



Isaac ALBÉNIZ

EI PUERTO

IBERIA book I N° 2



Piano Practical Editions

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Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to
Ray Alston contact@pianopracticaleditions.com

Isaac ALBÉNIZ 1860 - 1909

EL PUERTO

de la suite "IBERIA"

Although this is probably one of the less challenging works of *Iberia*, it is a highly charged piece and perfectly brings to life another scene from the peninsular. *El Puerto* is a lively musical "painting" of Santa Maria, a fishing port in the Bay of Cádiz. In the torrid heat of Andalusia Albéniz transforms a single theme to describe rough fisherfolk shouting, singing, dancing and flirting.

Dating from his final years in Paris (1905). together with *El Albaicín* and *Triana*, it most brilliantly features guitars and flamenco*. As much of his life was spent abroad, the piece shows a nostalgic vision of his native Spain. Typically, the composer displays much inventiveness in his choice of modulations, culminating with a dramatic augmented chord pedal point climax. Albéniz often completes works in *Iberia* with a magical coda, bringing the piece to a peaceful close.

When I first heard Alicia De Larrocha perform Albéniz I was amazed and impressed by the language and technical mastery of both composer and interpreter. And when I was finally able to attempt *Iberia*, I noticed that the text (Éditions *Salabert*) was often difficult to study: there were inaccuracies, many accidentals and too many instructions, coupled with sub-standard engraving; so I decided to edit the music myself.

With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never changes key signatures in *Iberia*, preferring the heavy use of accidentals to underline the many changes of key. Was this

through negligence or by design? If the former, I humbly offer this edition which makes quite a few changes of signature, rendering, I believe, the text easier to read and comprehend by eliminating quite a few double sharps and flats.

Albéniz was an extrovert with a keen sense of humour, loved and respected by all who knew him. In this wonderful and imaginative music, he was also flamboyant with long descriptions in French and pedalling directions which sometimes seem to be a whirlwind of far-fetched impossibilities — unreasonable and endearing as they are. I plead guilty to not having religiously copied every dot, accent, sign, pedal marking and many others. He was very zealous in having often embellished many, sometimes conflicting, instructions and I have tried to simplify the music within reason relying upon present-day sophisticated pianists

and teachers reading the score philosophically. Regarding use of the sustaining pedal, I quote Debussy : "Pedalling cannot be written down — it varies from one instrument to another, from one room, or one hall, to another."

In addition to some suggested fingerings, the appendix contains comments, afterthoughts and a vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. It is possible, even desirable, to use the sostenuto pedal effectively, although this is entirely editorial.

* A zapateado, including a gypsy polo and the stamping of bulerías, originating in Jerez.



EL PUERTO

Allegro comodo

First system of musical notation in bass clef, 6/8 time signature. The music features a melody with eighth notes and a bass line with dotted half notes. Dynamics include *f* (forte) and *m.s.* (mezzo-soprano). The notation includes accents and slurs.

Second system of musical notation in bass clef, 6/8 time signature. It includes a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). Performance instructions include *très marqué et très brusque* and *sec* (staccato). The notation includes accents, slurs, and fingerings.

Third system of musical notation in bass clef, 6/8 time signature. It includes a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics include *f* (forte). Performance instructions include *fort et très en dehors*. The notation includes accents, slurs, and fingerings.

Fourth system of musical notation in bass clef, 6/8 time signature. It includes a treble clef staff with a melody and a bass clef staff with accompaniment. Dynamics include *ff* (fortissimo). Performance instructions include *toujours joyeux* and *simile*. The notation includes accents, slurs, and fingerings.

très brusque

21

sfz *toujours avec allegresse*

en dehors

25

sfz *sfz*

30

sfz *pp* *pp*

35

40 *f* *ff* *8va* *rudement marqué...*
Sost. Ped ..*..

44 *et bien sec* *ffz* *sfz* *sfz* *ff* *staccato et très en dehors*

48 *sfz* *sfz*

51 *sfz* *sfz* *sfz* *sfz*

staccato et très en dehors

souple et caressant

55 *p* *sombre et sonore* *p* *p*

60 *simile*

65 *sfz* *Sost. Ped*

70 *f* *sfz* *sfz* *p* ..*

dolcissimo

75 *ppp* *m.d.*

sempre dolce

79

expressif

*très langoureux
sempre dolce*

rubato e espressivo

Sost. Ped

poco sfz

84

m.s.

en pressant peu à peu

p

molto staccato

au mouvement

89

expressif

très langoureux

pp sempre dolce

Sost. Ped

en pressant peu à peu

94

sfz

très légèrement

au mouvement

brusquement

99

sfz *p* *sfz* *sfz* *sfz* *sfz*

103

très brusque *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

107

sfz *f* *f* *souple* *ff* *ff*

Sost. Ped

111

f *f* *f* *f* *f* *f*

Musical score for measures 115-118. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. A dynamic marking of *sfz* is present in measure 116.

Musical score for measures 119-122. The right hand has a more complex texture with chords and slurs. A dynamic marking of *ff* is present in measure 120. The piece concludes with a double bar line and a decorative flourish.

Musical score for measures 123-126. The right hand begins with the instruction *très joyeusement*. The piece features a variety of dynamics, including *fff* and *ff*. A *Sost. Ped* instruction is located at the bottom left. The section ends with a double bar line and a decorative flourish.

Musical score for measures 127-130. The right hand continues with a melodic line, and the left hand has a simple accompaniment. Dynamic markings of *sfz* are present in measures 127 and 129.

131

sfz *sfz* *sfz*

This system contains measures 131 through 134. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The upper staff features a melodic line with accents and dynamic markings of *sfz* (sforzando) at measures 131, 132, and 133. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line. A large slur covers the final two measures (133 and 134), with a *sfz* marking at the end.

135

pp *pp* *f*

This system contains measures 135 through 138. The upper staff begins with a *pp* (pianissimo) marking at measure 135, which continues through measure 136. At measure 137, the dynamic shifts to *f* (forte). The lower staff continues with a similar accompaniment pattern. A slur is present over measures 137 and 138.

139

ff *sfz* *sfz* *sfz* *sfz* *en dehors*

brusquement

This system contains measures 139 through 141. Measure 139 starts with a *ff* (fortissimo) marking and a *brusquement* (suddenly) instruction. The upper staff has a complex texture with chords and moving lines. The lower staff has a more rhythmic accompaniment. Dynamic markings of *sfz* are used in measures 140 and 141. The system ends with a *en dehors* marking and a fermata over a final chord.

142

ff *sfz* *sfz* *sfz* *sfz*

This system contains measures 142 through 145. It begins with a *ff* marking and a fermata over a chord in the upper staff. The lower staff has a steady accompaniment. The dynamic shifts to *sfz* (sforzando) in measure 143 and remains there through measure 145. A slur is present over measures 144 and 145.

145 *sfz* *p* *sfz*

149 *pp sotto voce*

poco a poco rit - ar - dan - do per - den - do - si

153 *ppp*

meno mosso

ppp

157 *m.d.* *très lointain*

162 *ppp* *ppp*

166

m.d.
sotto

bien expressif
1. 2. 3. 1.

171

4 2 2 4

175

sfz *sfz*

179

ppp *ppp*

Adagio *1er mouvement*

183

pppp *pppp*

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Appendix

Comments, afterthoughts & vocabulary

As an interpreter-performer I often have to ask myself why a composer has chosen a particular time or key signature and sometimes the answer is not at all obvious. Now that we have the tools with which to “re-arrange” the music otherwise, my position as an editor becomes much more interesting. When these pieces were first written I like to think that the composer did not necessarily consider all the options, (at the time they had so much else to think about) and I doubt whether a colleague, editor or proofreader would have had the temerity to question a composer’s wishes. However, in retrospect I like to think that these now aged composers are approvingly viewing my modifications from above and giving the nod to my humble efforts.

- None of the sostenuto pedal suggestions are attributed to Albeniz. With practice it is possible to combine the sostenuto* and soft pedals with the left foot, judiciously coupled with the sustained pedal, producing wonderful impressionist orchestral sounds.
- The composer’s dynamic range is *pppp* to *fff*

Duration: 4’30

- **37** I have delayed the *pp* for 2 quavers
- **79-100** presented with a key signature of 2 sharps
- **101-122** presented without key signature
- **131** treble final quaver — there is a probable error here, corrected to match section A
- **135** error RH final D flat quaver
- **157** *meno tempo* = *meno mosso*
- **157-182** In the original edition, these 25 bars are full of special instructions : *rit poco a poco*, *sempre rit*, *2 ralls*, *retardant toujours*, *molto rit* and finally an Adagio in bar 183. I think Albeniz is trying to tell us something about the coda here...

* The sostenuto pedal was first shown in Paris at the Industrial Exposition of 1844. The idea was not immediately taken up by piano builders, but in 1874, it was perfected and patented by Steinway, soon to be fitted on all their grands and better uprights. One obvious commercial reason for not including the sostenuto pedal in musical scores must have been the thought of excluding buyers whose pianos didn’t have it. Debussy and Ravel certainly played such Steinways in the Paris *salons*. Apparently, in 1900 the composer René de Castéra bought a 3-pedal Steinway on the advice of Albeniz. One could say that it took over 100 years for it to become prevalent.

This is Albeniz commenting on his own music written before Iberia: "Here are among them a few things that are not completely worthless. The music is a bit infantile, plain, spirited; but in the end, the people, our Spanish people, are something of all that. I believe that the people are right when they continue to be moved by *Córdoba*, *Mallorca*, by the copla of the *Sevillanas*, by the *Serenata*, and *Granada*. In all of them I now note that there is less musical science, less of the grand idea, but more colour, sunlight, flavour of olives. That music of youth, with its little sins and absurdities that almost point out the sentimental affectation... appears to me like the carvings in the Alhambra, those peculiar arabesques that say nothing with their turns and shapes, but which are like the air, like the sun, like the blackbirds or like the nightingales of its gardens. They are more valuable than all else of Moorish Spain, which though we may not like it, is the true Spain".

très marqué et très brusque	very accented and abrupt
très décidé	very determined
fort et très en dehors	loud and particularly in relief
toujours joyeux	always joyful
très brusque	very abrupt
avec allégresse	with enthusiasm
rudement marqué et bien sec	harshly marked and very abrupt
souple et caressant	supple and tender
sombre et sonore	dark and sonorous
langoureux	languid
en pressant peu à peu	accelerating little by little
très légèrement	very lightly
avec la petite pédale	with the soft pedal
joyeusement	joyously
brusquement	abruptly
lointain	distant