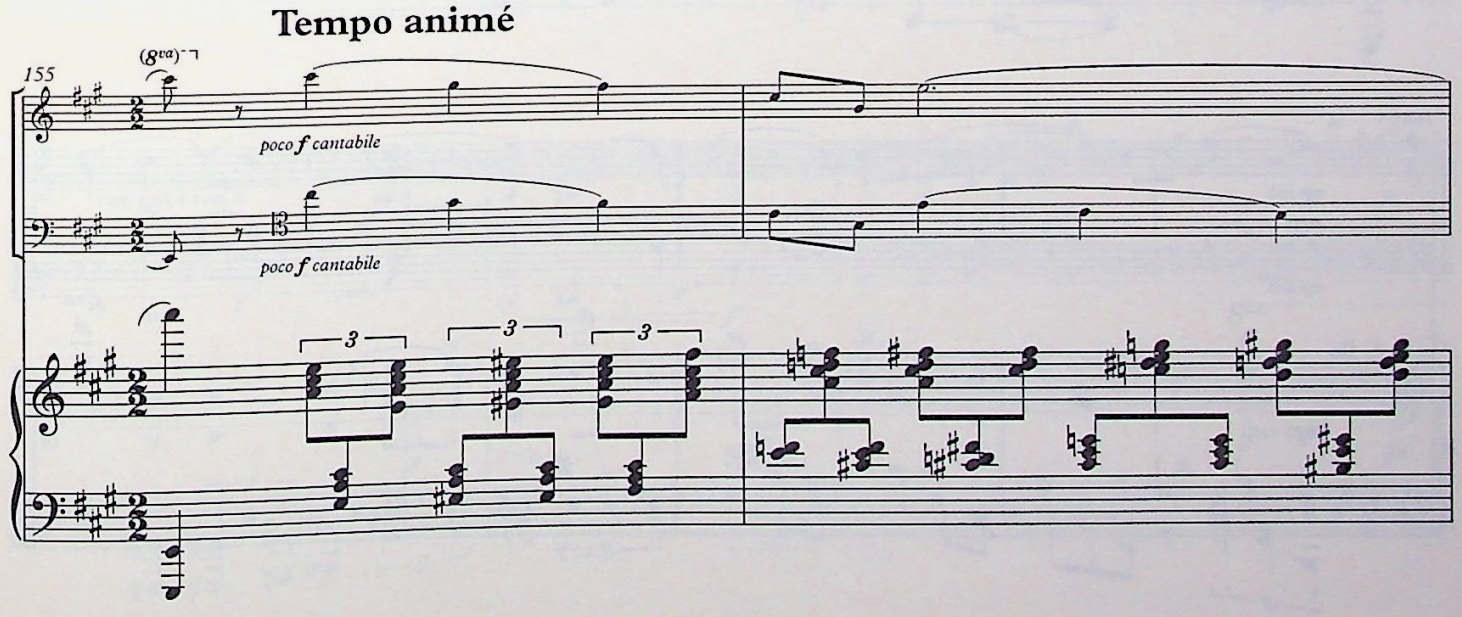

115
poco f
poco f
f
poco f
119
pp
pp
pp
124
pizz.
129
arco
pp
cresc.
pp
cresc.
pp
cresc.
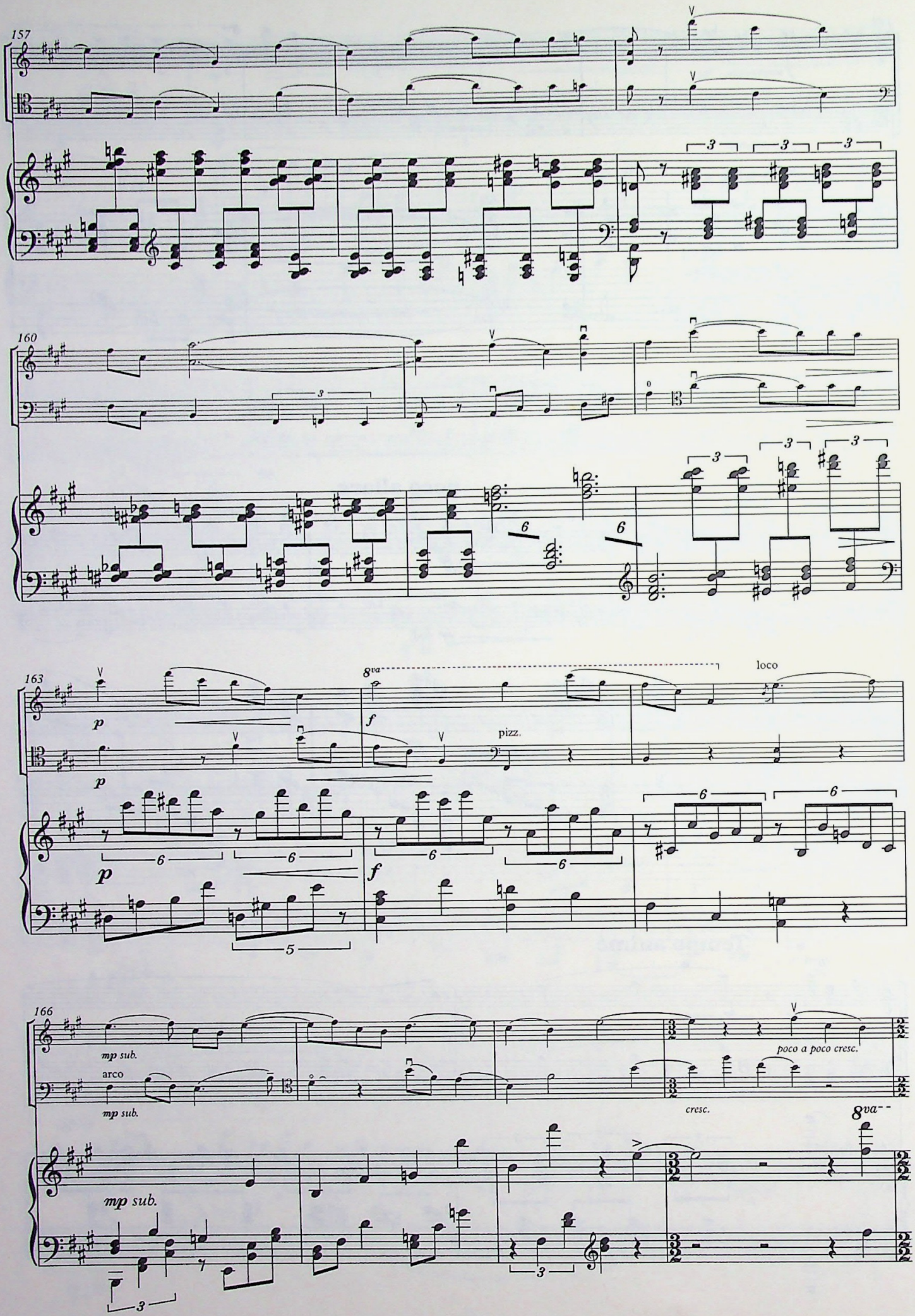


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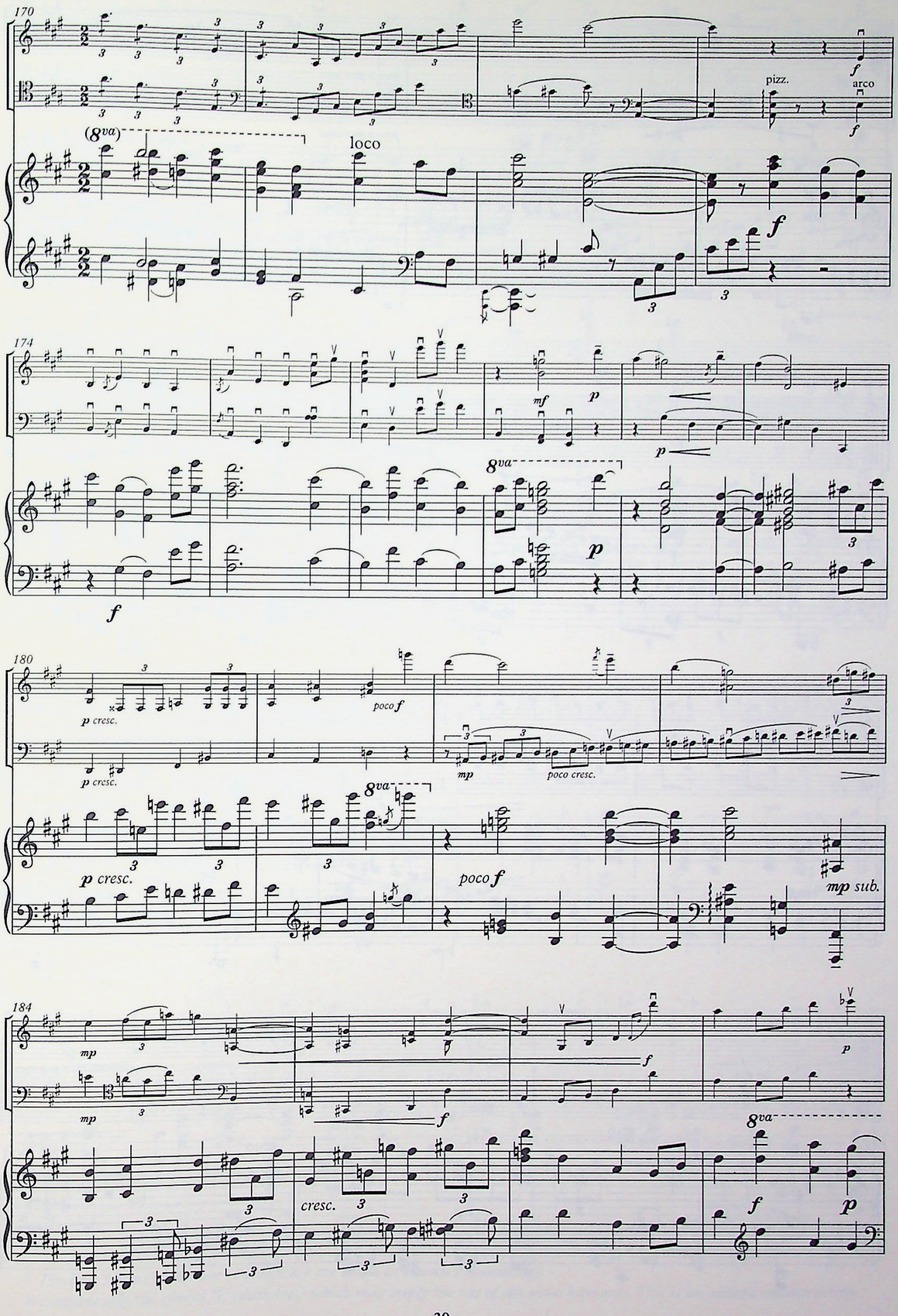

149
f sempre cresc.
f sempre cresc.
bf sempre cresc.
8va
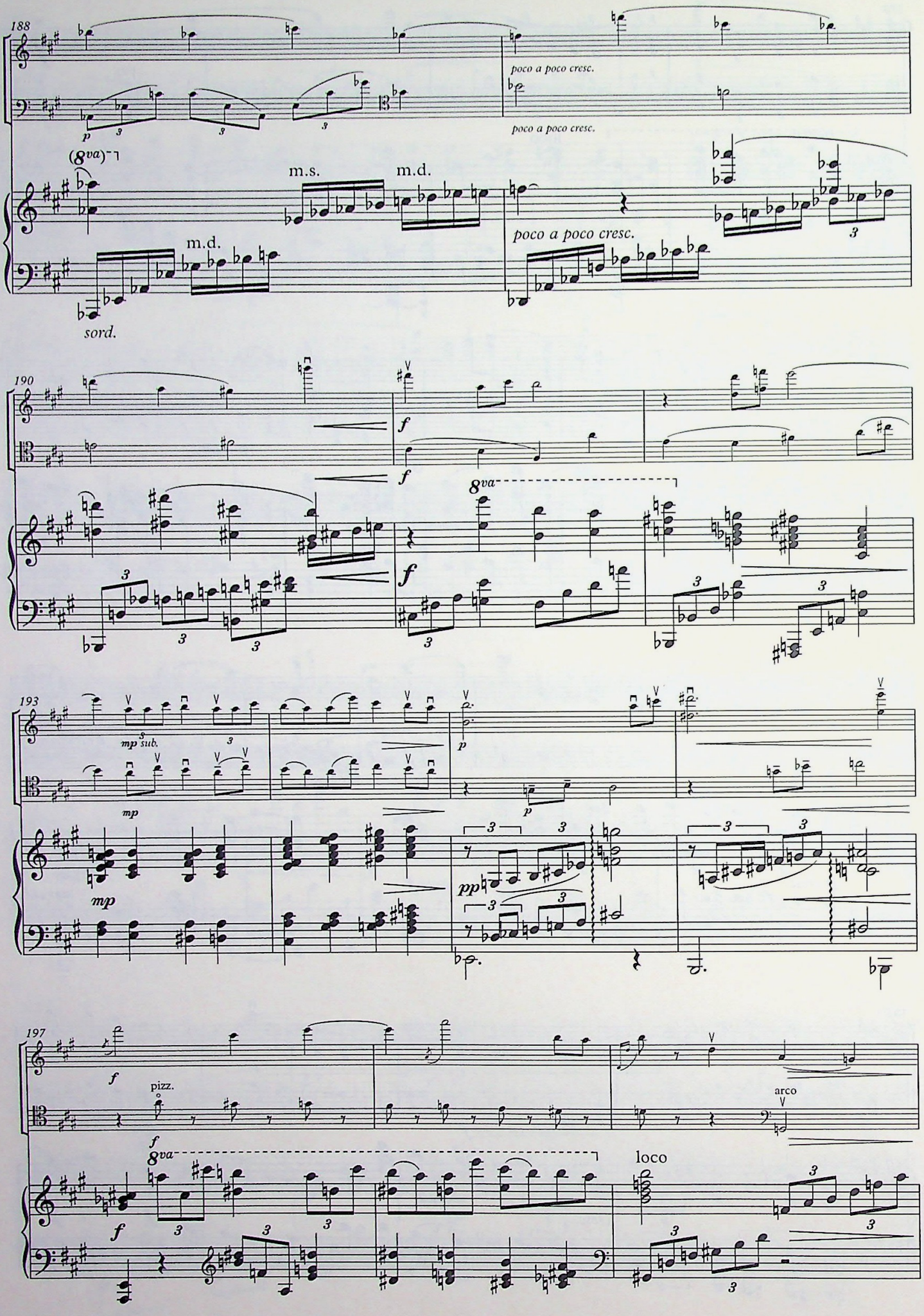

poco allarg.
152
(8va)
ff
ff
ff
8va


Tempo animé
155
(8va)
poco f cantabile
poco f cantabile
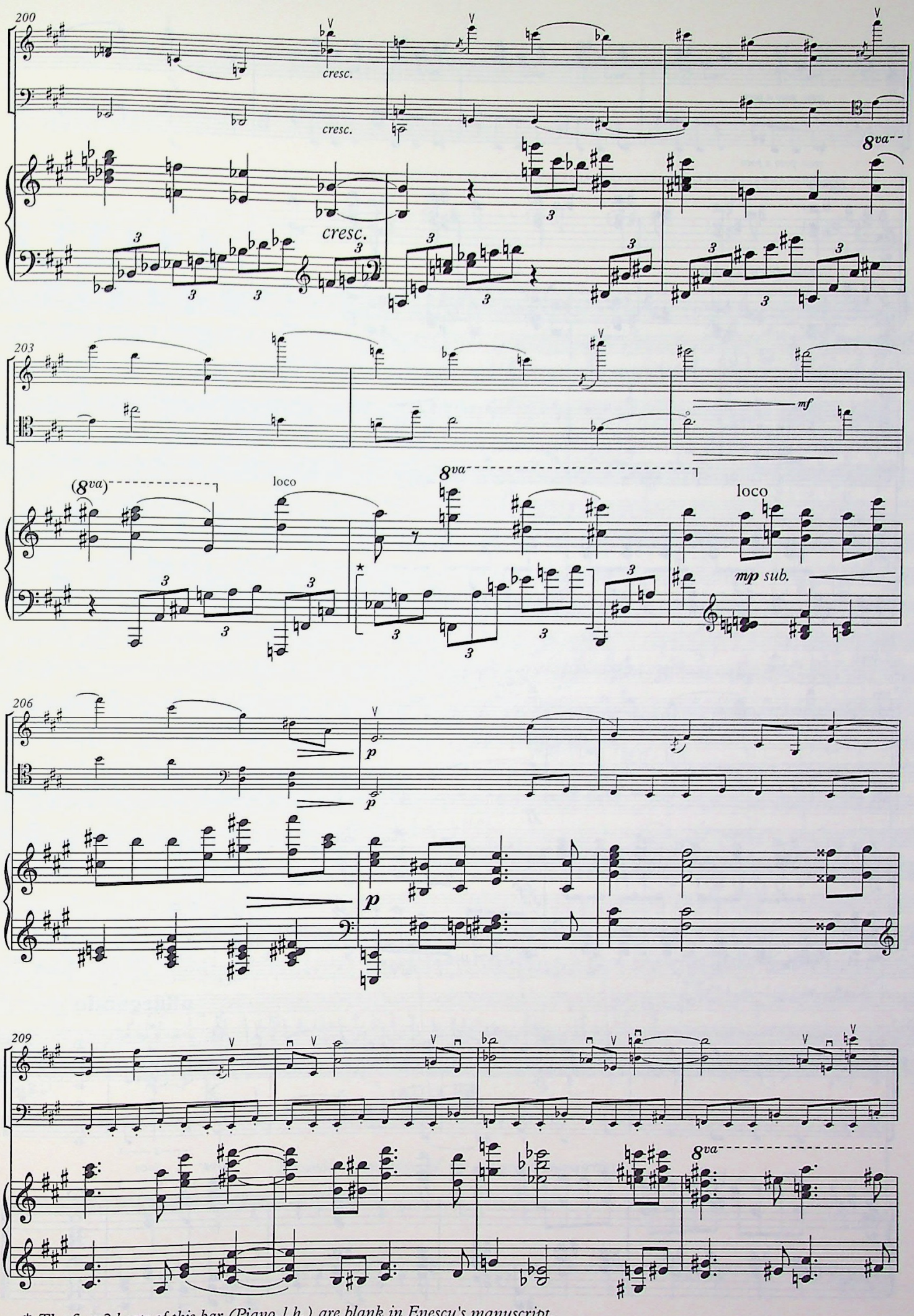


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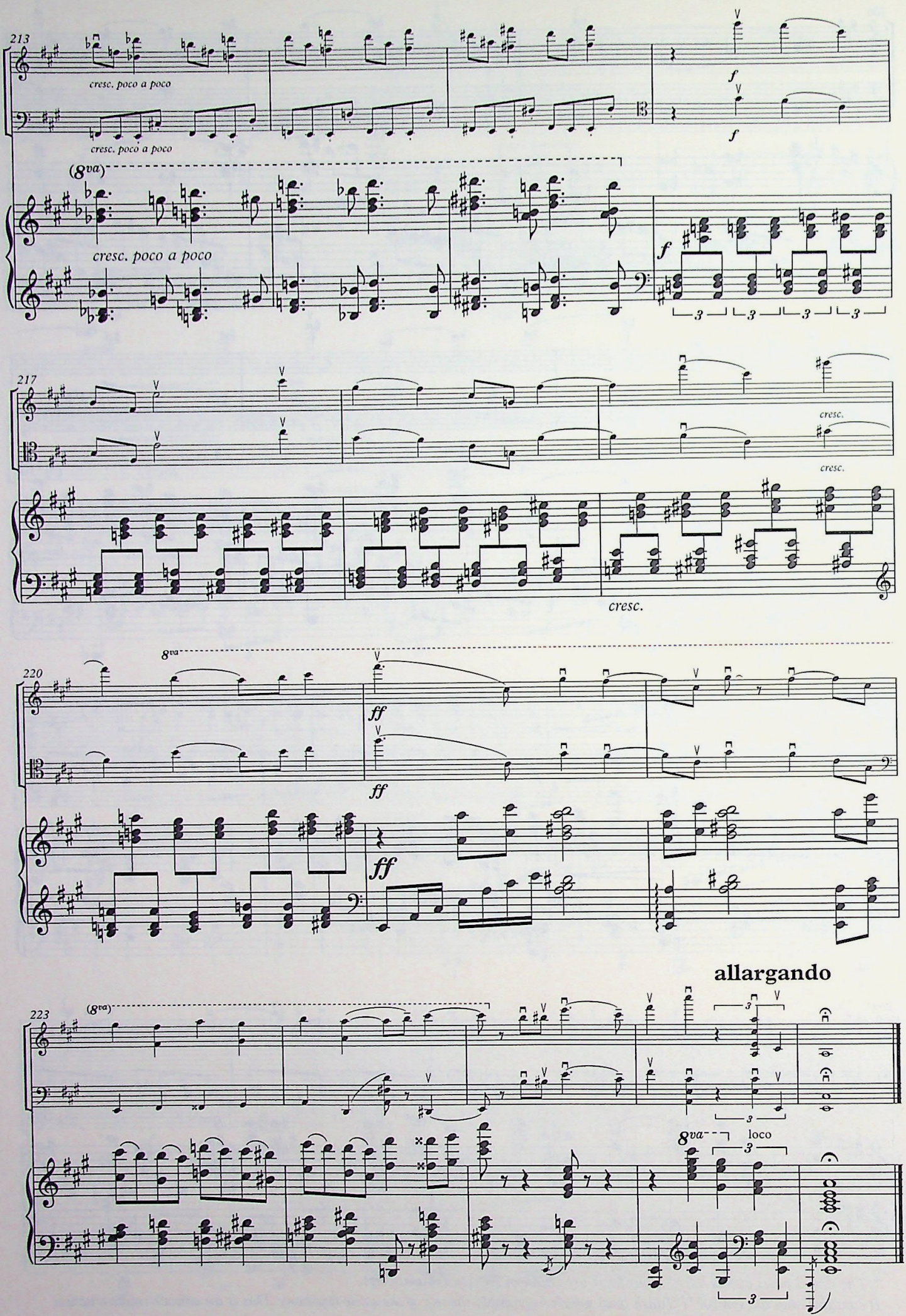

170
(8va)
loco
pizz.
arco
f
174
mf
p
8va
180
p cresc.
poco f
mp
poco cresc.
mp sub.
184
cresc.
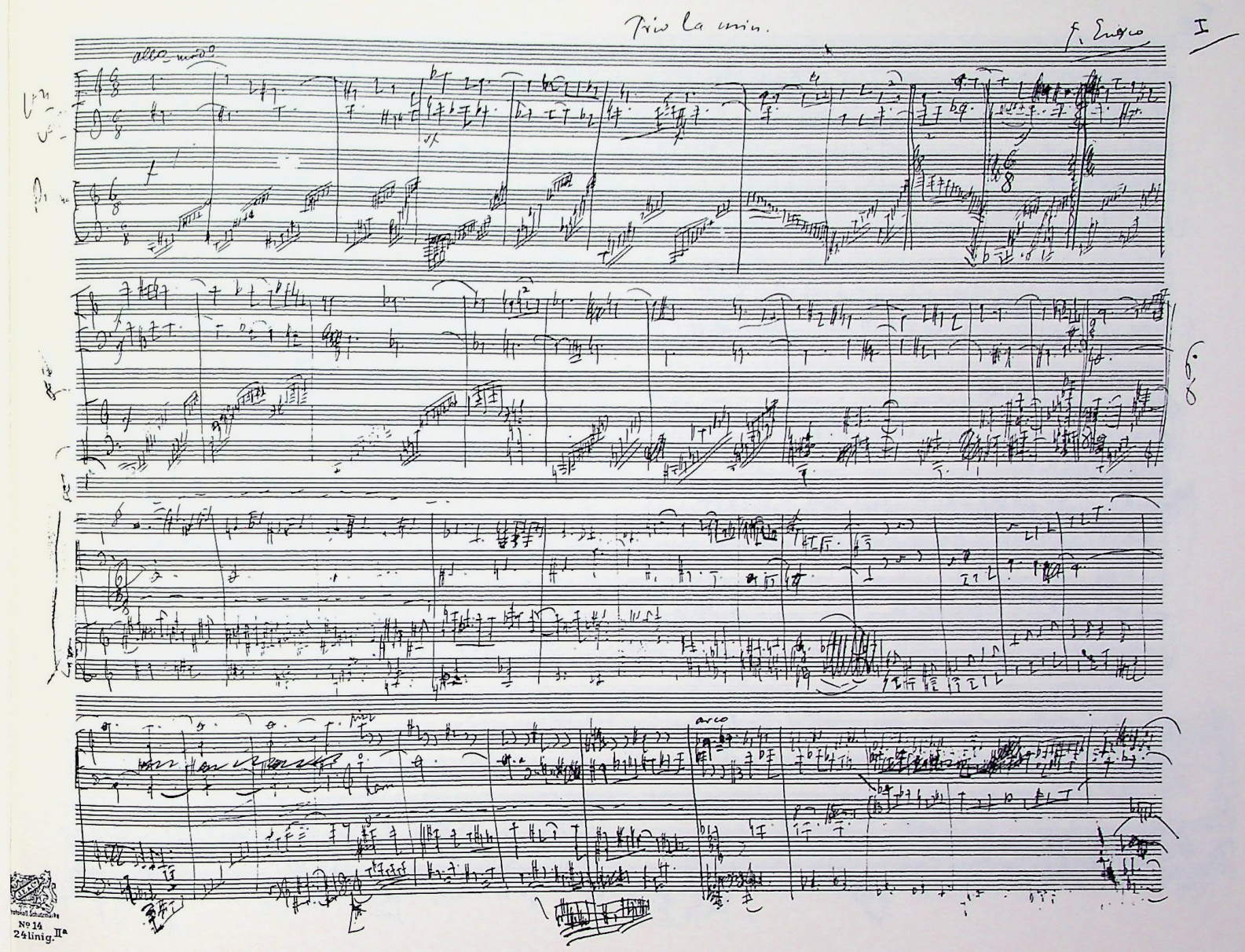


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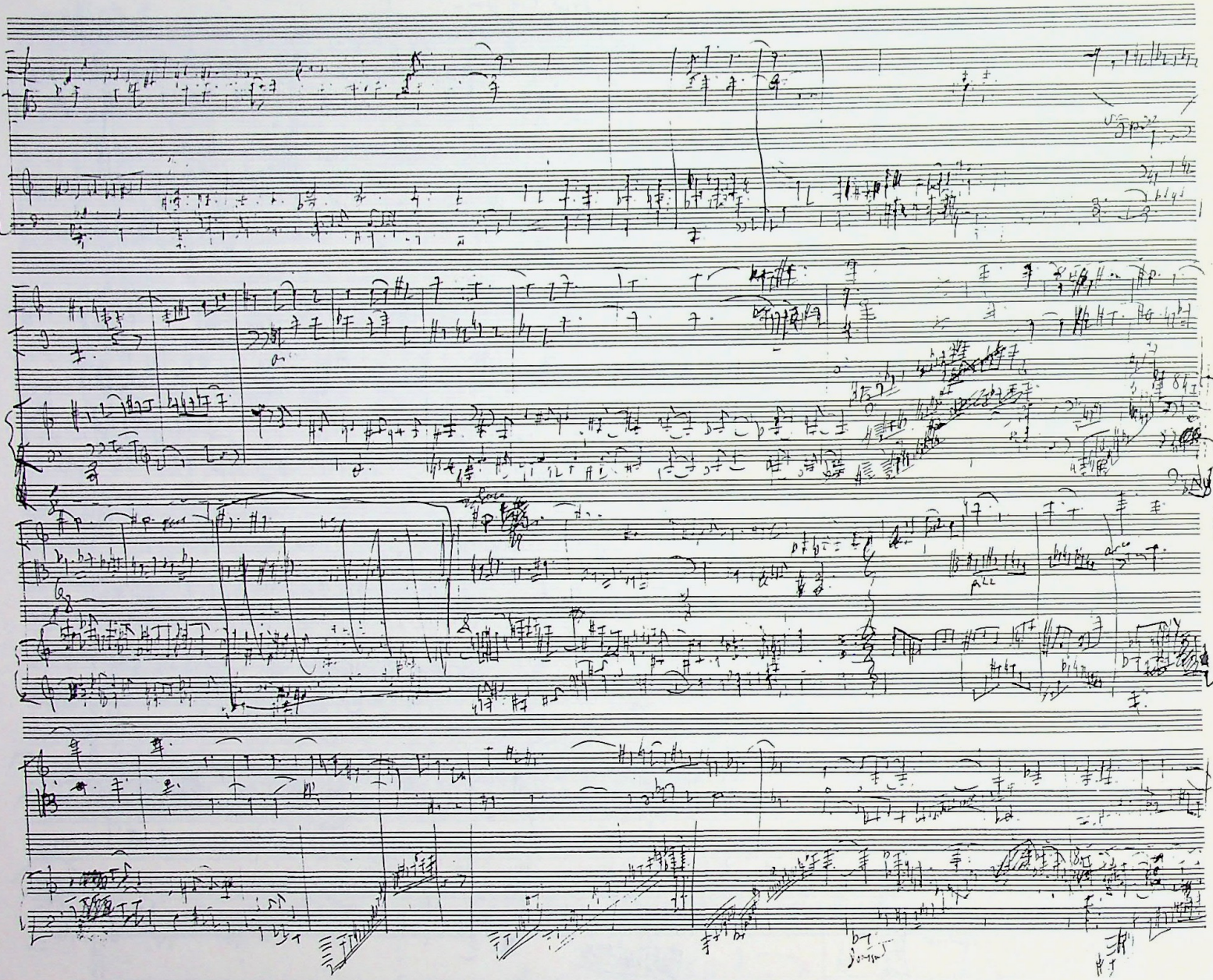


* *The first 3 beats of this bar (Piano, l.h.) are blank in Enescu's manuscript.*
It contains only the symbol "l" (dash line) which may imply the use of the same harmony. This is an editor's reconstruction



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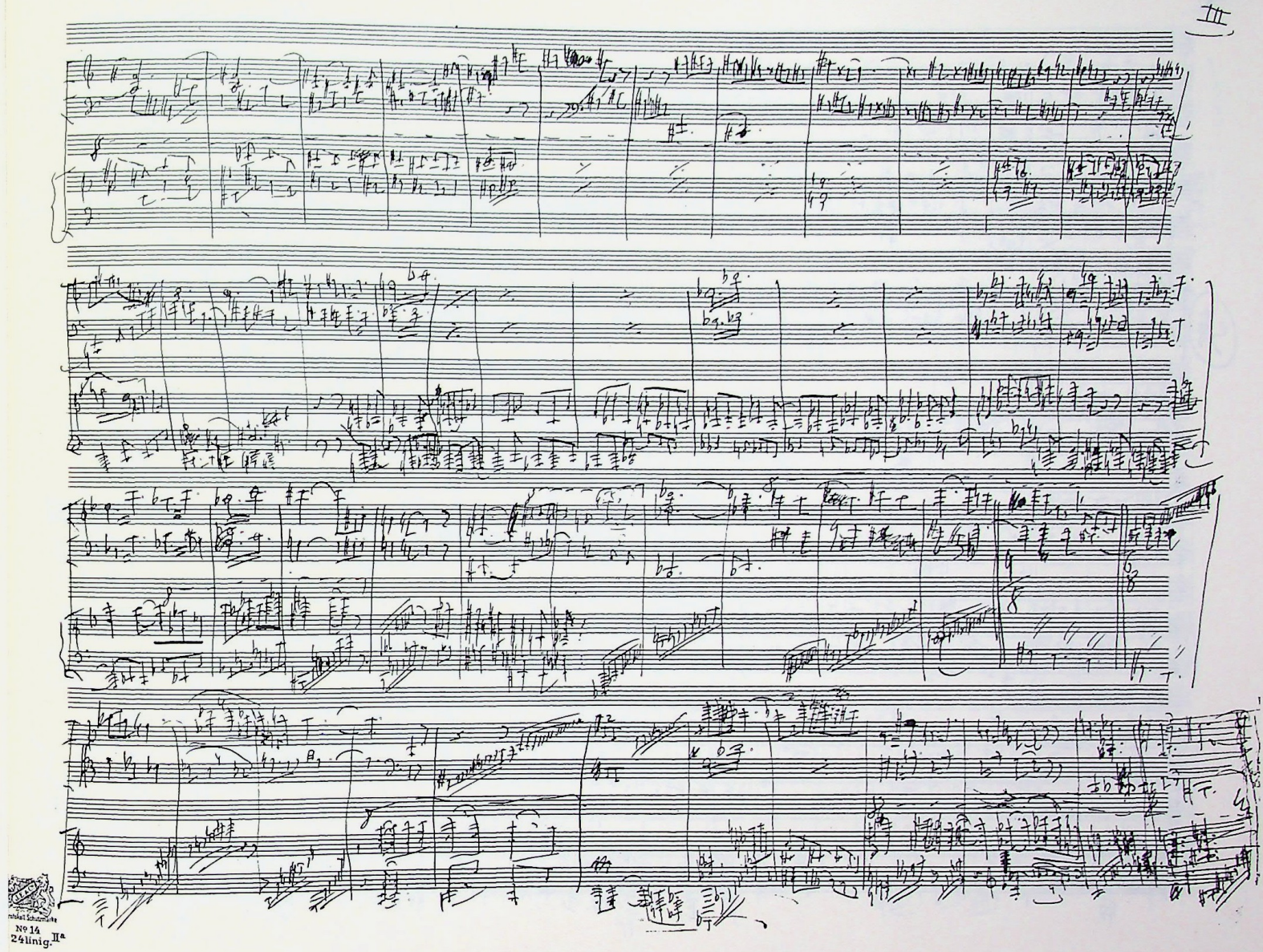


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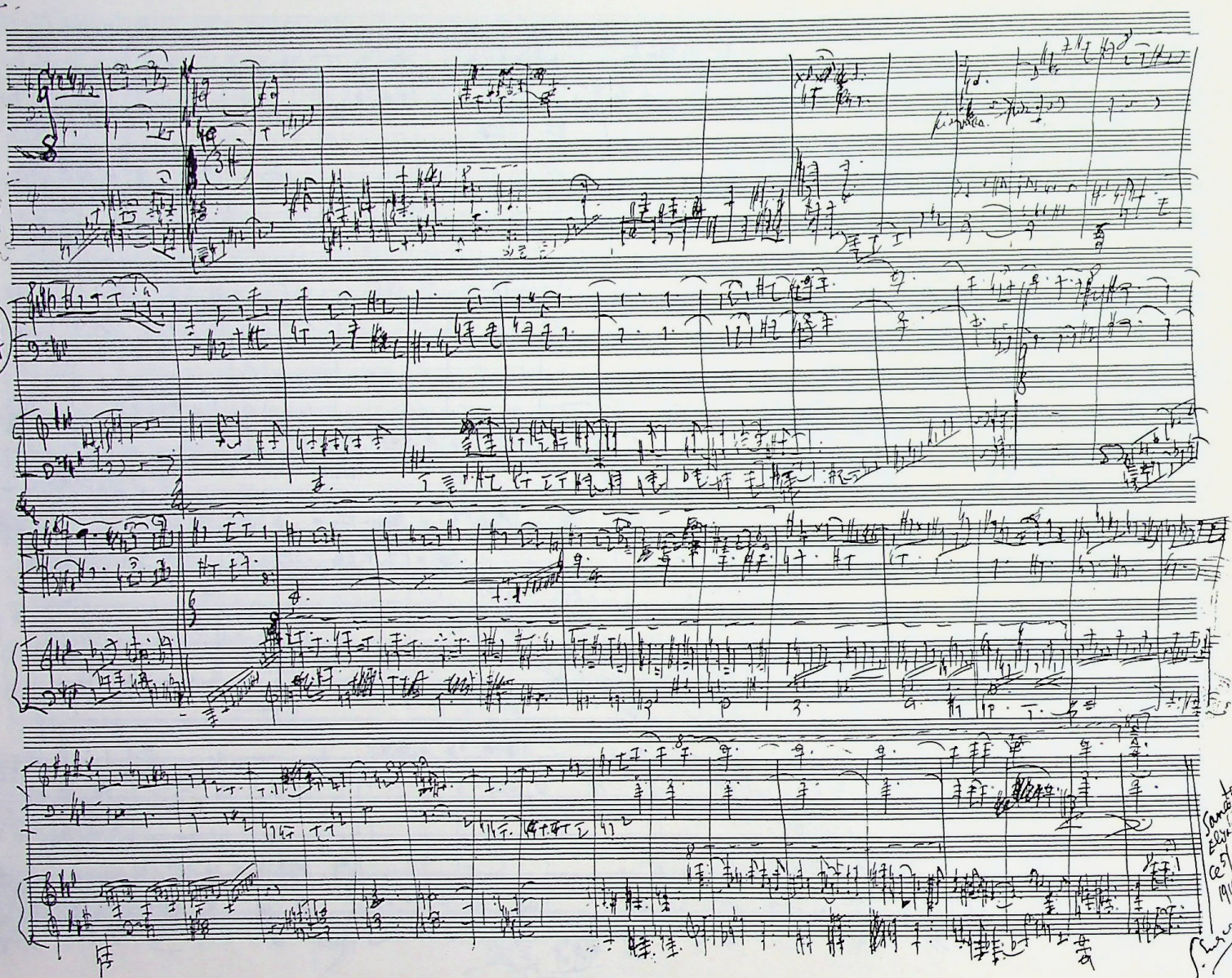


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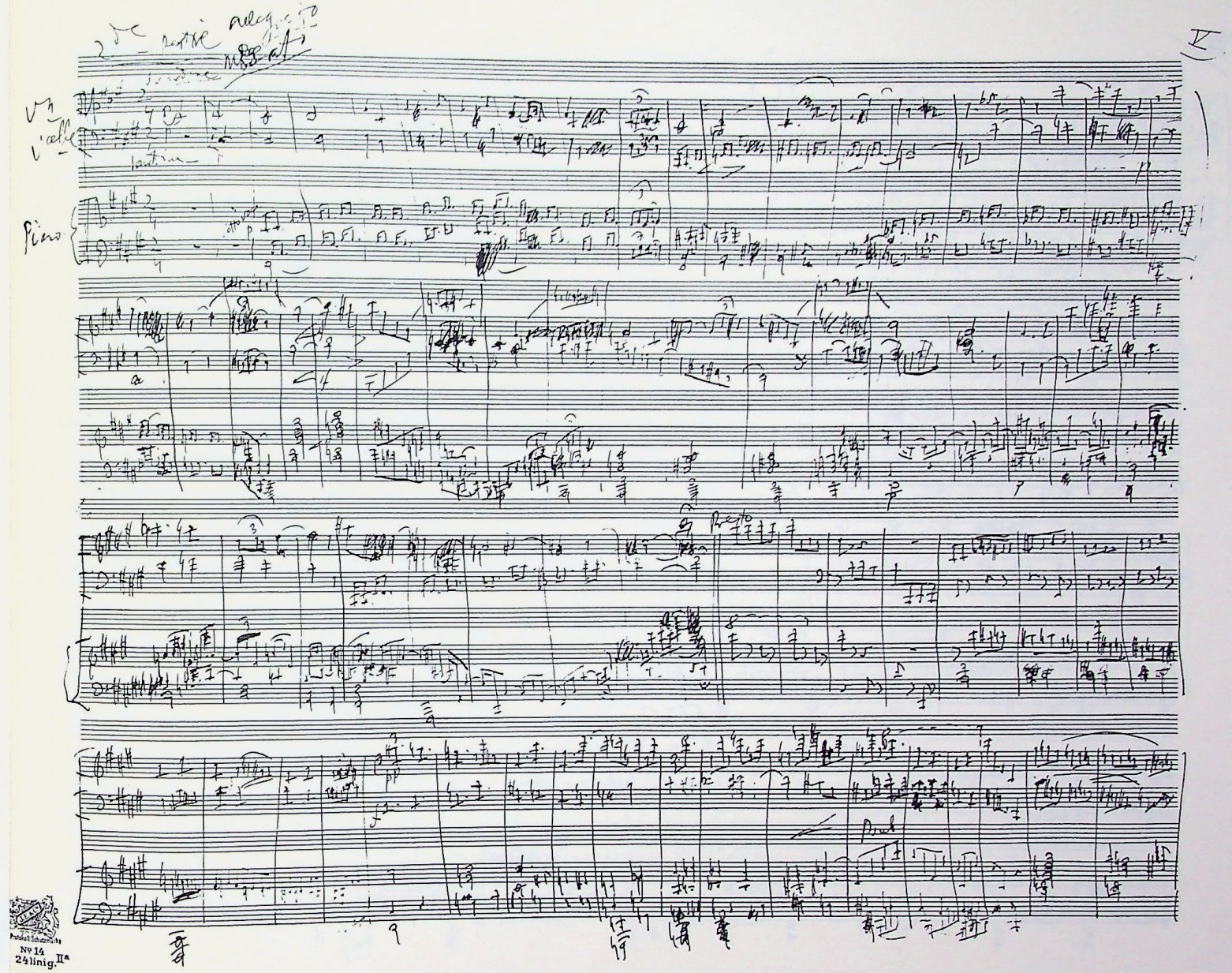


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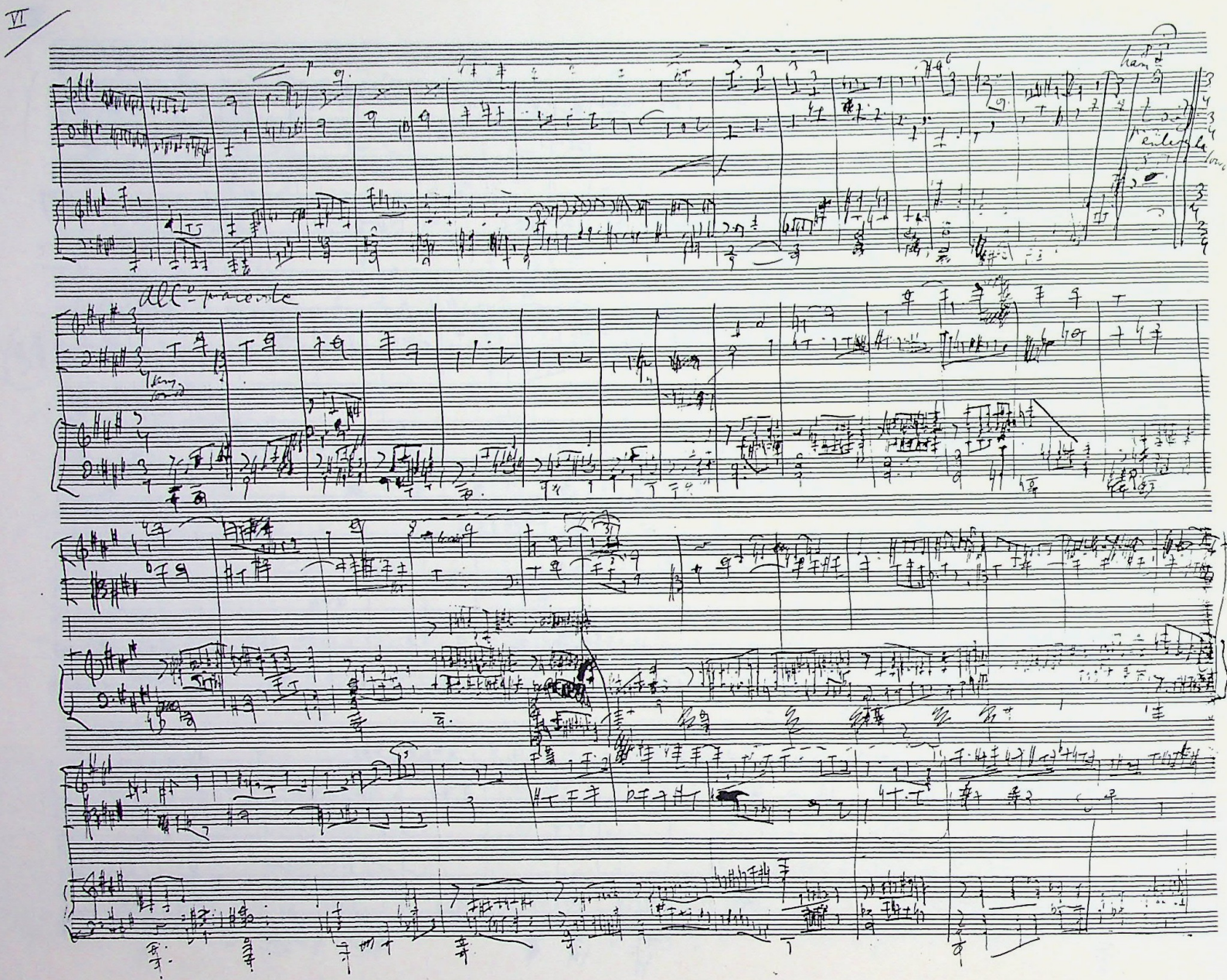


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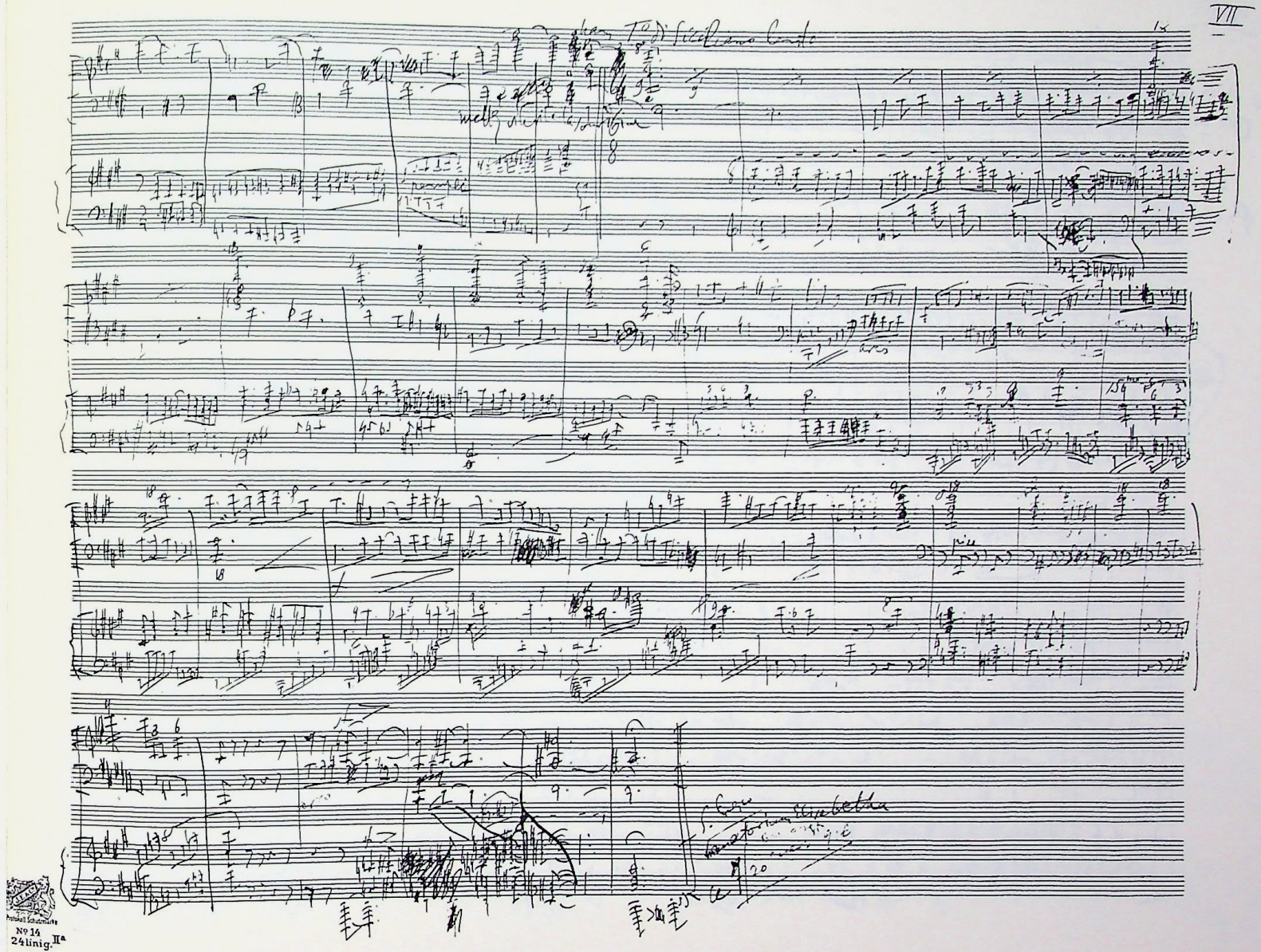


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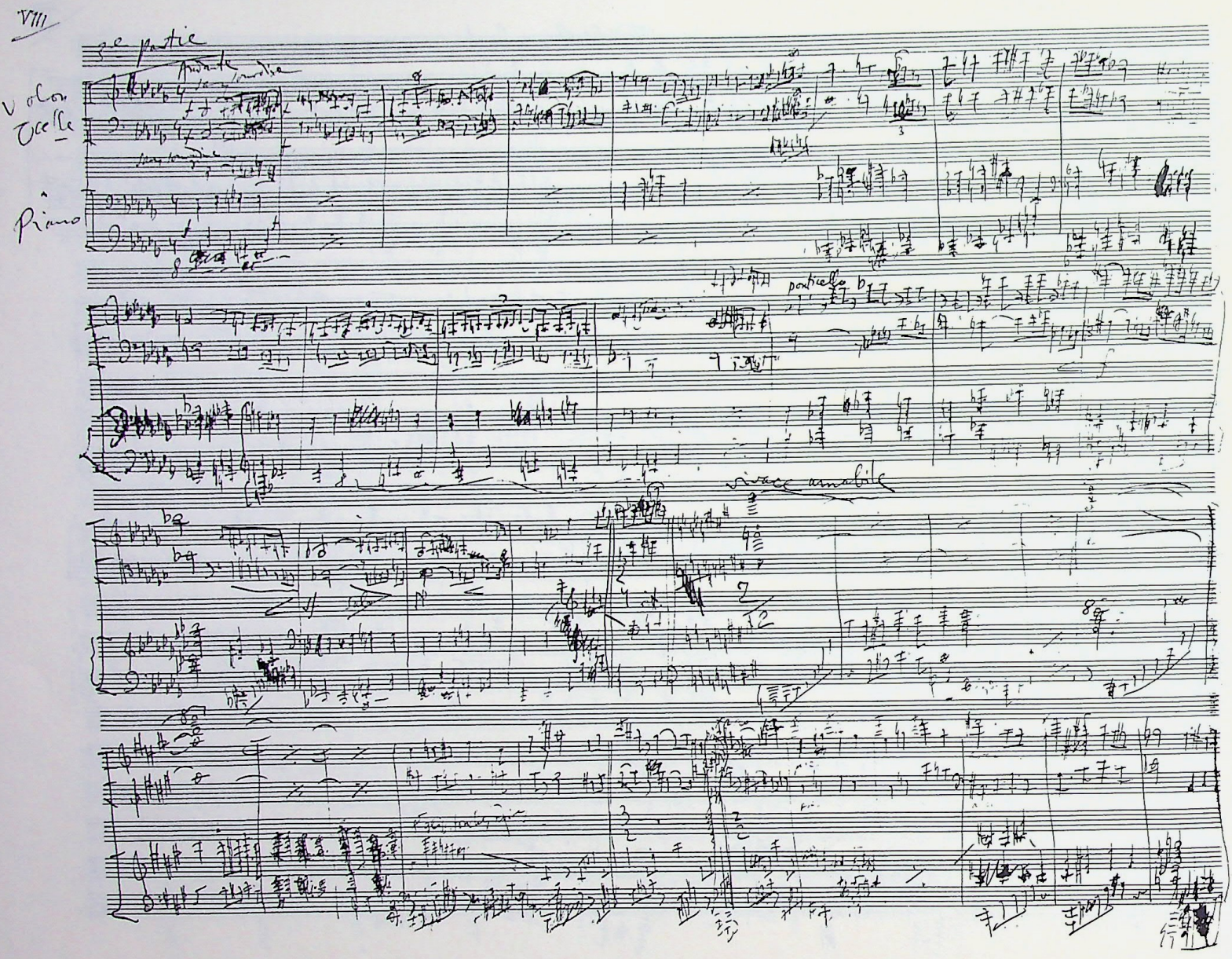


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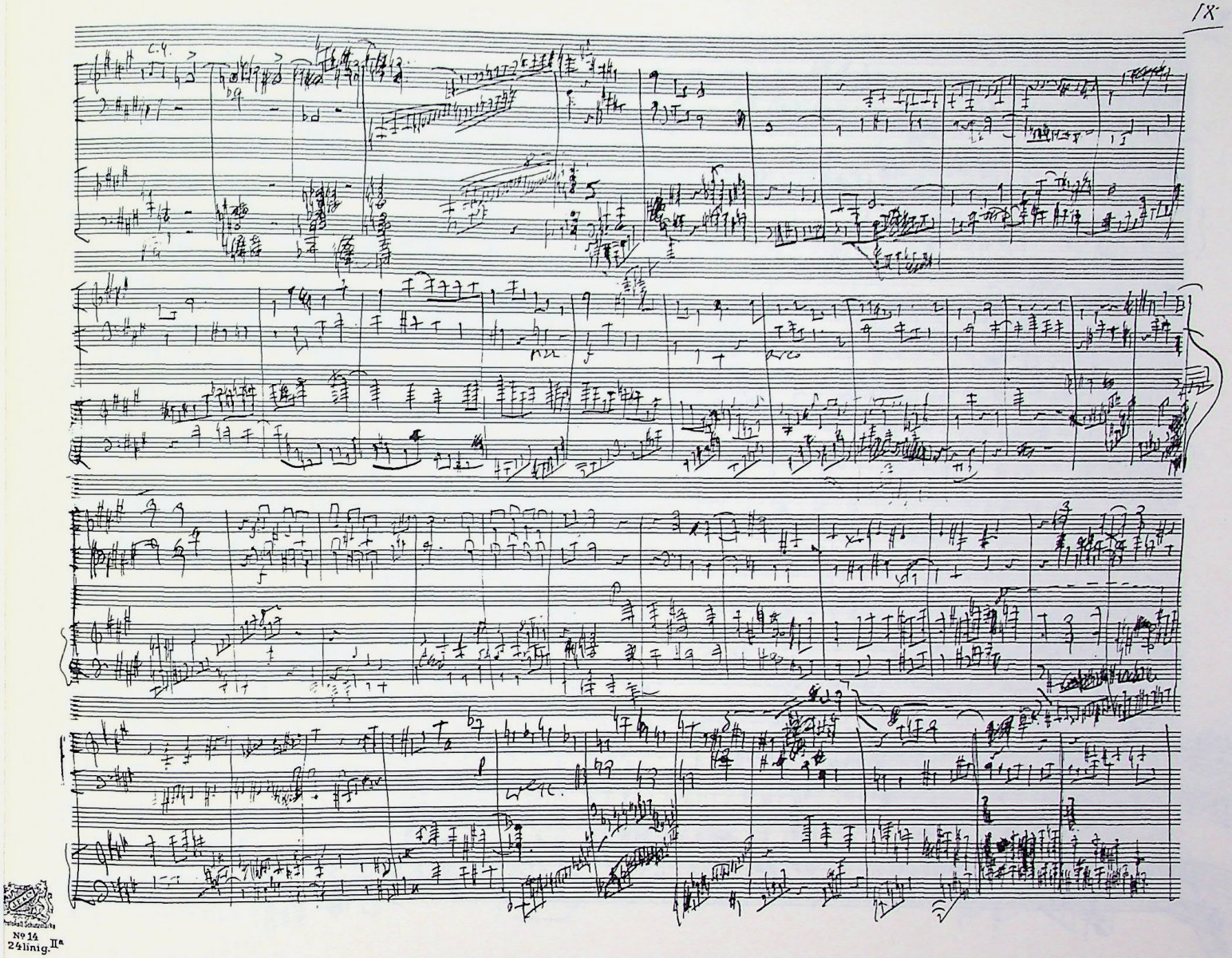


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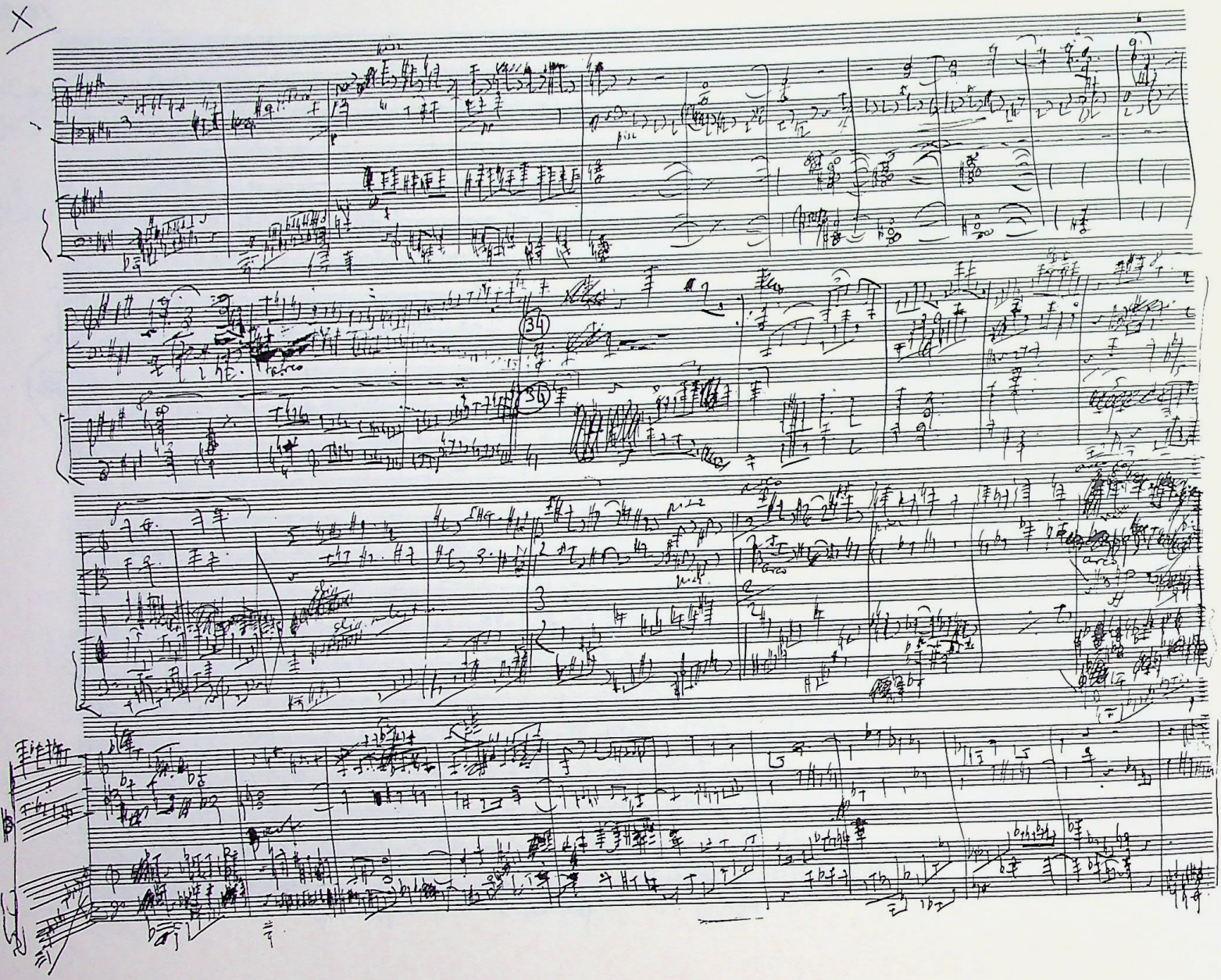


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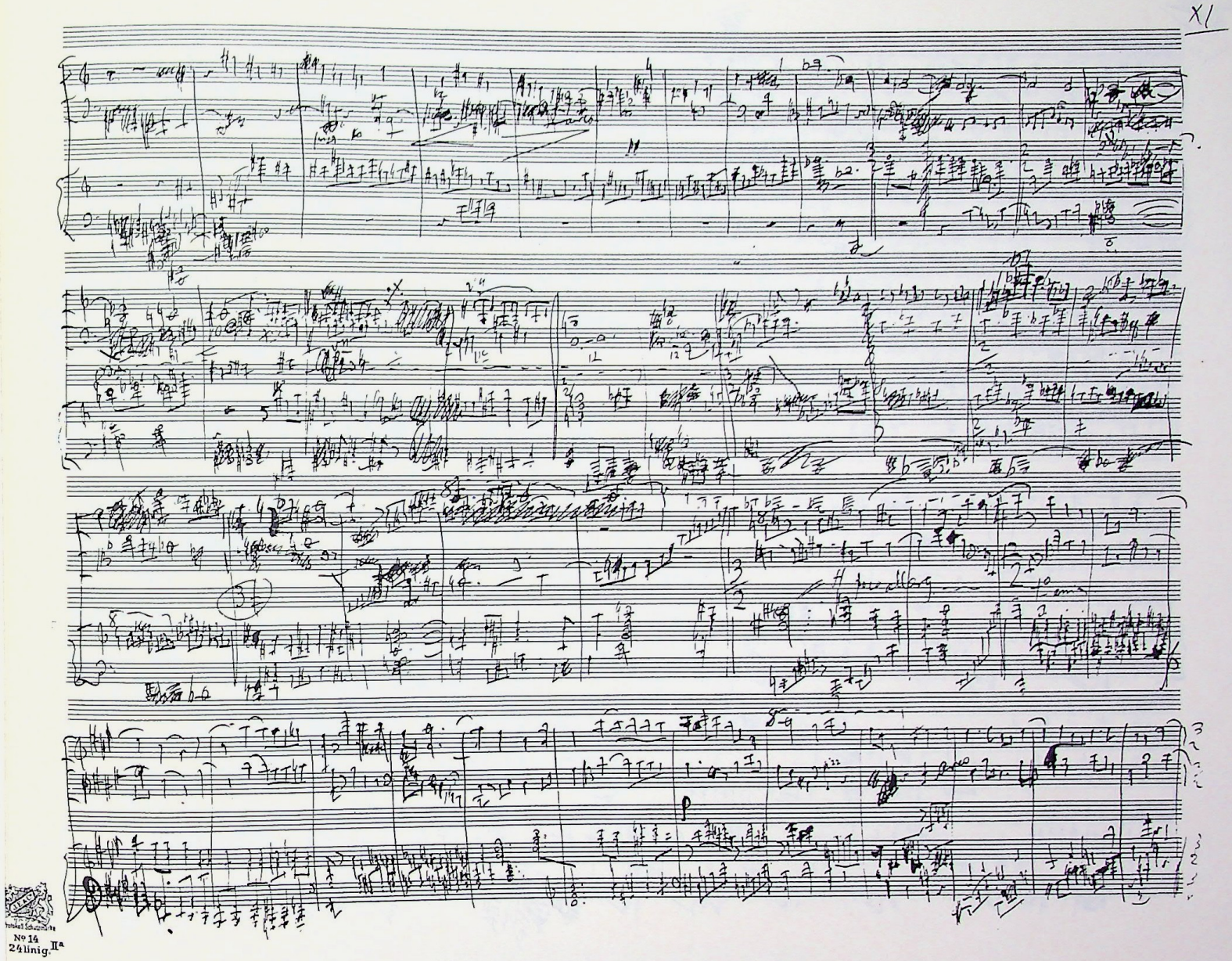


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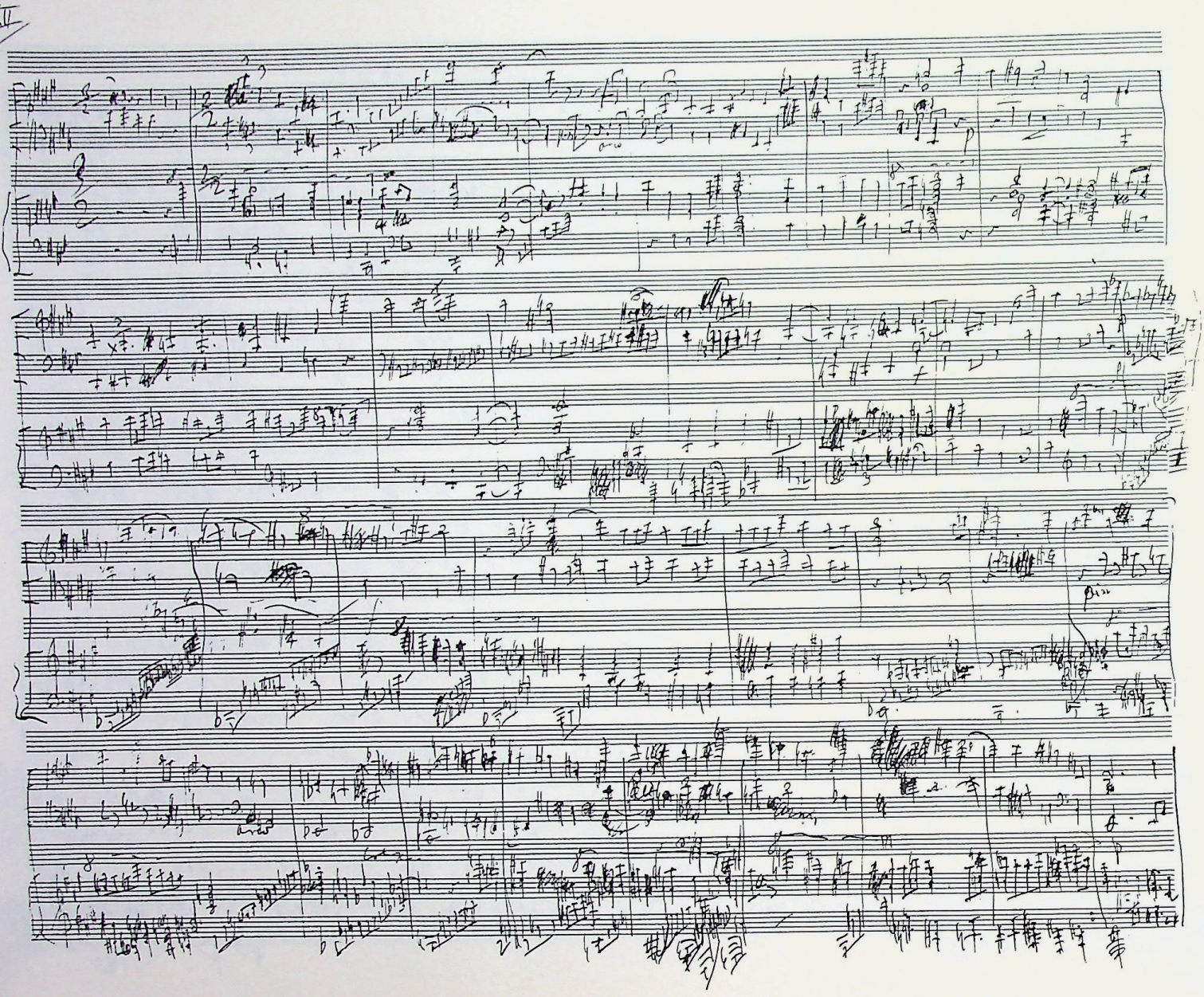


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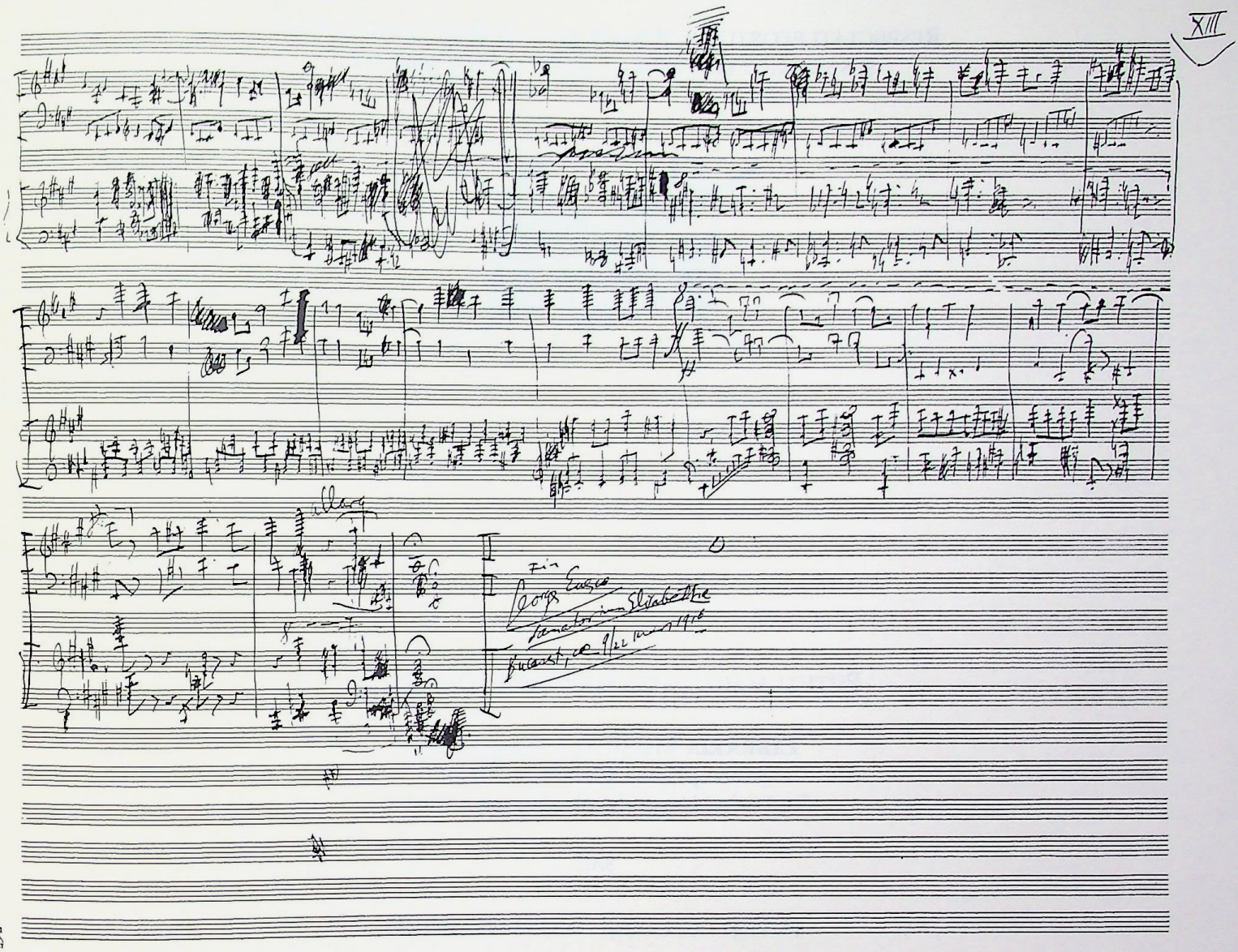


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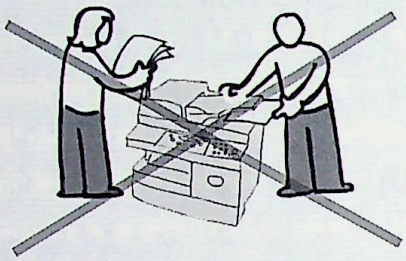


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