# Isaac ALBENIZ

## TRIANA

IBERIA book II N° 3

Piano Practical Editions
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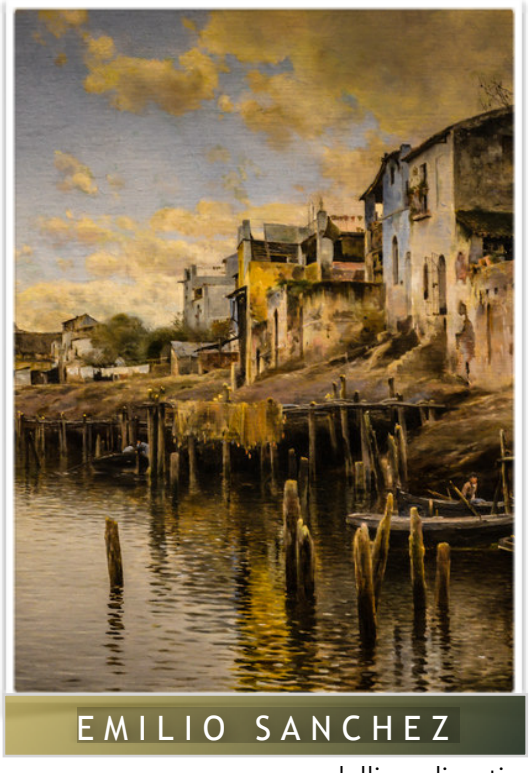
# Isaac ALBENIZ 1860 - 1909

## TRIANA

*de la suite "IBERIA"*

The second book of *Iberia* was dedicated to Blanche Selva, a French pianist of Catalan origins; between 1906 and 1909 she premiered the complete set of all four books. In Seville, Triana is on the west bank of the Guadalquivir River, well-known for its Romany community. The music evokes a flamenco *fiesta*, with strumming guitars, clicking castanets, hand clapping, and stamping feet. We hear a *sevillanas* and a *pasodoble torero*, trumpeted by the band at bullfights.

When I first heard Alicia De Larrocha perform Albeniz 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 follow: there were inaccuracies, many accidentals and too many instructions, coupled with sub-standard engraving; so I decided to edit the music myself.



EMILIO SANCHEZ

I plead guilty to not having religiously copied every dot, accent, sign, pedal marking and many others. Albeniz was very zealous in having often embellished many, sometimes conflicting, instructions — sometimes it seems as if every note has been "decorated" with every possible articulation and dynamic available.

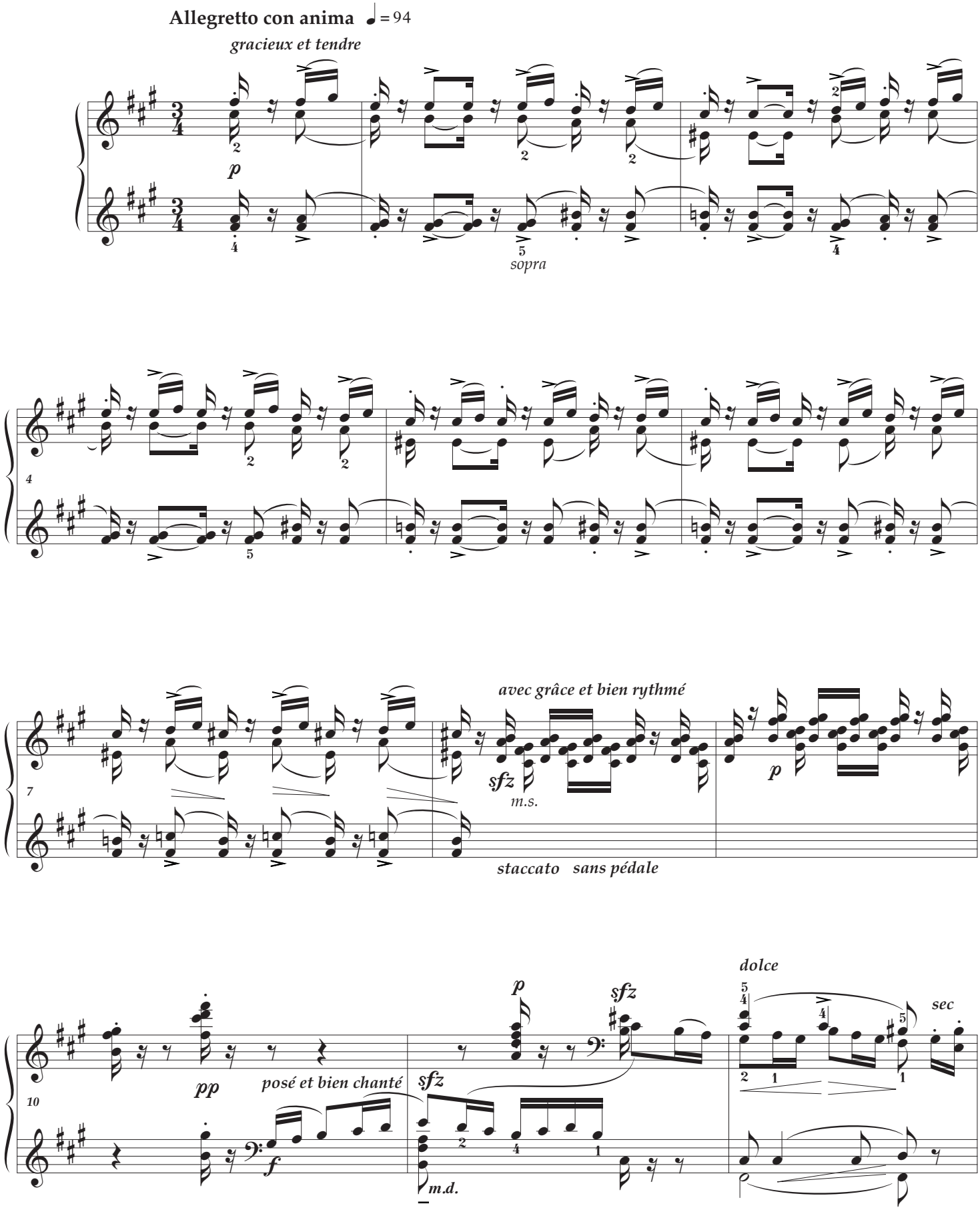
I have tried to simplify the music within reason relying upon present-day sophisticated pianists and teachers reading the score philosophically.

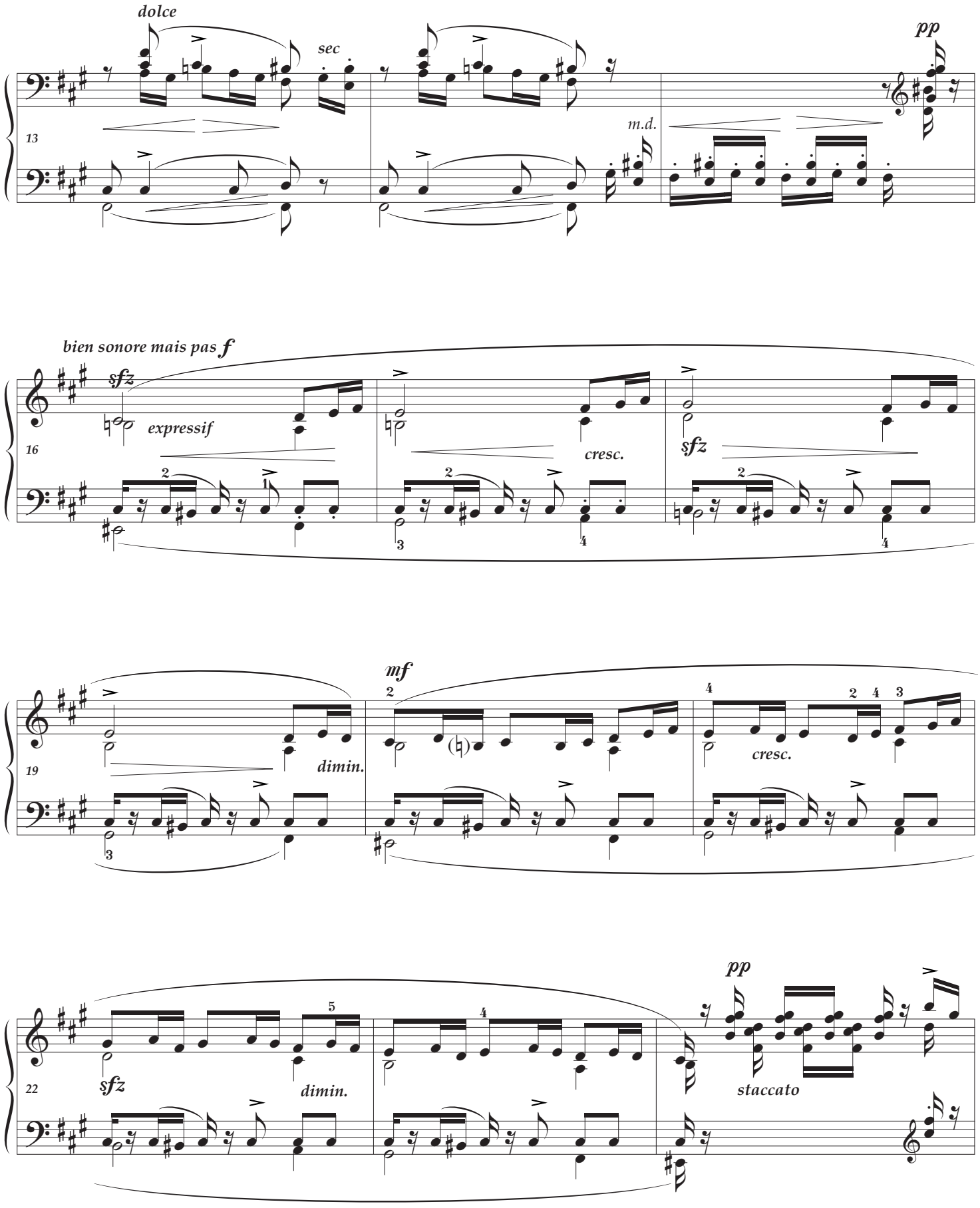
This passionate music is certainly very difficult to read and play, and one is very tempted to leave out quite a few notes, or to at least rearrange them to suit one's own hand and technique; indeed, 10 fingers often seem inadequate to manage all the crossing of hands, leaps and large chords. One can take comfort from Albéniz himself who confided to Manuel de Falla that he came close to destroying the manuscript because it seemed unplayable. Apparently, Arthur Rubinstein was once asked to play parts of Iberia by Albéniz's widow and daughter. "It might shock you to hear me leave out many notes in order to project the essence of the music," he replied. They insisted, and he offered Triana - and was told that his performance was 'exactly' as Albéniz had played it.

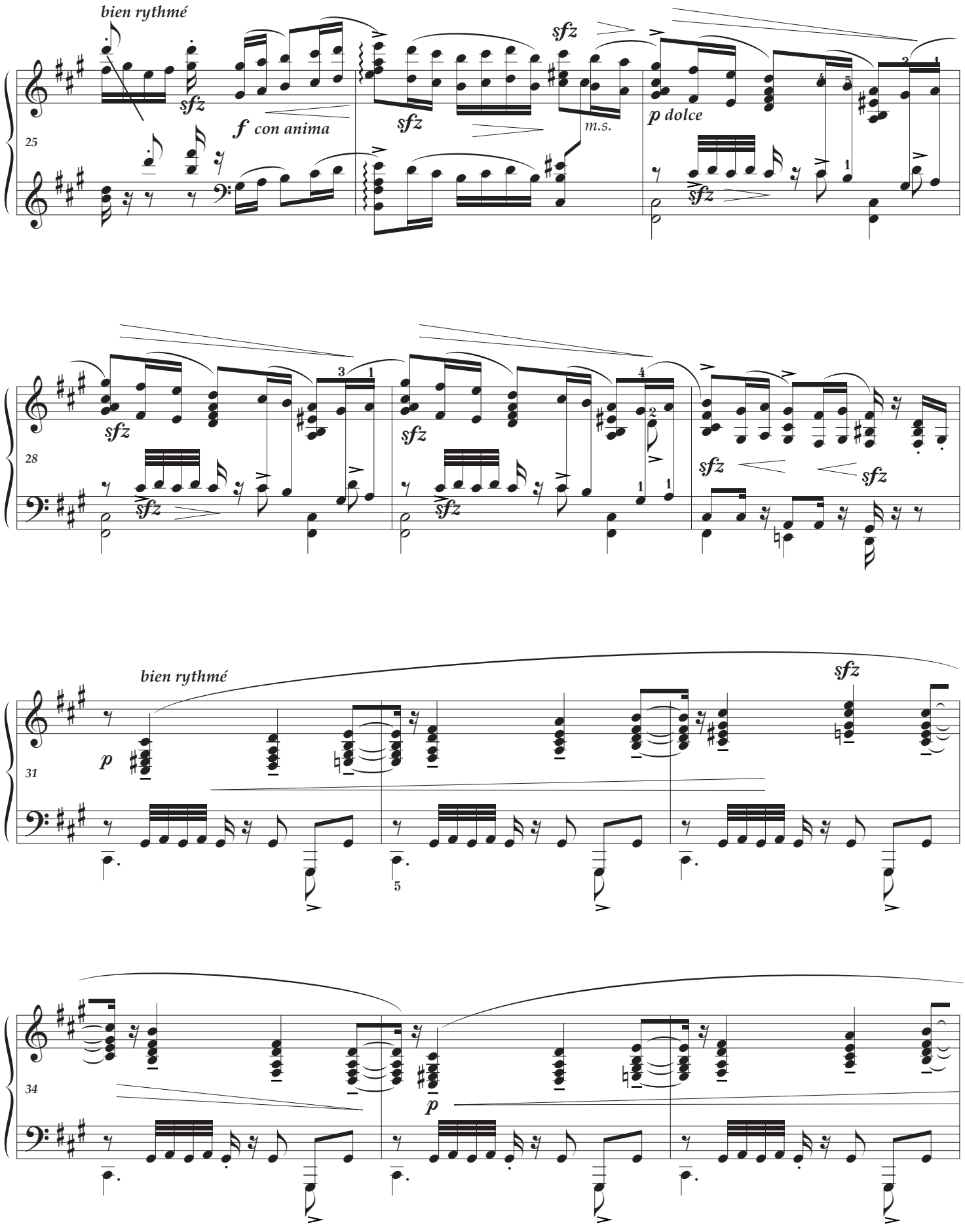
Albéniz was an extrovert with a keen sense of humour, loved and respected by all who knew him. In this wonderful and imaginative music, he was also flamboyant with long descriptions in French and pedalling directions which sometimes seem to be a whirlwind of far-fetched impossibilities — unreasonable and endearing as they are.

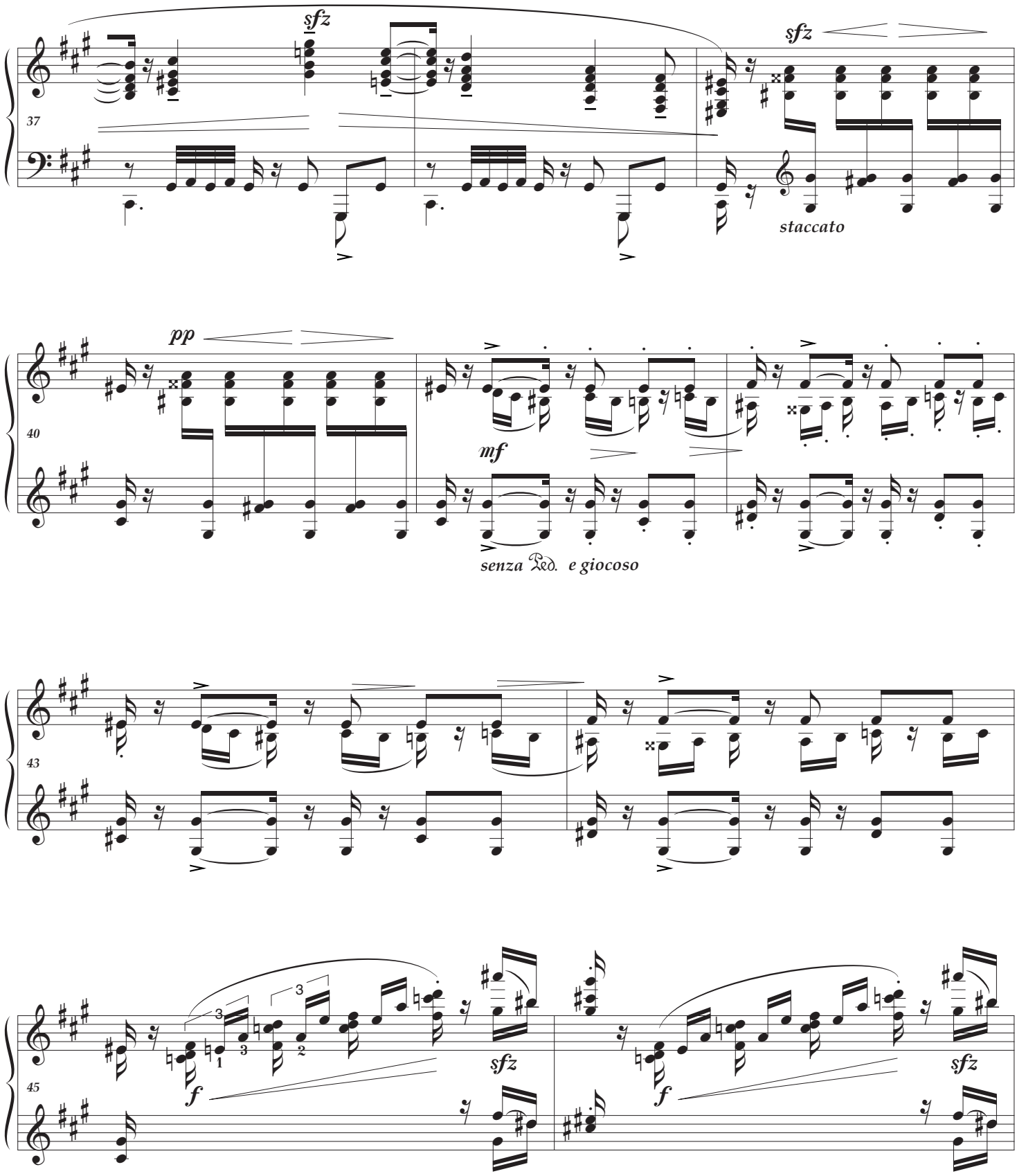
In addition to some suggested fingerings, the appendix contains comments, afterthoughts and a French vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. It is possible, even desirable, to use the sostenuto pedal effectively, although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

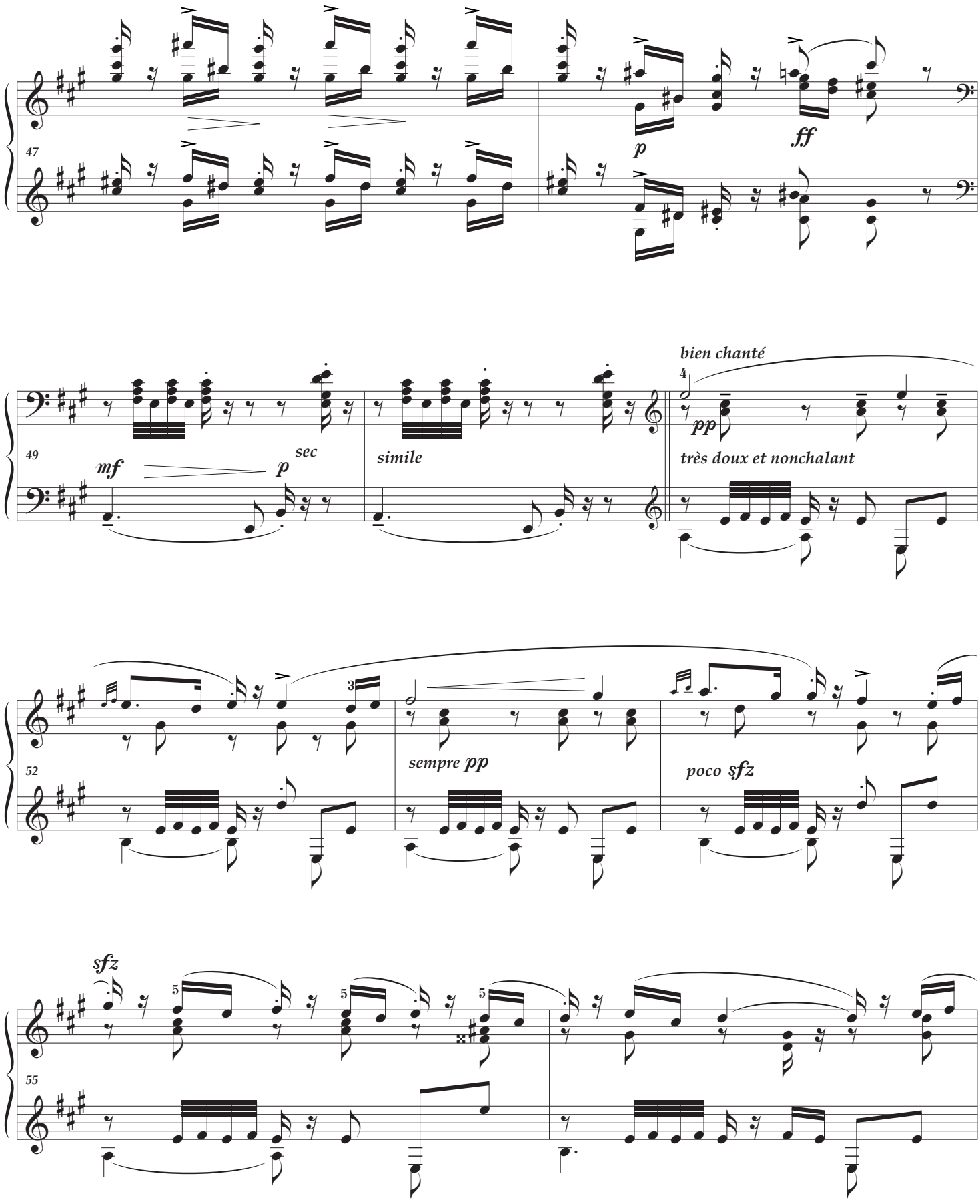
# TRIANA

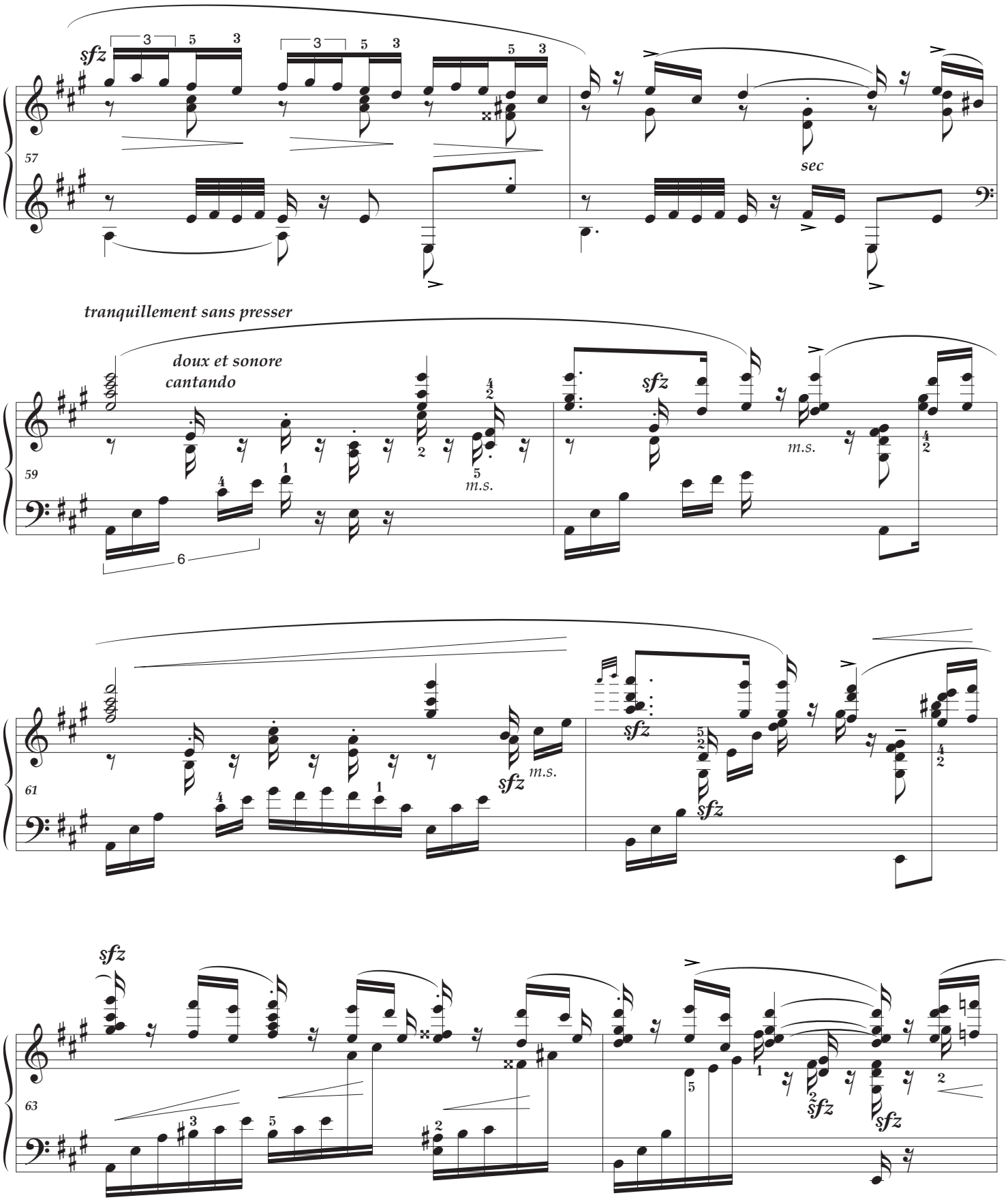

Allegretto con anima ♩= 94
gracieux et tendre
p
sopra
avec grâce et bien rythmé
sfz
m.s.
p
staccato sans pédale
dolce
sec
p
sfz
pp
posé et bien chanté
f
sfz
m.d.

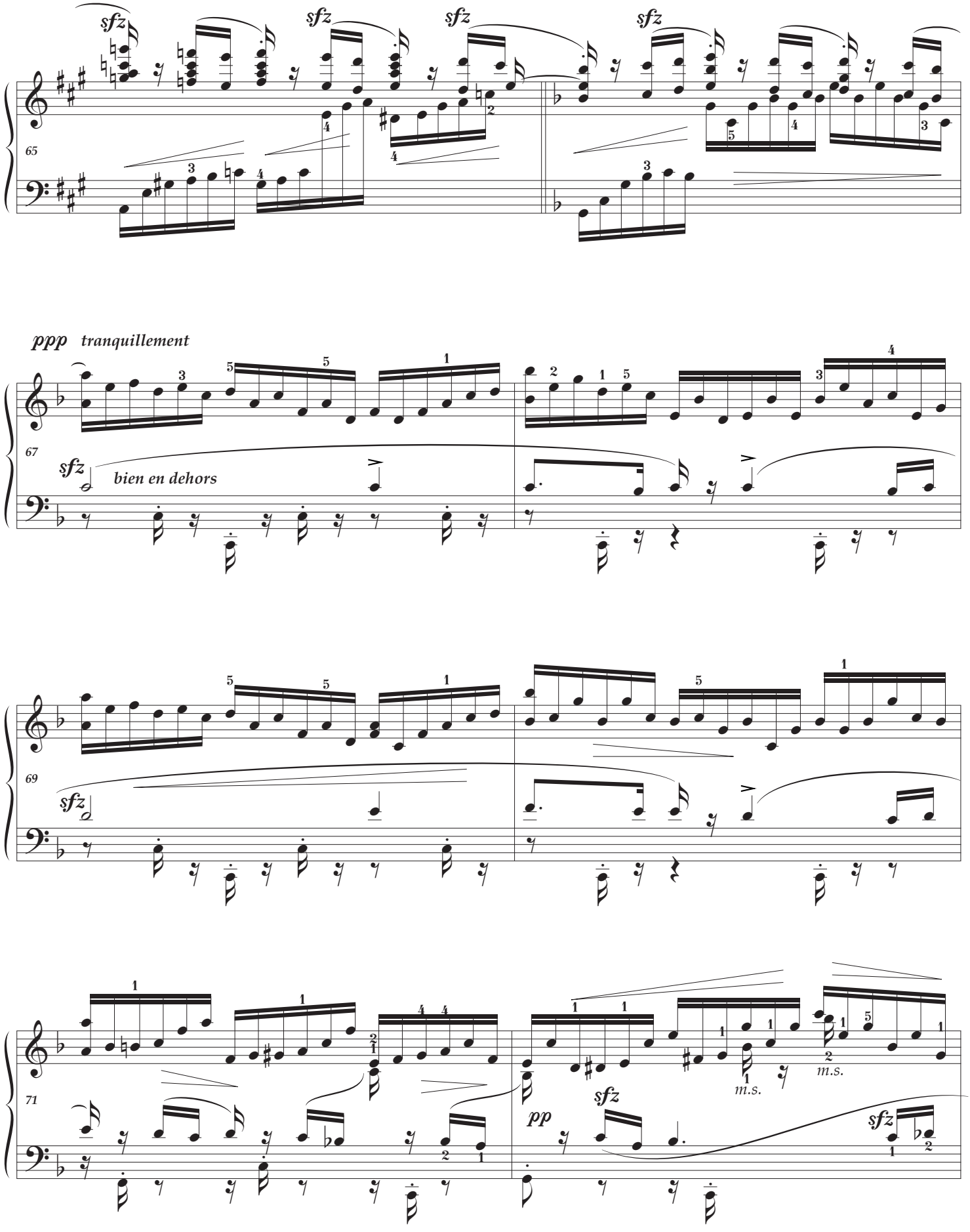

dolce
sec
pp
13
m.d.
bien sonore mais pas f
sfz
expressif
16
cresc.
sfz
mf
19
dimin.
cresc.
sfz
22
dimin.
pp
staccato

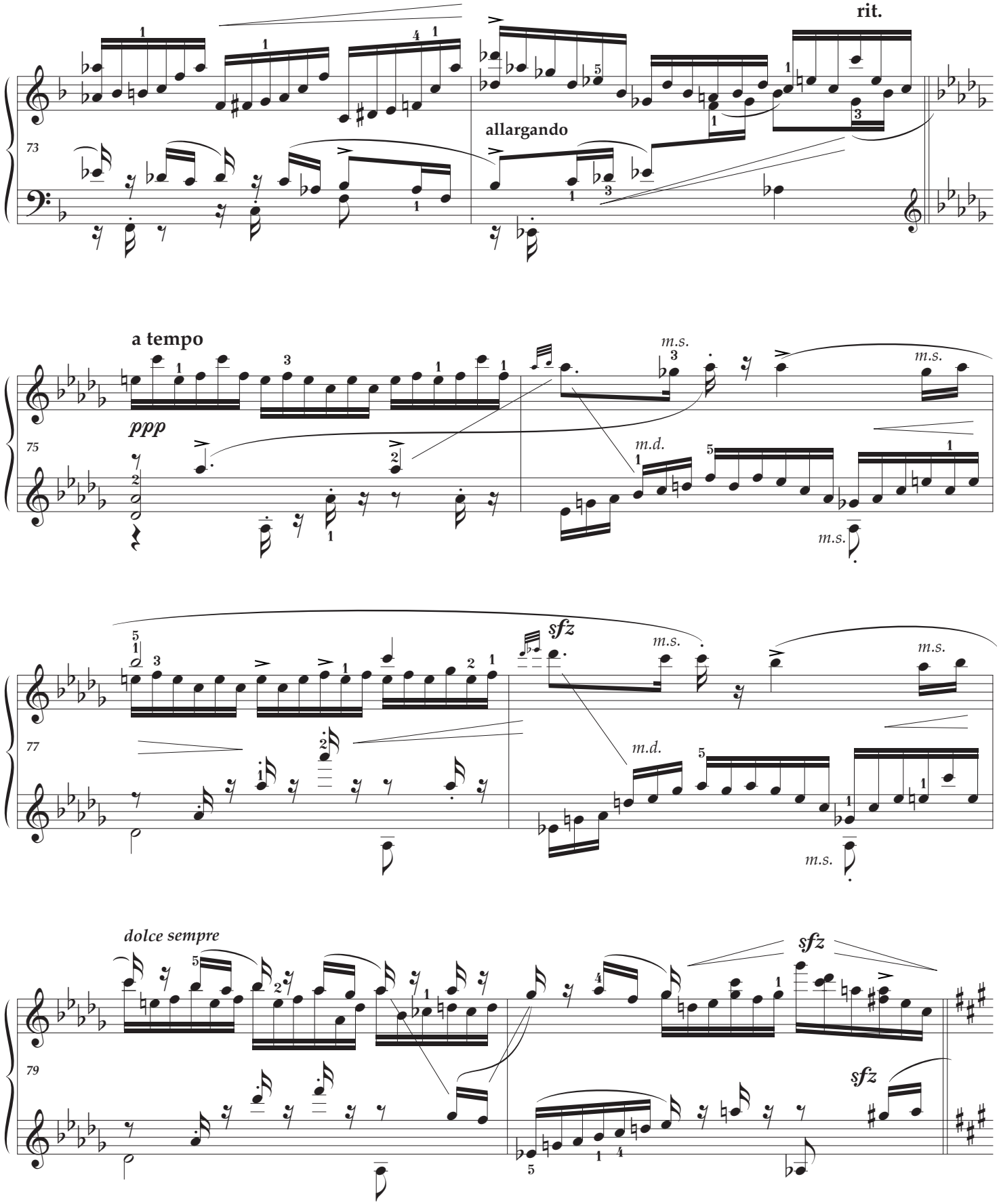

bien rythmé
sfz
f con anima
sfz
sfz
m.s.
p dolce
sfz
25
sfz
sfz
sfz
sfz
sfz
28
bien rythmé
p
sfz
31
5
p
34

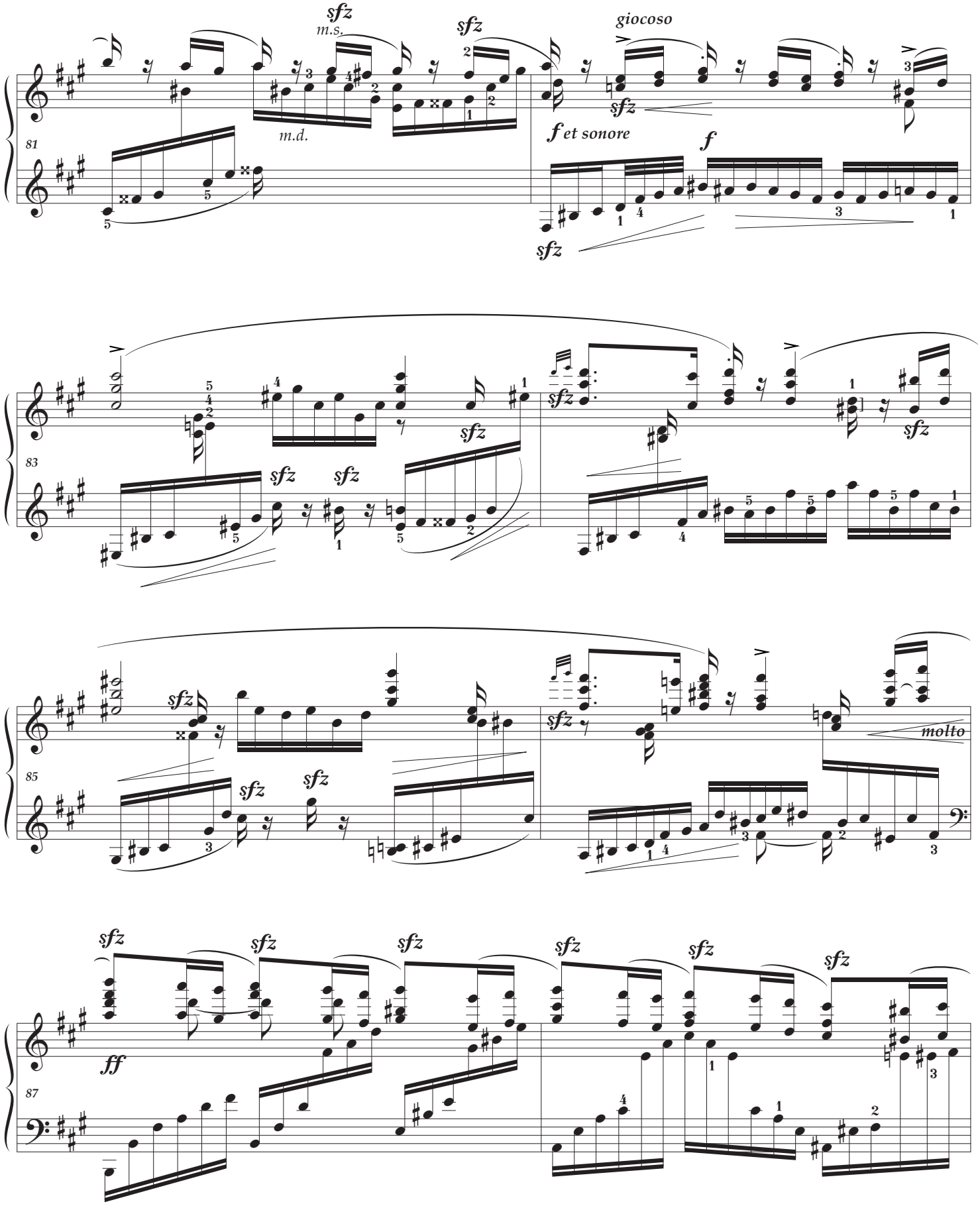

37
sfz
sfz
staccato
40
pp
mf
senza Ped. e giocoso
43
45
f
sfz
f
sfz

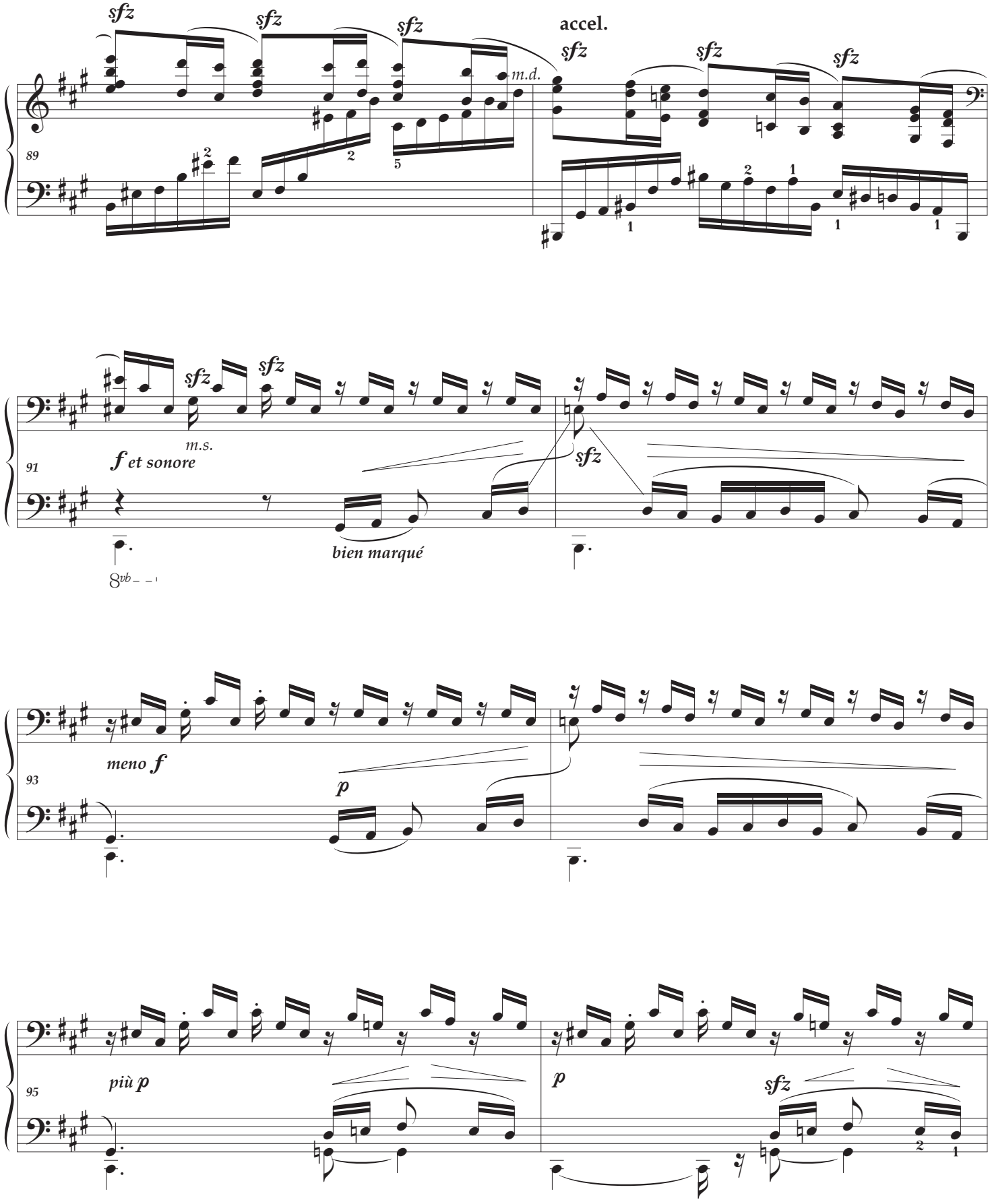

47
p
ff
49
mf
p
sec
simile
bien chanté
pp
très doux et nonchalant
52
sempre pp
poco sfz
55
sfz

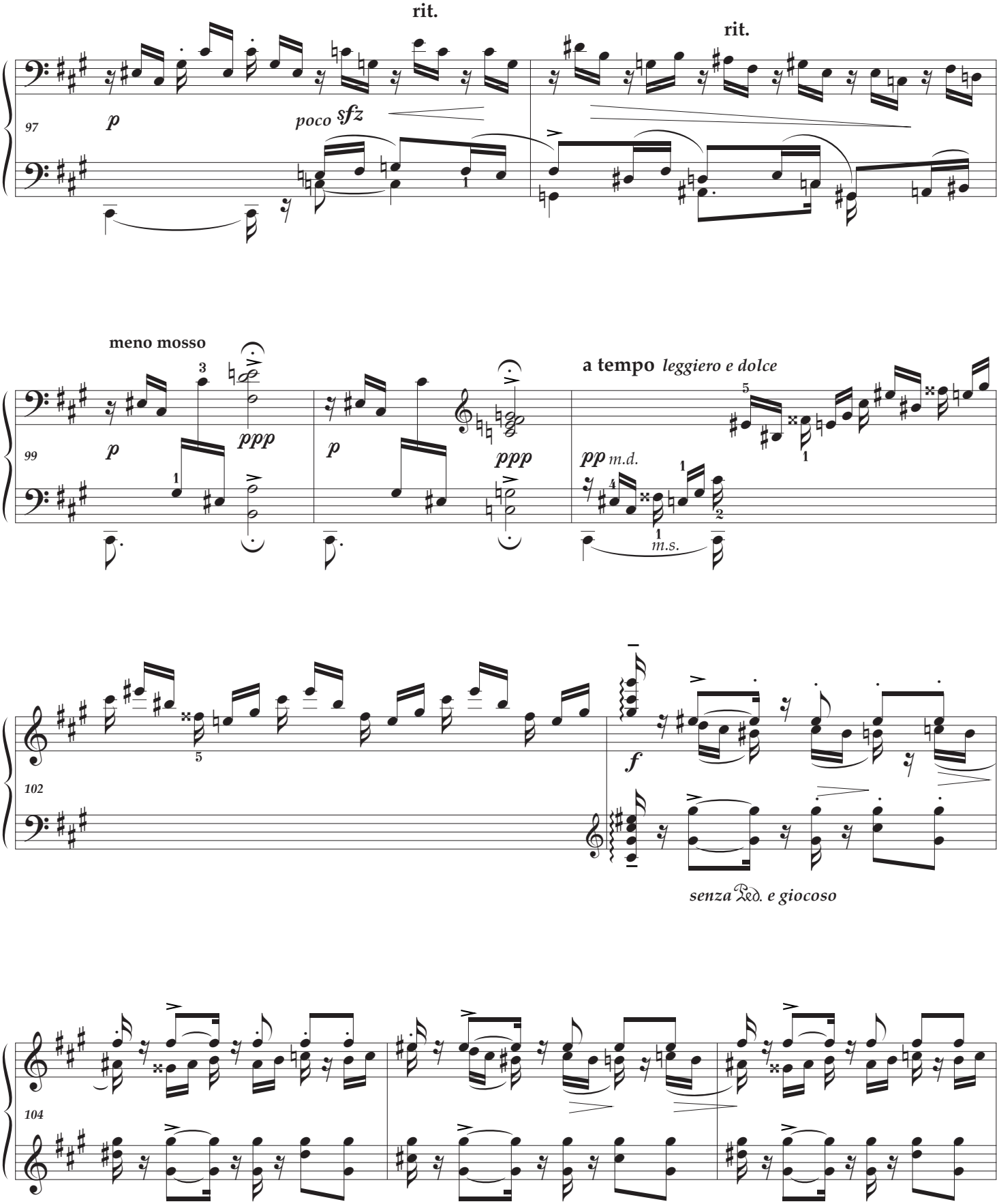

sfz
sec
tranquillement sans presser
doux et sonore
cantando
m.s.
sfz

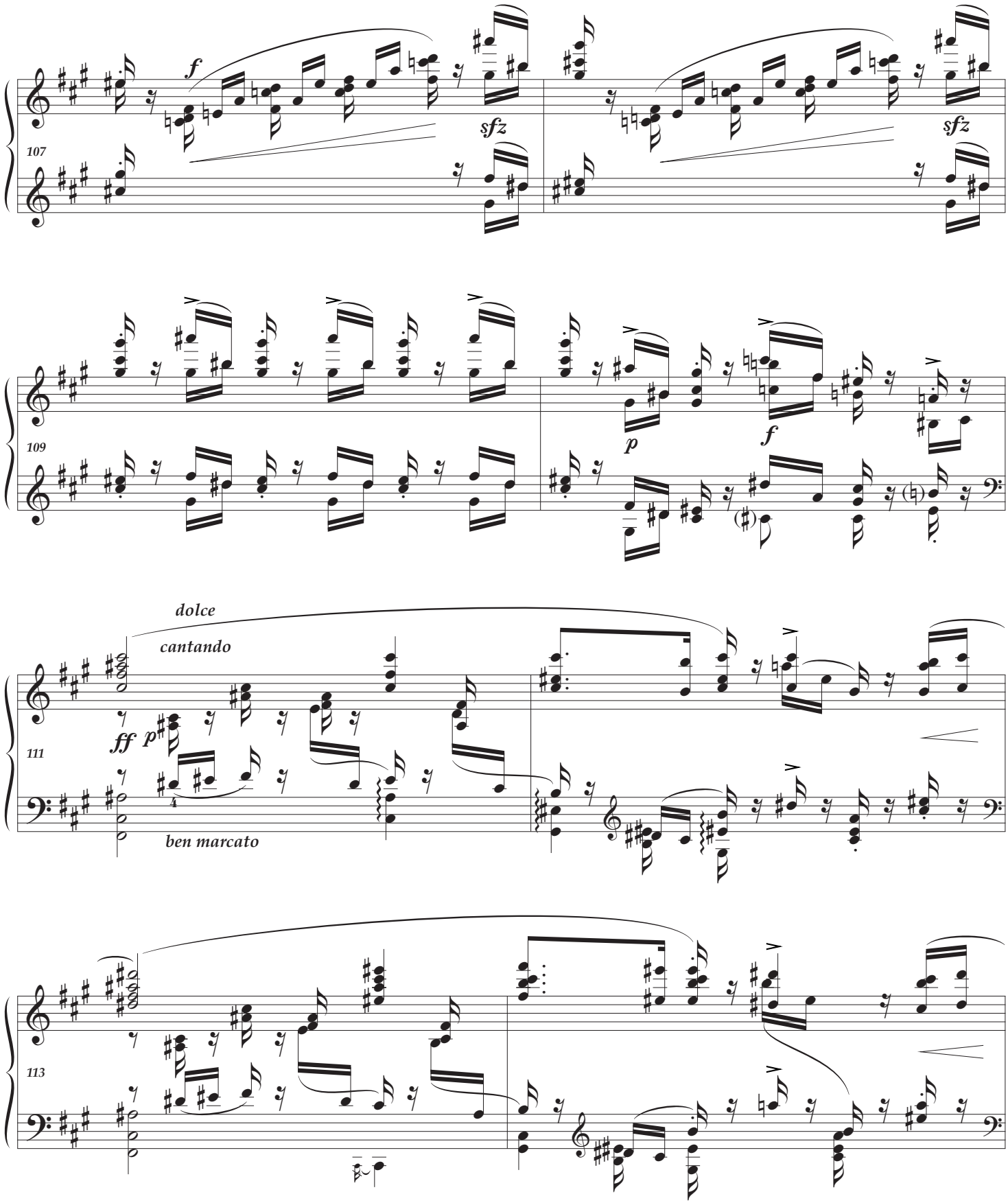

sfz
sfz
sfz
sfz
65
ppp tranquillement
67
sfz
bien en dehors
69
sfz
71
m.s.
m.s.
pp
sfz
sfz

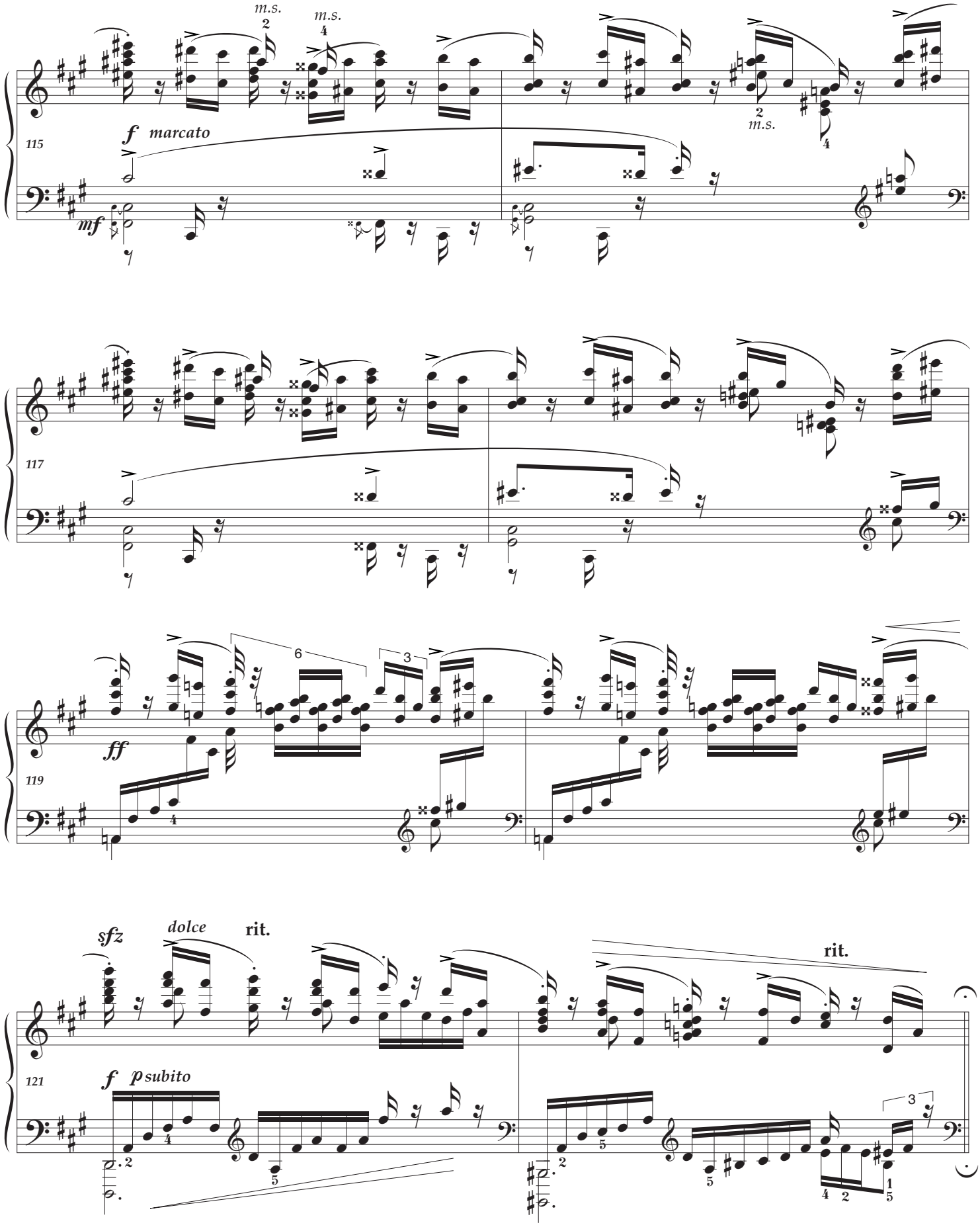

rit.
allargando
73
a tempo
ppp
75
m.s.
m.d.
77
sfz
dolce sempre
79

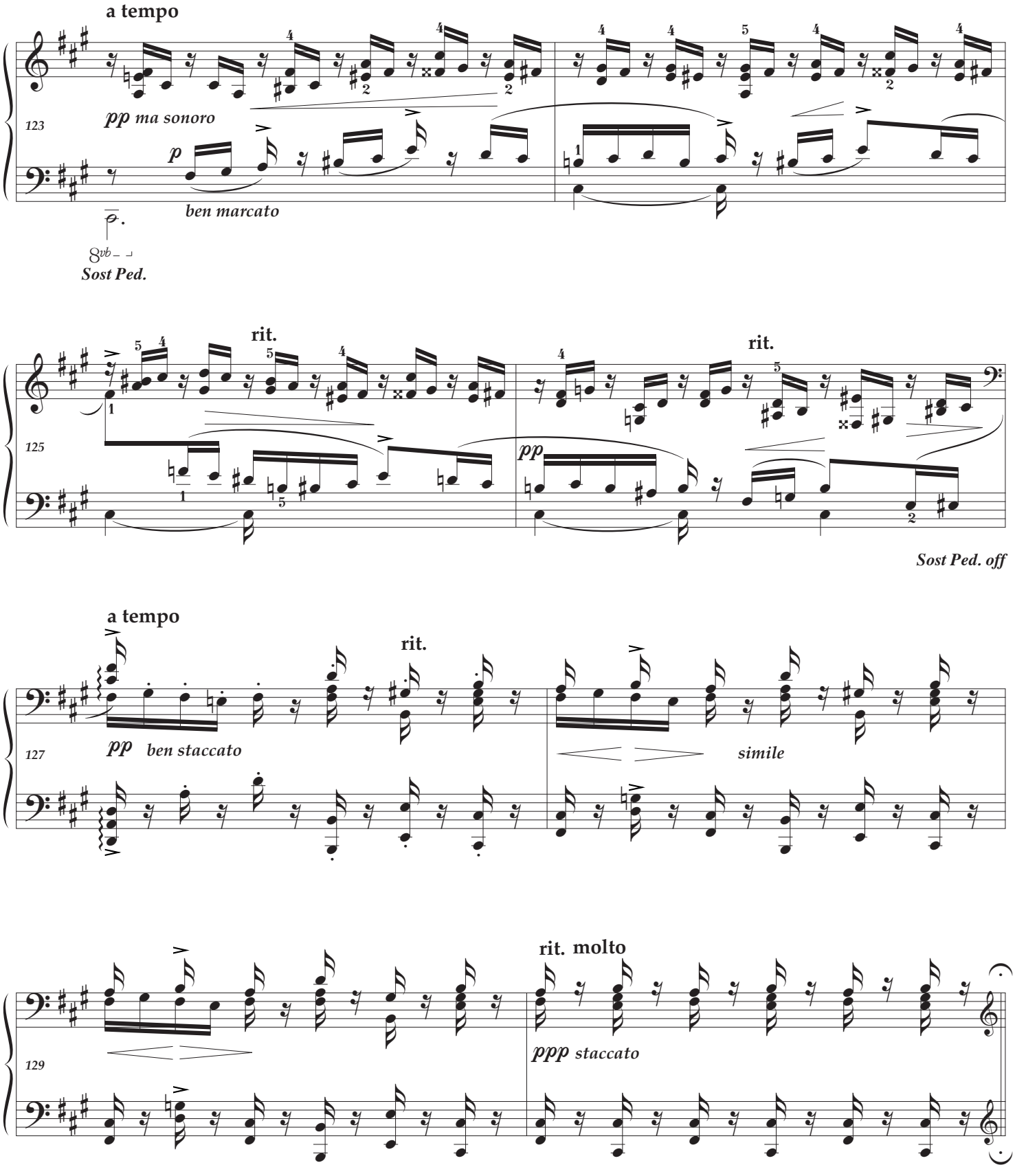

81
sfz
m.s.
m.d.
sfz
giocoso
sfz
f et sonore
f
sfz
83
sfz
sfz
sfz
sfz
sfz
85
sfz
sfz
sfz
sfz
molto
87
ff
sfz
sfz
sfz
sfz
sfz
sfz

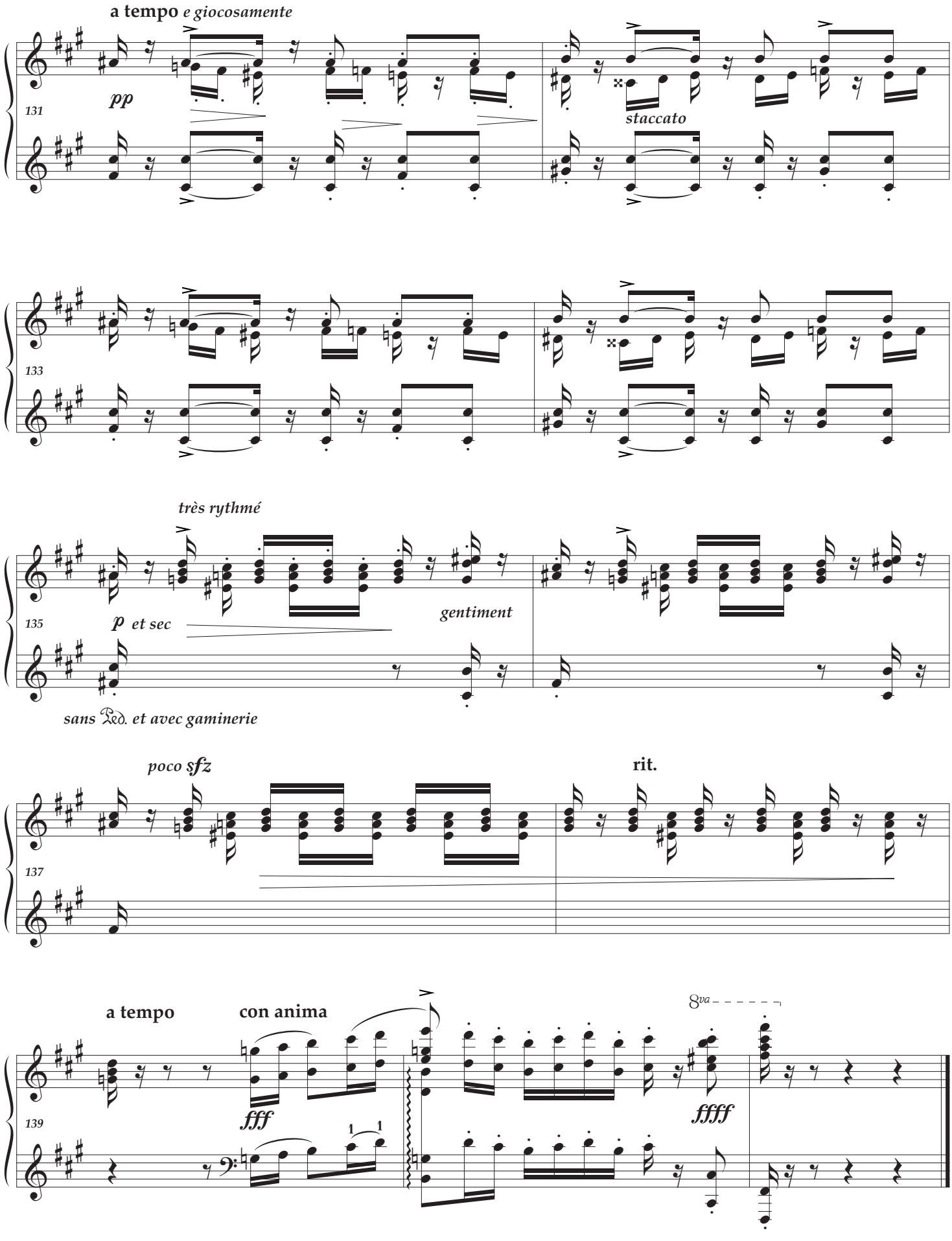

sfz
sfz
sfz
m.d.
accel.
sfz
sfz
sfz
89
91
m.s.
f et sonore
sfz
sfz
bien marqué
8vb
93
meno f
p
95
più p
p
sfz


rit.
rit.
97
p
poco sfz
meno mosso
99
p
ppp
p
ppp
a tempo leggiero e dolce
pp m.d.
m.s.
102
f
senza Ped. e giocoso
104


107
f
sfz
sfz
109
p
f
dolce
cantando
ff
p
ben marcato
111
113


m.s.
m.s.
m.s.
115
f marcato
mf
117
119
6
3
ff
121
sfz
dolce
rit.
rit.
f p subito


a tempo
123
pp ma sonoro
p
ben marcato
8vb
Sost Ped.
rit.
rit.
125
pp
Sost Ped. off
a tempo
rit.
127
pp ben staccato
simile
rit. molto
129
ppp staccato


a tempo e giocosamente
pp
131
staccato
133
très rythmé
135
p et sec
gentiment
sans Ped. et avec gaminerie
poco sfz
137
rit.
a tempo
con anima
139
fff
8va
ffff

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# Appendix

## Comments, afterthoughts & vocabulary

- The original metronome speed is ♩ = 94, possibly a little too fast to portray the character *gracieux et tendre*
- Albeniz's dynamic range is relatively restrained in this piece : ***ppp*** to ***fffff***
- There are many, many pedal (and other signs) and an observation by Debussy can provide a pertinent object lesson: "Pedalling cannot be written down. It varies from one instrument to another, from one room, or one hall, to another."
- As with El Albaicín, Albeniz presented Triana with only one key signature

**Duration: 5 minutes**

- **59-90** this passionate and beautifully crafted central (main) section has been minimally modified to make it easier to read and slightly easier to play. Practically all the notes and signs are there but not necessarily with the original hand patterns. It is rather difficult but pianistically very rewarding.
- **67-74** presented in F with the accompaniment "rearranged"
- **75-80** presented in D flat
- **123-126** the sostenuto* pedal suggestion is editorial

* 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, is 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 widespread.

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”.

| | |
|---|---|
| gracieux et tendre | graceful and tender |
| avec grâce et bien rythmé | with grace and rhythmical |
| sans pédale | without pedal |
| posé et bien chanté | serene and in singing style |
| bien sonore mais pas forte | sonorous but not loud |
| très doux et nonchalant | very gentle and nonchalant |
| tranquillement sans presser | calmly without hurrying |
| bien en dehors | bring out the melody |
| bien marqué | well marked |
| avec gaminerie | playful and mischievous |
| gentiment | amiably |