

Iberia. 2º cuaderno

ALMERÍA

T 105 E

ISAAC ALBÉNIZ

Allegretto moderé M.M. ♩. = 72 (a)

avec la petite pédale. Tout ce morceau doit être joué d'une façon nonchalante, et molle, mais bien rythmée.

(a) M.M. en la 1ª ed. / M. M. in 1st. ed.

17 *nonchalant*

Red.

21 *léger et vague*

Red.

25

Red.

29 *sf anime*

Red.

33

Red.

37 *p*

Ped. Ped. Ped. Ped.

41 *dolce pp*

(a) Ped. *

45 *p*

Ped. Ped. Ped. Ped.

49 *p*

Ped. Ped. Ped. Ped.

53 *sf*

(a) *f* bien marqué et sans pédale

(a) \blacktriangleleft y *f* sólo en el manuscrito / \blacktriangleleft and *f* only in manuscript.

57

61

65

(a) *ff* *Red.*

a tempo

lungo

p

3 *sonoro* *Red.*

70

dolce

pp

marcato ma non f

Red.

74

p

sf *rit.*

sf *rit.*

Red.

(a) En el manuscrito también arpegiados los acordes de la mano derecha y *ff* *cc.* 65-66 / in the manuscript also right hand arpeggios as well as *ff* *Ped.* at mm. 65-66.
 (b) 1ª ed. / 1st. ed.

79 *a tempo* *dolce*

82 *cresc.* *sf*

85 **Poco meno mosso**

f *sf* *sonoro et pieno ma non f* *p* *ma sonoro (a)*

riten. poco *pp*

89

93

(a) "*p ma sonoro*" sólo en el manuscrito / "*p ma sonoro*" only in manuscript.

Measures 97-100. Treble clef: whole rest. Bass clef: piano (pp) accompaniment of eighth notes. Pedal markings: *ped.*

expressif et bien chanté

Measures 101-104. Treble clef: melodic line with fingerings (4, 5, 5, 5, 5, 5) and dynamics (*doux*, *pp*). Bass clef: piano accompaniment. Pedal markings: *ped.*

rubato

Measures 105-108. Treble clef: melodic line with fingerings (5, 4, 5, 4, 3, 2) and dynamics (*doux*, *sf*). Bass clef: piano accompaniment. Pedal markings: *ped.*

a tempo

Measures 109-112. Treble clef: melodic line with dynamics (*doux*, *pp*). Bass clef: piano accompaniment. Pedal markings: *ped.*

113 *rubato*

117 *doux*

121 *brusquement*

125 ** ossia*

** ossia*

129 $\text{||} \phi \text{v}$

tres doux rit.

a tempo

ppp

2^{do}

133

ppp

ppp

2^{do}

137

ppp

ppp

2^{do}

141

poco sf

sf

ppp

rit.

rit.

2^{do}

145 *a tempo et très doux et atténué*

ppp
m.g. 4
bien chanté
pp
Led.

sf
sf
Led.

149

sotto voce
ppp
rit.
rit.
rit.
Led.

153 *a tempo* *sf et brusque*

p calme
molto
sf
sf
p
sf
Led.

157 *sec. sec. sec. toujours sec.* *brusque et f*

f
f
f
f
Led.

160 *f* *f* *sempre f* *(m.d.)*

f
f
sempre f
(m.d.)
(m.d.)
Led.

(a) *sf* en la 1^a ed. / *sf* in 1st. ed.

163 *ff con anima*

166 *sf et brusque*

169 *brusque et f* sec. sec. sec. toujours sec.

172 *f* (*m.d.*)

175 *ff con anima* *ff con anima*

(a) Acento en el fa de la mano izquierda en la 1ª ed. / left hand F with accent in 1st. ed.

(a) Acento en el fa de la mano izquierda en la 1ª ed. / left hand F with accent in 1st. ed.

(8va)

178

sf *sempre f*

f *f*

Red. *Red.*

(8va)

180

sf *toujours f et anime*

f *f*

Red. *Red.*

(8va)

182

sf

f *f*

Red. *Red.*

(8va)

184

f *con anima*

f *bien chanté*

f *(colla 8va)*

Red. *Red.*

187 *f* *f* *ff*

f *Red.* *Red.*

colla 8^{va}

190 *più ff* *più ff* *ff et retenez*

f *f* *f*

Red. *Red.* *Red.*

193 *ff* *loco* *sf (m.s.)* *p*

Red. *Red.* *Red.*

196 *p* *sf rit.* *p rit.* *rit.*

Red. *Red.* *Red.*

(a) *cresc.* *dim.*

Red.

(a) *sf* sólo en el manuscrito / *sf* only in manuscript.

199 *pp* *rit.* *pp* *molto* *rit. molto* *a tempo, poco meno mosso* *pp* *poco sf* *legatissimo*

2^o Ped. 2^o Ped. 2^o Ped. Ped. (Ped.)

202 *dolcissimo* *sf* *riten e rubato* *rit.*

2^o Ped. 2^o Ped. 2^o Ped. Ped.

206 *tempo* *sempre ppp* *rit.* *rit.* *ppp* *rit.* *rit.* *ppp* *rit.* *perdendosi*

Ped. Ped. Ped.

210 **Tempo primo** *ppp* *(a) sourdine*

Ped. Ped.

(a) 1^a ed. / 1st ed. (left pedal).

214 *expresif et bien chanté*

dolcissimo

tres doux

pp

pp

(a) 2^o Ped.

(a) pochettino rubato

218

sempre dolcissimo

doux

pp

2^o Ped.

2^o Ped.

222

sf

pp

dolce

toujours tres doux

2^o Ped.

2^o Ped.

226

sf poco

pp

sempre dolce e perdendosi

ppp

2^o Ped.

2^o Ped.

The image displays a page of a musical score for 'Almería' by Isaac Albéniz. It features four systems of music, each with a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *dolcissimo*, *pp*, *sf*, and *ppp*, along with performance instructions like *expresif et bien chanté*, *tres doux*, *doux*, *dolce*, *toujours tres doux*, and *sempre dolce e perdendosi*. Pedal markings include *2^o Ped.* and *(a) pochettino rubato*. The page number 14 is in the top left, and the title 'Albéniz: Almería' is at the top center. Measure numbers 214, 218, 222, and 226 are indicated at the start of each system.

(a) 2^o Ped. y "pochettino rubato" sólo en el manuscrito / 2^o Ped. y "pochettino rubato" only in manuscript.

230

ppp *ppp et molto rit.*

dolce et rit. *toujours nonchalant*

234

ppp *ppp*

caressant *souple et doux* *rit.* *et per...*

238

rit. *den . . . do . . . si . . .* *(a) très atenué et très lent* *lent* *lent*

242

tres doux *pp* *rit.* *rit.* *rit.* *rit.*

reprenant un peu le temps *reprenant un peu*

(a) "très atenué et très len, lent, lent" del manuscrito / "très atenué et très len, lent, lent" from manuscript.

246 **Andante**

(a) *sf* *sf* *dolce et rit.* *molto rit.*

pp

Ped. *Ped.* *Ped.*

(colla 8^{vb})

250 **Tempo meno mosso che prima**

sf *pp* *sf* *pp* *(m.d.)* *(m.d.)* *sf(m.d.)*

marcato il basso *rit.*

Ped. *(Ped.)* *Ped.* *Ped.* *rit.* *Ped.*

254

rit. *rit.* *rit.* *rit.*

pppp *rit.*

Ped. *Ped.* *Ped.* *senza pedale*

258 **Adagio**

(m.d.) *pppp* *pppp* *pppp* *poco sf*

2 Ped. *2 Ped.* *2 Ped.* *(b) Ped.*

Paris, 27 juin 1906

(a) *f* en la 1^a ed. / *f* in 1st. ed.

(b) *Ped.* sólo en la manuscrito / *Ped.* only in manuscript.