

# Isaac ALBÉNIZ

*S. Albéniz*



## IBERIA book I

- EVOCACIÓN
- EL PUERTO
- FÊTE DIEU À SEVILLE



Piano Practical Editions  
[pianopracticaeditions.com](http://pianopracticaeditions.com)

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](mailto:contact@pianopracticaleditions.com)

# Isaac ALBÉNIZ 1860 - 1909

## I B E R I A

12 nouvelles *impressions* en quatre cahiers

**Book I** dedicated to Madame Ernest Chausson

- EVOCACIÓN 1
- EL PUERTO 12
- FÊTE DIEU À SEVILLE 23

A long overdue revision of my earlier edition from 2018 has provided a splendid opportunity to rediscover this extraordinary creation from Albeniz' last years. As is so often the case, the real joy in studying these masterworks is the deep communication of thought that passes directly from composer to interpreter, and there are many, many such magical moments particularly during the intimate *cante jondo* sections; the presence of an audience becomes quite superfluous.

There is general agreement among pianists and musicians that *Iberia*, Albéniz' "swan song", is his greatest work and possibly the most significant and challenging work for piano by a Spanish composer. As Donal Henahan once wrote — "There is really nothing in Isaac Albeniz's *Iberia* that a good three-handed pianist could not master, given unlimited years of practice and permission to play at half tempo".

It is worth remembering that after many decades of complacency and foreign domination, Spanish music was only beginning to experience a slow reawakening during Albéniz' life; *Iberia* was seen to be a daring and revolutionary composition. Hitherto he had not created

any work that could be considered outstanding.\* These 'impressions' of Spain were created at the age of 45 and only a few years before his death in 1909. With *Iberia*, Albéniz dragged Spanish music into the twentieth-century.

We find four books of very diverse music reflecting different scenes and moods from Spain and as there is no essential thread (hence the caption *12 nouvelles Impressions*), it is possible to perform them in any order and in any number.

When I first heard Alicia De Larrocha perform them I was astounded and impressed by the language and technical mastery of both composer and interpreter. And when I was finally able to attempt the work, 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 and publish the music myself.

With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never



*Jeanne Escudier & Debussy playing a duet in 1893*

changes key signatures in *Iberia*, preferring the heavy use of accidentals. Was this through negligence or by design? If the former, I humbly offer this edition which inserts many adjustments, rendering, I believe, the text easier to read and comprehend.

**A**lbéniz 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. At first I considered reducing the quintuple *f* and *p*, but then thought they were rather fun and OTT. While the titles are mostly in Spanish, practically all the directions are in French, which is not surprising as he lived for much of his life as an expat in France. Regarding use of the sustaining pedal, I will quote Debussy: "Pedalling cannot be written down — it varies from one instrument to another, from one room, or one hall, to another."

The subtitle's language underlines an enormous affinity with France, and musicians from Debussy to Messiaen

were particularly impressed and inspired by his music. Albéniz had been living there for more than a decade when he began *Iberia*, the impressionist sounds, exotic modes, and dissonant clusters reflecting his Francophonic credentials. Granados described the music of Albéniz as quite unique: "an elegance that smiles with sadness and progresses by degrees until it achieves a mastery both commanding and serene; like Goya's *Maja*, *Iberia* evokes memories of our 'golden century'. To have some idea of their worth, it is useful to read Debussy's appreciation of *Eritaña* (book IV): "*les yeux se ferment comme éblouis d'avoir contemplé trop d'images*".\*\*

**T**his first book was dedicated to Jeanne Escudier, Ernest Chausson's wife, the titles undergoing changes from the manuscript. The three pieces are related by tonality, descending in perfect fifths — A flat, D flat and F sharp. *Evocación* acts as a prelude and is the only piece without reference to a place in the title, reflecting its impressionist credentials. The following *zapateado*\*\*\* entitled *El Puerto* brings to life a bustling, brusque and joyful harbour scene. The holy week procession in Seville dramatically closes the volume with marching bands, a melancholic *saeta*\*\*\*\* with flamenco guitars and distant church bells anticipating Debussy's *La Cathédrale Engloutie*.

**A**s 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 work 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. A vocabulary may be found on page 45.

*Sostenuto* pedal suggestions are editorial; with the left foot it is possible to combine it with the soft pedal, and impressionist orchestral sounds can be achieved by judicious and simultaneous use of the damper pedal. This invention was first shown in Paris at the Industrial Exposition of 1844 but not immediately taken up by piano builders. In 1874, it was perfected and patented by Steinway, soon to be fitted on all their grands and revolutionary 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 widespread.

— Ray Alston September 2024

\* 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".

\*\* One closes one's eyes and is bedazzled by the sheer wealth of invention in this music" — writing as *Monsieur Croche* in 1913

\*\*\* a polyrhythmic and typical flamenco style

\*\*\*\* a flamenco singing style with origins in Andalusian folklore — improvised with a religious character it is performed without accompaniment for religious parades at Easter



*Albeniz* portrait Österreichische Nationalbibliothek



# EVOCACIÓN

## reminiscence



**A** richly inspirational and harmonic fabric is immediately recognisable in this *Evocación*, which acts as a prelude to the twelve works which comprise the opus. Enthused by the music of Ravel and Debussy, Albéniz transformed his earlier charming salon style, into a series of tone poems capturing the spiritual essence of Spain.

As can be seen, its original title was indeed *Prelude*, a most hauntingly wistful and introspective piece reflecting a quietly emotional vision of Albéniz' native country. This late decision was felicitous and much better describes its character. After the final bars, The composer confirms the place and date of composition *Paris — 9 décembre 1905*.

The opening piece of the suite is a nostalgic haze of memories that recall Spain through a misty filter. With the exception of the brief central climax, most of *Evocación* is surrounded in delicate textures and sonorities and there is an over-abundance of quiet dynamic markings culminating in a *ppppp* at the final page. It is a good idea to reserve your most quiet and most intimate playing for the coda and have a healthy dose of cantabile in the opening of the piece, making sure that the melody is reminiscent of the *Cante Jondo* style of flamenco singing.

There could not be a better prologue for the whole suite of *Iberia* than this serene, majestic and melancholy work. Standing on its own, this piece

could well sum up the composer's *raison d'être*. Isaac Albéniz and his twelve marvelous fragments: serenading Spain, in particular his beloved Andalusia, from foreign lands, from abroad. But we are eased into it with calm distinction in *Evocación*, which were it not for its designation as a

*fandanguillo*, would be distinguishable as Spanish not because of a recognisable nationalist pre-eminence but because of some unidentifiable quality.

— Yale Fineman

- duration 6'40
- although the manuscript indicates that grace notes should begin on the beat, there will be occasions when they might sound better before
- 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.
- modified key-signatures throughout
- **13-15** editorial dynamic and articulation modifications
- **55/67/69/77/81** editorial acciaccaturas
- **90** editorial pedal suggestion
- **114** editorial suggestion to silently replay the bass



## E V O C A C I Ó N

allegretto espressivo

First system of the musical score. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo/mood is 'allegretto espressivo'. The first staff (treble clef) begins with a melodic line marked 'dolce' and a crescendo hairpin. The second staff (bass clef) provides a harmonic accompaniment. A measure rest marked with an asterisk (\*) appears in the first staff at the end of the system.

Second system of the musical score. It continues the melodic and harmonic lines from the first system. The first staff (treble clef) has a measure rest marked with an asterisk (\*) at the beginning. The second staff (bass clef) continues its accompaniment. A measure rest marked with an asterisk (\*) appears in the first staff at the end of the system.

Third system of the musical score. The first staff (treble clef) features a melodic line with a crescendo hairpin. The second staff (bass clef) continues the accompaniment. A measure rest marked with an asterisk (\*) appears in the first staff at the end of the system.

Fourth system of the musical score. The first staff (treble clef) begins with a melodic line marked 'sfz' (sforzando) and a crescendo hairpin. The second staff (bass clef) continues the accompaniment. A measure rest marked with an asterisk (\*) appears in the first staff at the end of the system. The system concludes with a 'pp' (pianissimo) marking and a measure rest marked with an asterisk (\*) in the first staff.

17

*clair*

*dolce*

1

3

5

3

4

3

This system contains measures 17 through 20. The key signature is three flats (B-flat, E-flat, A-flat). Measure 17 starts with a treble clef and a bass clef. The treble staff has a melodic line with a triplet of eighth notes (measures 18-19) and a quarter note in measure 20. The bass staff has a melodic line with a quarter note in measure 17, a half note in measure 18, and a quarter note in measure 19. The tempo/mood is marked *clair* and *dolce*. There are fingerings 1, 3, 5, 3, 4, and 3 indicated.

21

*poco crescendo*

5

5

5

5

5

5

This system contains measures 21 through 24. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). Measure 21 starts with a treble clef and a bass clef. The treble staff has a melodic line with a triplet of eighth notes (measures 22-23) and a quarter note in measure 24. The bass staff has a melodic line with a quarter note in measure 21, a half note in measure 22, and a quarter note in measure 23. The tempo/mood is marked *poco crescendo*. There are fingerings 5, 5, 5, 5, 5, and 5 indicated.

25

*sfz*

*ppp*

3

4

3

5

2

3

1

3

1

This system contains measures 25 through 28. The key signature is three sharps (F-sharp, C-sharp, G-sharp). Measure 25 starts with a treble clef and a bass clef. The treble staff has a melodic line with a triplet of eighth notes (measures 26-27) and a quarter note in measure 28. The bass staff has a melodic line with a quarter note in measure 25, a half note in measure 26, and a quarter note in measure 27. The tempo/mood is marked *sfz* and *ppp*. There are fingerings 3, 4, 3, 5, 2, 3, 1, and 3 indicated.

29

*sfz*

*p*

2

5

1

4

5

This system contains measures 29 through 32. The key signature is three flats (B-flat, E-flat, A-flat). Measure 29 starts with a treble clef and a bass clef. The treble staff has a melodic line with a triplet of eighth notes (measures 30-31) and a quarter note in measure 32. The bass staff has a melodic line with a quarter note in measure 29, a half note in measure 30, and a quarter note in measure 31. The tempo/mood is marked *sfz* and *p*. There are fingerings 2, 5, 1, 4, and 5 indicated.



33 *pp* *pp* *sfz*

37 *pp* *sfz* *pp* *ppp*

41 *adagio* *ritardando molto* *m.d.* *ppp ma sonoro* *m.s.*

45 *m.d.* *pppp* *tempo primo* *p* *sopra*

49 *pp* *ppp*

53 *ritardando molto* *poco meno tempo* *ppp* et très souple  
bien marqué et *p* cependant  
\* *Sost. Ped*

57 *ppp* *p* *m.s.sotto*

61 *ppp* *p* *m.s.*

65

*m.s.*

*sfz*

Measures 65-68. Treble clef: Measure 65 has a quarter rest. Measure 66 has a quarter note G4 with an accent. Measure 67 has a quarter note A4 with an accent. Measure 68 has a quarter note B4 with an accent. Bass clef: Measure 65 has a quarter note G3 with an accent. Measure 66 has a quarter note A3 with an accent. Measure 67 has a quarter note B3 with an accent. Measure 68 has a quarter note C4 with an accent. A triplet of eighth notes (G4, A4, B4) is marked in measure 65. A triplet of eighth notes (G3, A3, B3) is marked in measure 65. A triplet of eighth notes (G4, A4, B4) is marked in measure 68.

69

*poco sfz*

*rit.*

*a tempo*

*pp*

Measures 69-72. Treble clef: Measure 69 has a quarter note G4 with an accent. Measure 70 has a quarter note A4 with an accent. Measure 71 has a quarter note B4 with an accent. Measure 72 has a quarter note C5 with an accent. Bass clef: Measure 69 has a quarter note G3 with an accent. Measure 70 has a quarter note A3 with an accent. Measure 71 has a quarter note B3 with an accent. Measure 72 has a quarter note C4 with an accent. A triplet of eighth notes (G4, A4, B4) is marked in measure 69. A triplet of eighth notes (G3, A3, B3) is marked in measure 69. A triplet of eighth notes (G4, A4, B4) is marked in measure 72.

73

*dolcissimo*

*p*

*m.s.*

*pp*

Measures 73-76. Treble clef: Measure 73 has a quarter note G4 with an accent. Measure 74 has a quarter note A4 with an accent. Measure 75 has a quarter note B4 with an accent. Measure 76 has a quarter note C5 with an accent. Bass clef: Measure 73 has a quarter note G3 with an accent. Measure 74 has a quarter note A3 with an accent. Measure 75 has a quarter note B3 with an accent. Measure 76 has a quarter note C4 with an accent. A triplet of eighth notes (G4, A4, B4) is marked in measure 73. A triplet of eighth notes (G3, A3, B3) is marked in measure 73. A triplet of eighth notes (G4, A4, B4) is marked in measure 76.

77

*sfz*

*m.s.*

Measures 77-80. Treble clef: Measure 77 has a quarter note G4 with an accent. Measure 78 has a quarter note A4 with an accent. Measure 79 has a quarter note B4 with an accent. Measure 80 has a quarter note C5 with an accent. Bass clef: Measure 77 has a quarter note G3 with an accent. Measure 78 has a quarter note A3 with an accent. Measure 79 has a quarter note B3 with an accent. Measure 80 has a quarter note C4 with an accent. A triplet of eighth notes (G4, A4, B4) is marked in measure 77. A triplet of eighth notes (G3, A3, B3) is marked in measure 77. A triplet of eighth notes (G4, A4, B4) is marked in measure 80.

81 *sfz*

85 *ff*

89 *fff*

\* [Red.]

94 *molto meno mosso* *pp*



*ritardando molto*

99 *pp*

*a tempo*

*marcato ma molto dolce*

103 *sfz*

107 *p*

*poco accelerando sfz*

*rit.*

*rit.*

111

*\*[ replay silently ]*

**meno mosso**  
*souple, très doux et lointain*

115 *pppp*

119 *sempre pppp*

123

127 *poco sfz* *ppp* *m.d.*

131 *pppp* *m.s.*

135 *très lointain* *pppp* *a tempo* *p* *rallentando molto* *pppp*

141 *quasi adagio* *pp* *pp*

145 *tempo primo* *sfz* *sonoro ma non forte* *pp* *ritardando molto* *largo* *assolument attenué* *ppppp*

149 *largo* *pppp* *ppp*

# EL PUERTO

## the port

Originally entitled *Cádiz*, *El Puerto* leads us from a reflective and yearning reminiscence to an exuberant character study, a lively musical image of *Santa María*, a fishing port on the Guadalete River in the Bay of Cádiz, an area the composer knew very well.

Although this is certainly one of the less challenging works of *Iberia*, it is a highly charged piece and perfectly brings to life another scene from the peninsular. In the torrid heat of Andalusia Albéniz transforms a single theme to describe rough fisherfolk shouting, singing, dancing and flirting.

- duration 4'30
- although there are possible indications that grace notes should begin on the beat, playing them in advance might sometimes prove to be a more convincing solution
- 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.
- **37** editorial delayed *pp*

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, a technique repeated in *Rondeña* from volume two. Albéniz often completes works in *Iberia* with a magical coda, bringing the piece to a peaceful close.

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

- modified key-signatures throughout
- **131** treble final quaver — there is a possible error here, corrected to match section A (**33**)
- **157-182** *meno tempo* = *meno mosso*. In the original edition, these 25 bars are full of special instructions underlining the composer's desire to slow down the pace : *rit poco a poco*, *sempre rit*, *2 rallentandos*, *retardant toujours*, *molto rit* and finally *adagio* at **183**.



ÉDOUARD MANET *le port de Bordeaux* 1871



# EL PUERTO

*allegro comodo*

First system of the musical score. It features a single staff in bass clef with a 6/8 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic and a mezzo-soprano (*m.s.*) vocal line. The accompaniment consists of eighth notes in the right hand and dotted eighth notes in the left hand, with a mezzo-forte (*m.d.*) dynamic. The system concludes with a crescendo hairpin.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 6/8 time signature and three flats. The system starts with a forte (*f*) dynamic and a mezzo-soprano (*m.s.*) vocal line. The piano accompaniment includes a mezzo-forte (*ff*) section with a 'sec' (secco) marking. The system ends with a mezzo-forte (*m.d.*) dynamic and a mezzo-soprano (*m.s.*) vocal line. Performance instructions include *très marqué et très brusque* and *très décidé*.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 6/8 time signature and three flats. The system begins with a forte (*f*) dynamic and a mezzo-soprano (*m.s.*) vocal line. The piano accompaniment features a mezzo-forte (*ff*) section with a 'sec' (secco) marking. The system concludes with a mezzo-forte (*m.d.*) dynamic and a mezzo-soprano (*m.s.*) vocal line. Performance instructions include *fort et très en dehors* and an asterisk (\*) marking.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a 6/8 time signature and three flats. The system starts with a forte (*f*) dynamic and a mezzo-soprano (*m.s.*) vocal line. The piano accompaniment includes a mezzo-forte (*ff*) section with a 'sec' (secco) marking. The system ends with a mezzo-forte (*m.d.*) dynamic and a mezzo-soprano (*m.s.*) vocal line. Performance instructions include *toujours joyeux* and *simile*.

*très brusque*

21

*sfz* *toujours avec allegresse*

*en dehors*

25

*sfz*

30

*sfz* *\* pp*

35

39

*pp* *f* *ff* *Sost. Ped* *8va*

43

*rudement marqué ...* *et bien sec* *sfz*

...\*

47

*ff* *staccato et très en dehors* *sfz*

51

*staccato et très en dehors* *sfz*

*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*

*très langoureux  
sempre dolce*

79 \* *expressif*

*rubato e espressivo*

*Sost. Ped*

1. 2. 3.

..\*..

*poco sfz*

*en pressant peu à peu*

84 *m.s.*

*p*

*molto staccato*

1 2 3 4 5

*au mouvement*

*très langoureux*

89 *expressif*

*pp sempre dolce*

*Sost. Ped*

1. 2. 3.

..\*..

*en pressant peu à peu*

*sfz*

94

*très légèrement*

1 2 3 4 5



115

*sfz*

119

*ff*

...\*

123

*très joyeusement*

*fff*

*ff*

*sfz*

*Sost. Ped*

...\*

127

*sfz*

*sfz*

131

*sfz*

\*

*sfz*

*sfz*

135

139

*ff*

*brusquement*

*sfz*

*sfz*

*sfz*

*sfz*

*en dehors*

*sfz*

142 *ff* *sfz* *sfz* *sfz*



145 *sfz* *p* *sfz*

149 *pp sotto voce*

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

153 *ppp*

\* *meno mosso*

157 *ppp* *m.d.* *très lointain*

162 *ppp* *ppp*

166 *sopra*

*bien expressif*

171

175

*sfz*

*ppp*

179

*adagio*

*pppp*

183

*1er mouvement*

*pppp*

# FÊTE DIEU À SEVILLE

## CORPUS CHRISTI en SEVILLA

Published in 1906, the longest piece of the suite — this challenging, original and passionate piano music was highly esteemed by Debussy and Messiaen. In Andalusian streets, Spaniards are capable of making a resounding din and their national festival *Corpus Christi*\* is an excellent example. Here Albeniz captures the hubbub that people make, the procession, the flamenco, the music, the songs, the bells and the heady atmosphere with remarkable perception and skill, superimposing the many layers of sound to be heard on this very special day. From the very first arresting drum beats, *La Tarara*\*\* is played as a staccato march, soon to become the accompaniment to a trumpeted *saeta*\*\*\*. The central section is a reflective song with flamenco guitar accompaniment while the Giralda bells anticipating Debussy's submerged cathedral bring the work to an effective end.

Finally, as a fitting concluding work to the first volume we find a vast range of dynamics and variety of

expression; it is not often that we come across *ppppp* and *fffff* and to find them both in the same piece is unusual, to say the least. Most composers would have been content with a more modest palette, but Albeniz is certainly not a traditional composer and in his later years, was still writing very challenging and masterful music, inspired by the sounds of Spain, his homeland. Orchestral in scale, the work has been orchestrated by Leopold Stokowski, Enrique Fernández Arbós, Francisco Guerrero Marín and Peter Breiner.

\* Corpus Christi in Seville is one of the most important days of the year. Dating from the early fifteenth century, the procession is accompanied by marching bands, and *tarascas* (monsters), to the tolling of the *Giralda* (Seville Cathedral) bells.

\*\* The *tarara* was originally a children's song and dance eventually becoming a popular song. It is possibly of Sephardic origin.

\*\*\* a religious Andalusian penitent lament



MANUEL CABRAL Y AGUADO BEJARANO Corpus Christi Procession in Seville 1857



- duration varying between 7'15 and 10'
- although there are possible indications that grace notes should begin on the beat, playing them in advance might sometimes prove to be a more convincing solution
- 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. 38 the tie is missing in some editions
- modified key-signatures throughout
- **59** two chordal notes removed to match **55**
- **64** bass octave added
- **99** bass acciaccatura misprint corrected (E sharp)
- **144** bass D natural not tied in the original
- **182** there is a fermata here in the original — a probable misprint
- **238** G sharp is a probable misprint
- **271** bass B sharp misprint, corrected here
- **283, 286** bass transposed an octave lower



Corpus Christi Procession with a Bishop carrying the monstrance under a canopy c.1400



# FÊTE DIEU À SEVILLE

## CORPUS CHRISTI en SEVILLA

allegro gracioso [♩=96]

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first measure features a triplet of eighth notes in the treble staff, marked with a '3' and 'pp' (pianissimo). The rest of the system contains various rests and single notes in both staves.

Second system of the musical score. It continues the grand staff. The first measure has a measure rest in the treble staff and a single note in the bass staff. The second measure has a triplet of eighth notes in the treble staff. The third measure has a single note in the treble staff and a measure rest in the bass staff. The fourth measure has a triplet of eighth notes in the treble staff, marked with a 'pp' and an accent (>). The fifth measure has a single note in the treble staff and a measure rest in the bass staff.

Third system of the musical score. It continues the grand staff. The first measure has a single note in the treble staff and a measure rest in the bass staff. The second measure has a single note in the treble staff and a measure rest in the bass staff. The third measure has a single note in the treble staff and a measure rest in the bass staff. The fourth measure has a single note in the treble staff and a measure rest in the bass staff. The fifth measure has a single note in the treble staff and a measure rest in the bass staff. The system is marked 'sempre staccato'.

Fourth system of the musical score. It continues the grand staff. The first measure has a single note in the treble staff and a measure rest in the bass staff. The second measure has a single note in the treble staff and a measure rest in the bass staff. The third measure has a single note in the treble staff and a measure rest in the bass staff. The fourth measure has a single note in the treble staff and a measure rest in the bass staff. The fifth measure has a single note in the treble staff and a measure rest in the bass staff. The system is marked 'simile'.

*sempre staccato*

20

*sfz*

*m.s.*

25

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

30

*sfz*

*m.d.*

*p*

*sfz*

35

*sfz*

*sfz*

*sfz*

*sempre staccato*

40

*mf*



45

*p*

*sfz*

\*

7

50

*sfz*

*sfz*

*sfz*

*m.s.*

54

*sfz*

*ff*

*sfz*

*sfz*

*con Red.*

59

*ff*

\*

64

*sfz*

*sfz*

\*

69 *sfz* *ff* *bruyant* *sempre staccato*

*Red.*

74 *Sva*

79 *(Sva)* *un peu large*

*toujours joyeux et bruyant*

83 *(Sva)* *m.s.* *ffff* *Sost. Ped* *Bien marquer la basse*

[combine sostenuto and sustaining pedals]

87 *loco*

8va - - - - -

*loco*

*fff*

91

8va - - - - -

8va - - - - -

95

6

8va - - - - -

(8va) - - - - -

99

\*

(8va) - - - - -

*loco*

*fff*

103

*loco*

8<sup>va</sup>-----

107

3

Red.

8<sup>va</sup>-----

111

6

(8<sup>va</sup>)-----

115

119

ffff

123

..\*..

127

*p*

131

*pp*

*ppp*

*poco rit.*

**a tempo** *un peu plus calme*

*doux, mais sonore et très vague, en retenant les entrées des mesures*

135

*ppp*

*accel.*

*poco rit.*

*accel.*

*poco rit.*

fermatas with a comma indicate that  
a breath be taken between phrases

*a tempo*

139

*cantando bene*

*ppp*

*poco affretando*

*rit. assai*

143

*a tempo*

*poco affretando*

*rall.*

147

*a tempo*

*sfz*

*accel.*

*rit.*

*accel.*

*rit.*

151

*simile*

*rit.*

155

*plus lent et très, très vague*

*accel. poco rit.*

159

*ppp* mais bien sonore

*a tempo plus calme encore*

*accel. rit.*

163

*très doux et très lointain*

*très estompé*

*accel. rit.*

167



171

*accel.* *rit.*

*absolument estompé - très, très lointain*

175

*dolcissimo* *accel.* *rit.*

179

*ppppp* *f*

183

*pp* *f*

187

*sfz*

*rit.*

tempo du commencement

191

*pp* *sotto voce et sec*

195

*mf*

199 \*

*ff*

203

*ff* *sec et précis*

tempo du commencement

*fff*

207 *sfz* *ff* *Red.*

*sempre sec et précis*

211 *ff*

*très bruyant*

215 *fff* *Red.*

219 *8va*

*(8va)*

223 *ffff* *m.s. sfz* *Sost. Ped*

227

231

*ffff*

8va

235

*tumultueux*

(8va)

239

*loco*

*strepitoso*

*sfz*

*sfz*

*sfz*

*Sost. Ped*

*aussi sonore que possible**élargir*

243

*simile*

247

*8va*

251

*fff*

*rit - - ar - - dan - - do*

\*

*a tempo*

255

*p* *aisément et très léger*

*f* *en dehors*

*sfz* *marcato e senza pedale*

258

*sfz*

261

264

267

270

*toujours marqué*

273

276

279

*sfz*

*ben marcato*

*Red.*

282

*fff* toujours

*retenez*

*Red.*

285

*ffff* pesant et très large

*Red.*



**vivo** [♩. = 104]8<sup>va</sup> -

287 \* *ffff* *sempre staccato*

(8<sup>va</sup>) -

293

(8<sup>va</sup>) -

299 *con brio*  
*loco*  
*fff*

305 *simile*

311

Measures 311-316. Treble clef: Measures 311-312 have a whole note chord (F#4, A#4, C#5) with an accent. Measures 313-314 have a half note chord (F#4, A#4) with an accent. Measure 315 has a half note chord (F#4, A#4, C#5) with an accent. Measure 316 has a whole note chord (F#4, A#4, C#5) with an accent. Bass clef: Measures 311-312 have a whole note chord (F#2, A#2, C#3) with an accent. Measures 313-314 have a half note chord (F#2, A#2) with an accent. Measure 315 has a half note chord (F#2, A#2, C#3) with an accent. Measure 316 has a whole note chord (F#2, A#2, C#3) with an accent.

317

Measures 317-322. Treble clef: Measures 317-318 have a whole note chord (F#4, A#4, C#5) with an accent. Measures 319-320 have a half note chord (F#4, A#4) with an accent. Measure 321 has a half note chord (F#4, A#4, C#5) with an accent. Measure 322 has a whole note chord (F#4, A#4, C#5) with an accent. Bass clef: Measures 317-318 have a whole note chord (F#2, A#2, C#3) with an accent. Measures 319-320 have a half note chord (F#2, A#2) with an accent. Measure 321 has a half note chord (F#2, A#2, C#3) with an accent. Measure 322 has a whole note chord (F#2, A#2, C#3) with an accent. *Sost. Ped*

323

Measures 323-327. Treble clef: Measures 323-324 have a whole note chord (F#4, A#4, C#5) with an accent. Measures 325-326 have a half note chord (F#4, A#4) with an accent. Measure 327 has a half note chord (F#4, A#4, C#5) with an accent. Bass clef: Measures 323-324 have a whole note chord (F#2, A#2, C#3) with an accent. Measures 325-326 have a half note chord (F#2, A#2) with an accent. Measure 327 has a half note chord (F#2, A#2, C#3) with an accent.

328

*fff*

8va - - - - -

Measures 328-332. Treble clef: Measures 328-329 have a whole note chord (F#4, A#4, C#5) with an accent. Measures 330-331 have a half note chord (F#4, A#4) with an accent. Measure 332 has a half note chord (F#4, A#4, C#5) with an accent. Bass clef: Measures 328-329 have a whole note chord (F#2, A#2, C#3) with an accent. Measures 330-331 have a half note chord (F#2, A#2) with an accent. Measure 332 has a half note chord (F#2, A#2, C#3) with an accent. *Sost. Ped*

(8<sup>va</sup>)

Musical score for measures 332-339. The piece is in E major (four sharps) and common time. Measure 332 is marked with a fortissimo *ffff* dynamic. The texture is dense, featuring multiple layers of chords and moving lines in both staves. The system concludes with a repeat sign and a fermata over the final measure.

..\*..

Musical score for measures 340-343. The tempo is marked *andante* with a metronome marking of 60 (♩ = 60). Measure 340 begins with a piano *p* dynamic and the instruction *dolce ma sonoro*. The texture is more open than the previous system. Measure 342 features a pianissimo *ppp* dynamic. Measure 343 continues the piano *p* dynamic. A *Sost. Ped* (Sostenuto Pedal) marking is present under measure 340, spanning to measure 342.

Musical score for measures 344-346. The texture continues with sustained chords and moving lines. Measure 344 starts with a piano *p* dynamic. The system ends with a repeat sign and a fermata over the final measure.

Musical score for measures 347-350. Measure 347 begins with a pianissimo *pp* dynamic. The tempo is marked *rit.* (ritardando) and the mood is *plaintif* (plaintive). The texture features sustained chords and moving lines. The system concludes with a repeat sign and a fermata over the final measure.

*très lointain* *rit.*

351 *ppp* *perdendosi*

355 *pppp* *m.s.* *en glissant sur les notes* *retenez* *dolce*

359 *pesante ma non f* *molto ritardando* *bien chanté* *con Ped.*

364 *adagio* *Spa* *pppp* *effleurer la note, la laissant vibrer*

## vocabulary

I	clair	<i>luminous</i>	
	très souple	<i>not metronomic</i>	
	bien marqué et <i>p</i> cependant	<i>p but well marked</i>	
	très doux et lointain	<i>very gentle and as from afar</i>	
	absolument atténué	<i>muted completely</i>	
		très marqué et très brusque	<i>well accented and abrupt</i>
		très décidé	<i>very determined</i>
II		fort et très en dehors	<i>loud and projected forcefully</i>
		toujours joyeux	<i>always joyful</i>
		brusquement	<i>abruptly</i>
		très brusque	<i>very abrupt</i>
		avec allégresse	<i>with enthusiasm</i>
		rudement marqué et bien sec	<i>harshly marked and very abrupt</i>
		souple et caressant	<i>supple and tender</i>
		sombre et sonore	<i>dark and sonorous</i>
		langoureux	<i>languid</i>
		en pressant peu à peu	<i>accelerating little by little</i>
		très légèrement	<i>very lightly</i>
		avec la petite pédale	<i>with the soft pedal</i>
III	sec	<i>crisp</i>	joyeusement <i>joyously</i>
	bruyant	<i>noisily</i>	au mouvement <i>a tempo</i>
	un peu large	<i>slight ritardando</i>	lointain <i>distant</i>
	toujours joyeux	<i>always joyful</i>	
	bien marquer la basse	<i>accentuate the bass</i>	
	un peu plus calm	<i>a little more calm</i>	
	doux, mais sonore et très vague,	<i>gentle, but with full tone and very vague,</i>	
	en retenant les entrées des mesures	<i>holding back before the following bars</i>	
	cantando bene	<i>in true singing style</i>	
	plus lent et très, très vague	<i>slower tempo and very, very vague</i>	
	lointain	<i>distant</i>	
	plus calme encore	<i>even more calm</i>	
	estompé	<i>veiled, blurred</i>	
	tumultueux	<i>stormy</i>	
	sec et précis	<i>crisp and precise</i>	
	aussi sonore que possible	<i>as loud as possible</i>	
	élargir	<i>broaden</i>	
	aisément	<i>with ease</i>	
	léger	<i>light</i>	
	en dehors	<i>in relief</i>	
	la partie supérieure en dehors	<i>project the upper part</i>	
	retenez tempo	<i>tempo held back</i>	
	pesant et très large	<i>heavy and very broad</i>	
	plaintif	<i>mournful</i>	
	en glissant sur les notes	<i>stroking the keys</i>	
	bien chanté	<i>cantabile</i>	
	effleurer la note, la laissant vibrer	<i>caress the key and let reverberate</i>	



# A L B E N I Z



IBERIA book I

*published September 2018 — revised September 2024*



Please send comments and error reports to  
Ray Alston : [contact@pianopracticaleditions.com](mailto:contact@pianopracticaleditions.com)



Piano Practical Editions  
[pianopracticaleditions.com](http://pianopracticaleditions.com)