

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*

Ped. Ped. Ped. Ped.

21 *léger et vague*

*p*

Ped. Ped. Ped. Ped.

25

*sf*

Ped. Ped. Ped. Ped.

29 *sf anime*

Ped. Ped. Ped. Ped.

33

*sf*

Ped. Ped. Ped. Ped.

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

70

74

(a) En el manuscrito también arpegiados los acordes de la mano derecha y Ped. *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 *f* *riten. poco* *sf* *sonoro et pieno ma non f* *p ma sonoro (a)* *pp*

89 *pp*

93 *pp*

(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 with a 'Ped.' marking. Dynamics include sf in the right hand.

*expressif et bien chanté*

Measures 101-104. Treble clef: melodic line with 'doux' and 'pp' markings. Bass clef: piano accompaniment with 'pp' and 'Ped.' markings. Fingerings and slurs are present.

*rubato . . . . .*

Measures 105-108. Treble clef: melodic line with 'doux' and 'sf' markings. Bass clef: piano accompaniment with 'pp' and 'Ped.' markings. Fingerings and slurs are present.

*a tempo*

Measures 109-112. Treble clef: melodic line with 'doux' and 'pp' markings. Bass clef: piano accompaniment with 'pp' and 'Ped.' markings. Fingerings and slurs are present.

113 *rubato* . . . . .

Musical score for measures 113-116. The system consists of three staves: Treble, Middle, and Bass. Measure 113 starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The first staff has a melodic line with a slur and a fermata. The second staff has a piano accompaniment with chords and a *pp* dynamic. The third staff has a bass line with a slur and a fermata. Dynamics include *sf* and *pp*. A *ped.* marking is present under the first and third staves.

117 *doux*

Musical score for measures 117-120. The system consists of three staves: Treble, Middle, and Bass. Measure 117 starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The first staff has a melodic line with a slur and a fermata. The second staff has a piano accompaniment with chords and a *pp* dynamic. The third staff has a bass line with a slur and a fermata. Dynamics include *pp*. A *ped.* marking is present under the first and third staves.

121 *brusquement*

Musical score for measures 121-124. The system consists of three staves: Treble, Middle, and Bass. Measure 121 starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The first staff has a melodic line with a slur and a fermata, and a *sf* dynamic. The second staff has a piano accompaniment with chords and a *poco sf* dynamic. The third staff has a bass line with a slur and a fermata. Dynamics include *sf* and *poco sf*. A *ped.* marking is present under the first and third staves.

125 *\* ossia*

Musical score for measures 125-128. The system consists of three staves: Treble, Middle, and Bass. Measure 125 starts with a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The first staff has a melodic line with a slur and a fermata, and a *pp* dynamic. The second staff has a piano accompaniment with chords and a *ppp* dynamic. The third staff has a bass line with a slur and a fermata. Dynamics include *pp* and *ppp*. A *ped.* marking is present under the first and third staves.

*\* ossia*

Musical score for the ossia variation. It consists of two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 5/4. The first staff has a melodic line with a slur and a fermata. The second staff has a piano accompaniment with chords. Dynamics include *ppp*. A *ped.* marking is present under the second staff.

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

*tres doux rit.*

*a tempo*

*ppp*

2  $\text{Led.}$

133

*ppp*

2  $\text{Led.}$

137

2  $\text{Led.}$

*ppp*

2  $\text{Led.}$

141

$\text{Led.}$

*poco sf*

*rit.*

*sf*

*ppp*

*rit.*

*rit.*

$\text{Led.}$

Detailed description: This page of a musical score for 'Almería' by Isaac Albéniz, measures 129-141. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). Measure 129 starts with a repeat sign and a fermata. The first system (measures 129-132) includes markings for 'tres doux', 'rit.', and 'ppp'. The second system (measures 133-136) includes 'ppp' and '2 Led.'. The third system (measures 137-140) includes 'ppp' and '2 Led.'. The fourth system (measures 141-144) includes 'Led.', 'poco sf', 'rit.', 'sf', 'ppp', and 'rit.'. The score contains various musical notations such as slurs, ties, and dynamic markings.



145 *a tempo et très doux et atténué*

*ppp*  
m.g. 4  
*bien chanté*  
*pp*  
*sf*  
*sf*  
Led. Led.

149

*sotto voce*  
*ppp* rit. rit. rit.  
Led. Led.

153 *a tempo* *sf et brusque*

*p calme* *molto* *sf* *sf* *p* *sf*  
*(a)* Led. Led. Led. Led.

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

*f* *f* *f*  
Led. Led. Led. Led. Led. Led.

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

*f* *f* *f*  
Led. Led. Led. Led. Led. Led.

(a) *sf* en la 1<sup>a</sup> 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*

The score consists of six systems of piano music. Each system has a grand staff with a treble and bass clef. Measure numbers 163, 166, 169, 172, and 175 are indicated at the start of their respective systems. Performance instructions include *ff con anima*, *sf et brusque*, *brusque et f*, and *f*. Dynamic markings like *f*, *p*, and *sf* are used throughout. Fingerings and accents are indicated with numbers and (>). The word *sec.* (secco) is written above the right-hand part in measures 169-171. The abbreviation *m.d.* (mano derecha) appears in measures 172-174. The piece is in the key of D major and 3/4 time.

(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*

*Red.* *Red.*

(8va)

184

*f* *con anima* *f* *f* (*colla 8va*)

*Red.* *Red.*

*bien chanté*

187 *f* *f* *ff*

*f* (colla 8<sup>va</sup>) *ff*

190 *più ff* *più ff* *ff* et retenez

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

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

(a) *sf* *cresc.* *dim.*

(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*

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

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

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

(a) 1ª ed. / 1st. ed. (left pedal).

214 *expresif et bien chanté*

*dolcissimo*

*tres doux*

*pp*

*pp*

*(a) 2<sup>o</sup> Ped.*

*(a) pochettino rubato*

218

*sempre dolcissimo*

*doux*

*pp*

*2<sup>o</sup> Ped.*

*2<sup>o</sup> Ped.*

222

*sf*

*pp*

*dolce*

*toujours tres doux*

*2<sup>o</sup> Ped.*

*2<sup>o</sup> Ped.*

226

*sf poco*

*pp*

*sempre dolce e perdendosi*

*ppp*

*2<sup>o</sup> Ped.*

*2<sup>o</sup> Ped.*

(a) 2Ped. y "pochettino rubato" sólo en el manuscrito / 2Ped. 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.*

*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**

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

*colla 8<sup>vb</sup>*

Ped. Ped. --- Ped. Ped. Ped.

250 **Tempo meno mosso che prima**

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

*marcato il basso* *rit.*

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

254

*ppp* *rit.* *rit.* *rit.* *rit.* *3 senza pedale*

Ped. rit. Ped. rit. Ped. rit. 3 senza pedale

258 **Adagio**

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

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

Paris, 27 juin 1906

(a) *f* en la 1<sup>ª</sup> ed. / *f* in 1st. ed.

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