Isaac ALBÉNIZ

ERITAÑA

IBERIA book IV N° 3

Piano Practical Editions
pianopracticaleditions.com

Piano Practical Editions

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

E R I T A Ñ A

de la suite "IBERIA"

Preface to Volume 4

And so we come to the fourth and final volume of this huge undertaking by one of Spain's most illustrious composers. Aged 45 with health problems, Albéniz struggled to complete the set, dedicated to Madame Pierre Lalo*, first performances occurring a few years later just before his death in 1909.

Of all the pieces which make up the first three volumes, I found Lavapiés the most challenging to decipher, play and edit — for early 20th century publishers, much of *Iberia* must have been an engraver's nightmare. The three pieces comprising Volume 4 seem to be increasingly tough to play — ever more cross-rhythms, interweaving of fingers and hands, quick leaps, and clusters containing a multitude of accidentals, not to mention an abundance of instructions in French and Italian. As Donal Henahan suggested — if only we had three hands! No pianist can hope to play all the notes and we have to become especially inventive, finding ways to perform at several registers, often simultaneously, whilst bringing out hidden melodies among clusters or rapidly flowing accompaniments, and all this with a mere 10 fingers. 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.

This edition therefore addresses these problems, by removing a minimum number of notes and suggesting alternative ways to perform this sublime, passionate and rewarding music. To clarify the text some adjustments have been made to non-essential counterpoint and unnecessary rests have been omitted. In a quest to remove challenging accidentals, a number of appropriate key signatures have been inserted.

Although Albéniz was a Catalan, his heart was immersed in the folklore and sounds of Andalusia, declaring "*Soy un moro*" — "I am a Moor". Drawing inspiration from their southern rhythms, distinctive idioms and modes, while inventing new themes — the composer writes with virtual Flamenco in his blood, giving an impression of spontaneous improvisation — a fusion of French impressionism and Andalusian folklore.

After the *Reconquista* Flamenco was born of Moorish, Gypsy and Jewish traditions and culture, minority ethnic groups who were persecuted by the Inquisition. Their common suffering found outlet in this highly expressive and passionate music. Eleven of the twelve pieces portray places and scenes in southern Spain using the typical *Phrygian* and other modes, pedal points, and impressions of guitar, clapping, stamping and castanets.

Subtitled *Douze Nouvelles Impressions*, one can see that the composer had 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."

***Eritaña* was completed in Paris, August 1907**

The original title — *Venta Eritaña* — literally means the *Eritaña* Inn, a popular name for "beyond the walls" hostelries where flamenco was performed, and where artists, musicians and poets regularly congregated for a *Juerga**. The composer said — "I was inspired by early *sevillanas* dedicated to the Virgin Mary. A frankly jubilant theme leads to a sad and insistent song, with crushing silences expressing anguish." The setting conjures up images of a *Jaleo** and unusually there is no contrasting *copla**. Imagination is wonderfully evident in this animated music and Debussy wrote on hearing *Eritaña* — "Never has music achieved such diversified, such colourful impressions: one's eyes close, as through dazzled from beholding too many pictures".

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 study: there were inaccuracies, many accidentals and too many instructions, coupled with sub-standard engraving; so I decided to edit the music myself.

In spite of passing through a number of key changes, the composer has curiously written this work entirely with a key signature of one sharp. Was this through negligence or by design? If the former, I humbly offer this edition which makes quite a few changes of key and time signature, rendering, I believe, the text easier to comprehend and read by eliminating quite a few challenging accidentals.

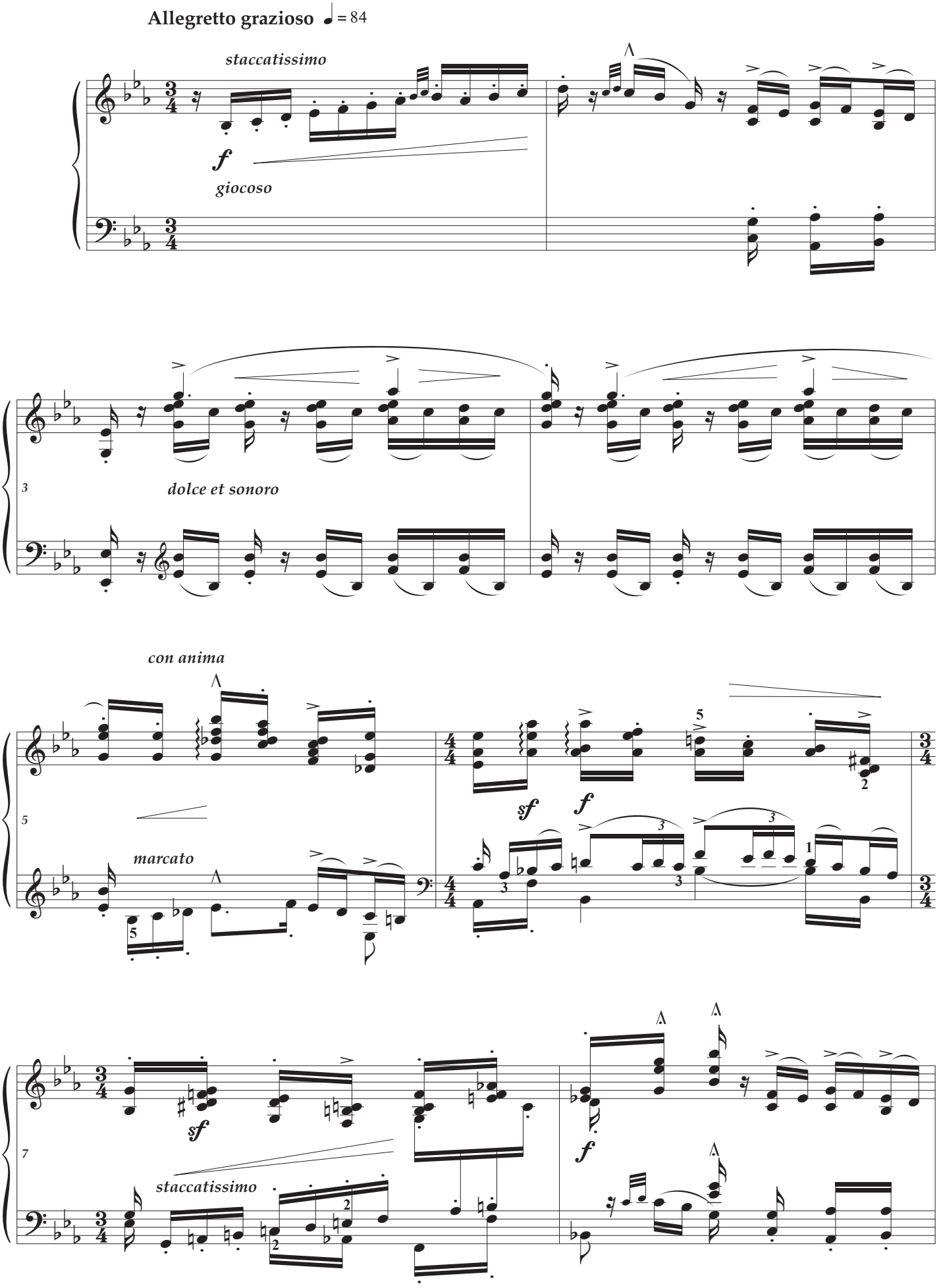
I plead guilty to not having religiously copied every dot, accent, sign, pedal marking and many others. Albeniz was very zealous in having often embellished many, sometimes conflicting, instructions and I have tried to simplify the music within reason relying upon present-day sophisticated pianists and teachers reading the score philosophically.

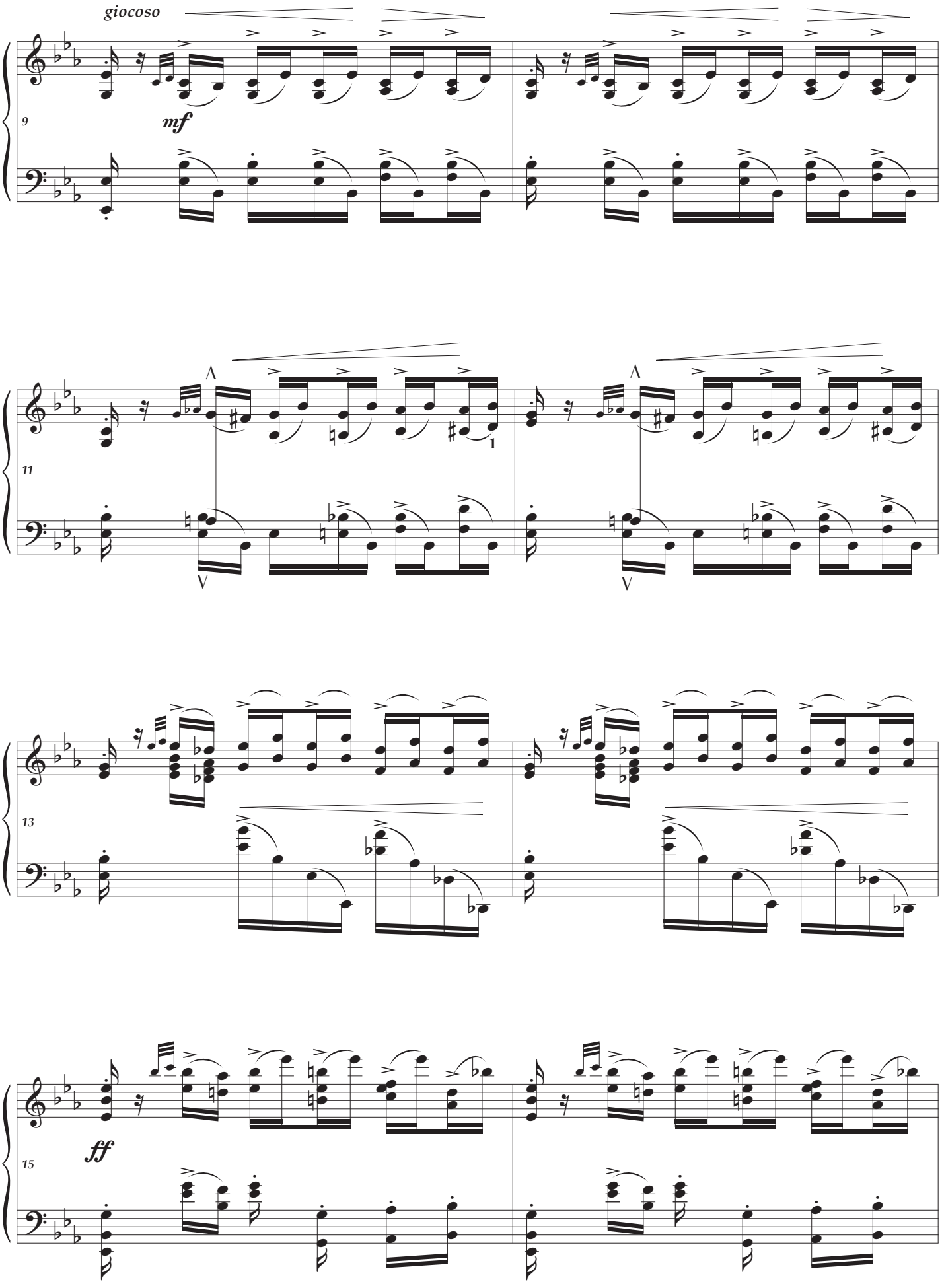
Albéniz was an extrovert with a keen sense of humour, loved and respected by all who knew him. In this wonderful and imaginative music, he was also flamboyant with long descriptions in French and pedalling directions which sometimes seem to be a whirlwind of far-fetched impossibilities — unreasonable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

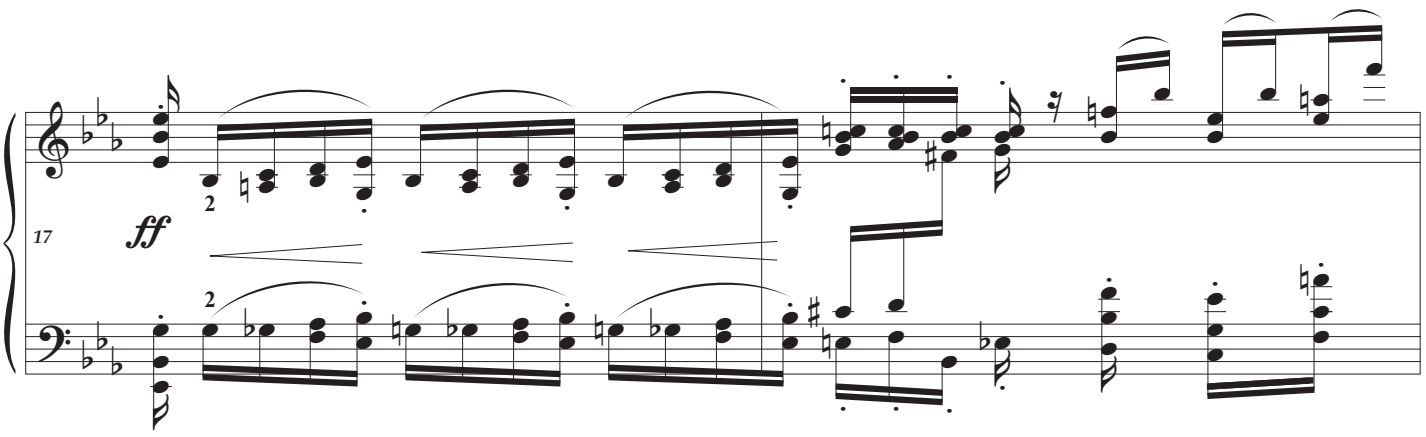
In addition to some suggested fingerings, the appendix contains comments, afterthoughts and a French vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. It is possible, even desirable, to use the sostenuto pedal effectively, although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

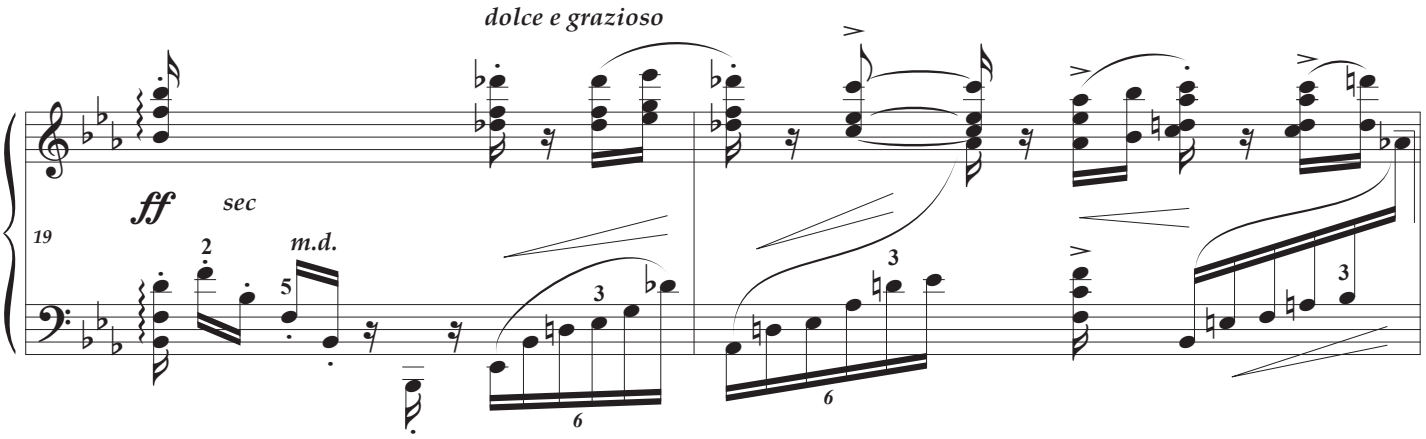
- *** daughter-in-law of the celebrated composer Édouard Lalo**
- *** Juerga — to go on the razzle or have a good time**
- *** Jaleo — energetic clapping, gestures and exclamations that stimulate flamenco singing, guitar playing and dancing in a lively and noisy environment.**
- *** Copla — deeply moving vocal flamenco**

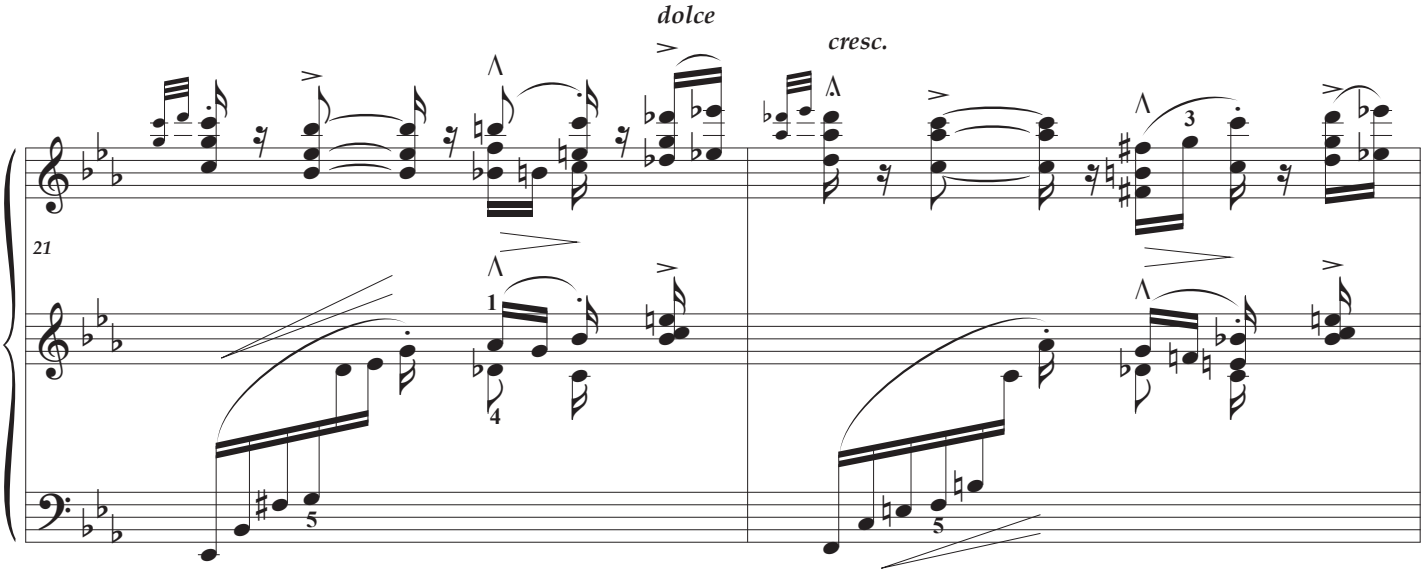
ERITAÑA

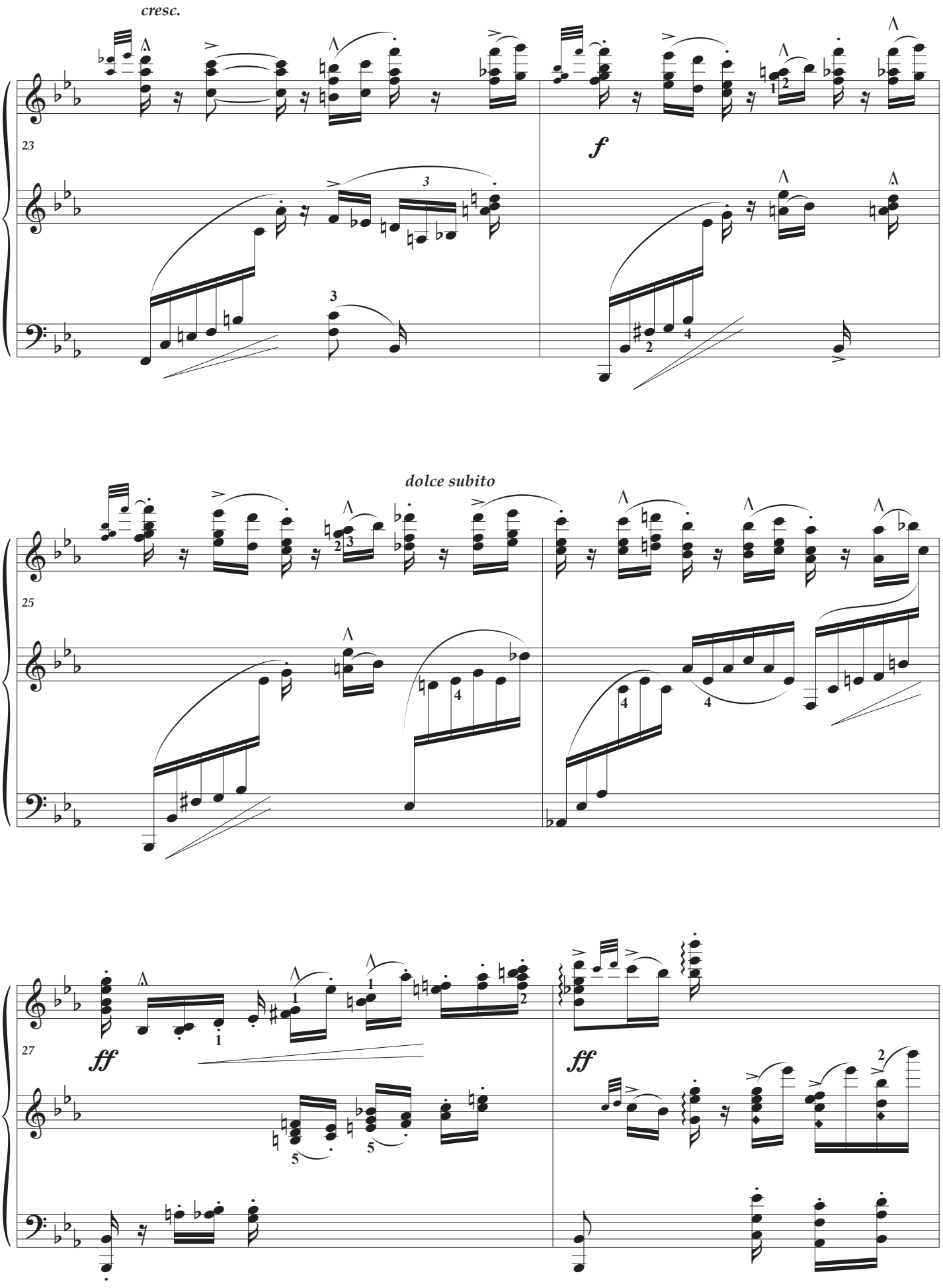

Allegretto grazioso ♩= 84
staccatissimo
f
giocoso
3
dolce et sonoro
con anima
5
marcato
sf
f
7
staccatissimo

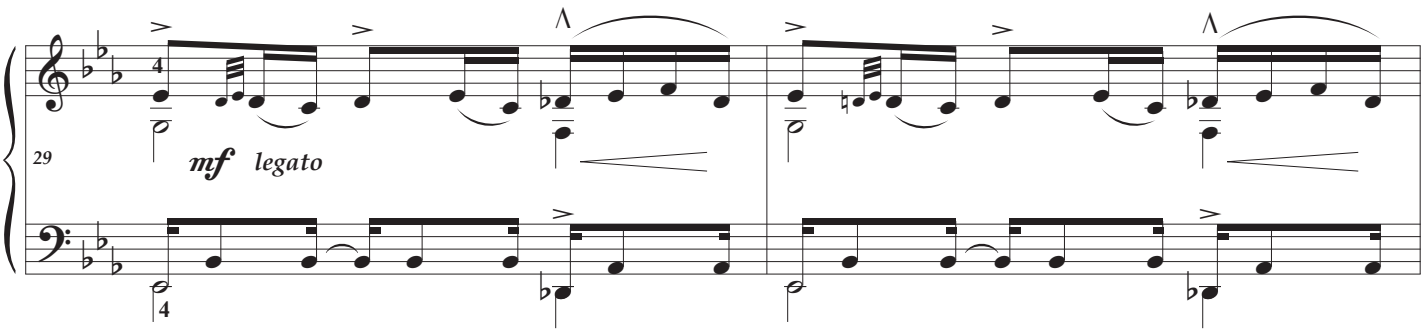

giocoso
mf
9
11
1
13
ff
15

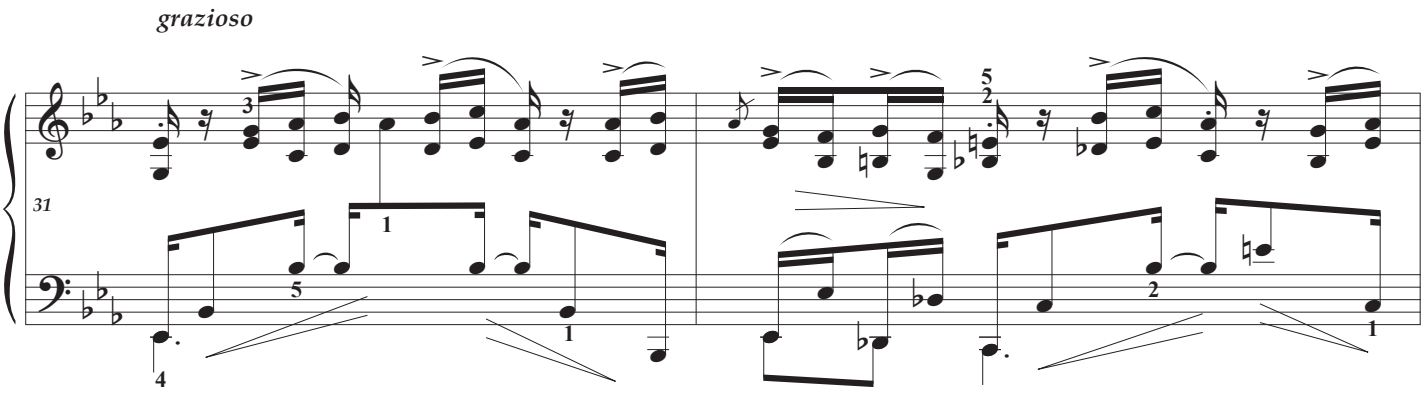

17
ff

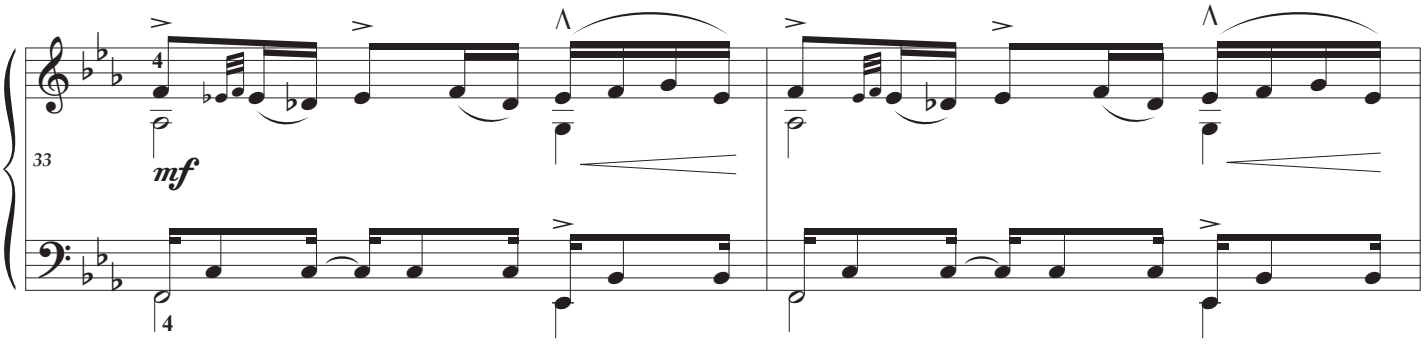

dolce e grazioso
19
ff
sec
m.d.

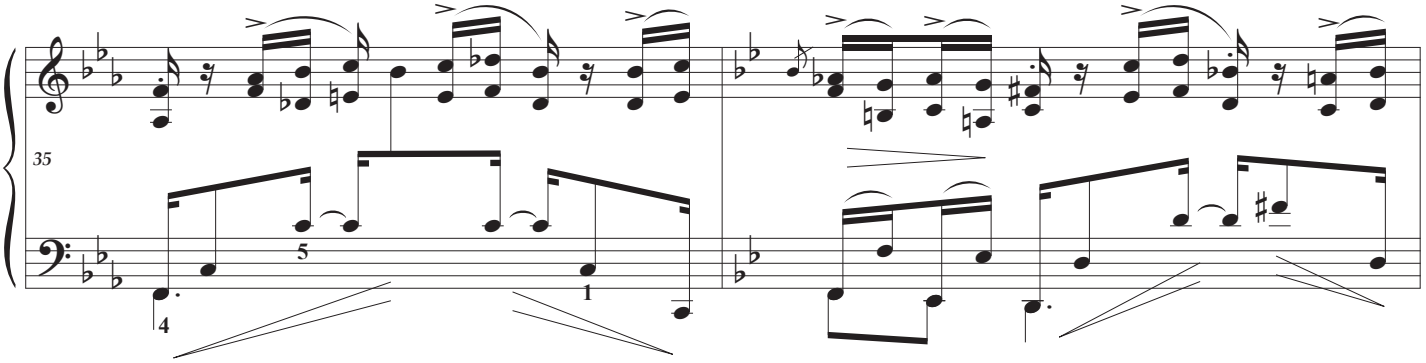

dolce
cresc.
21

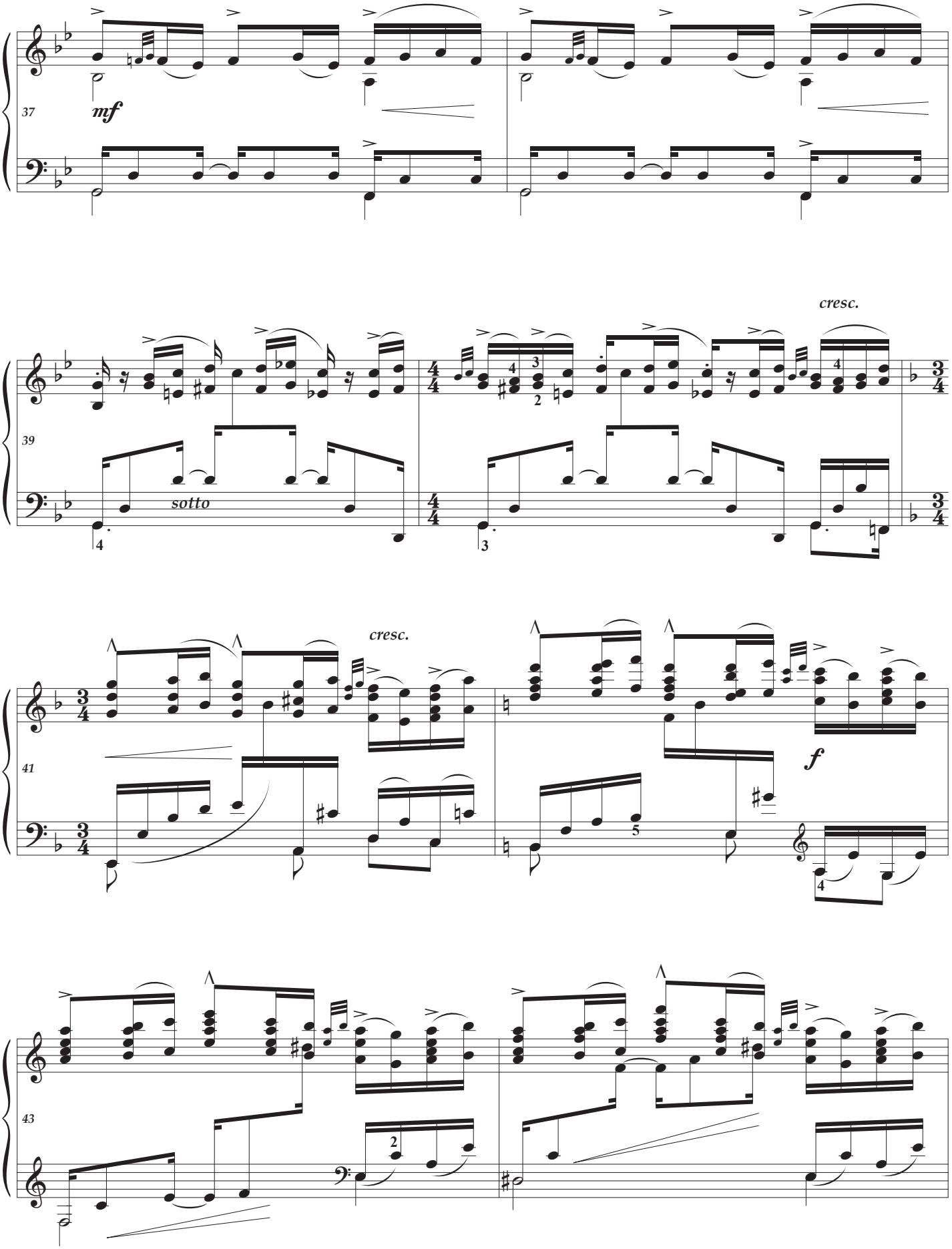

cresc.
23
f
dolce subito
25
27
ff
ff

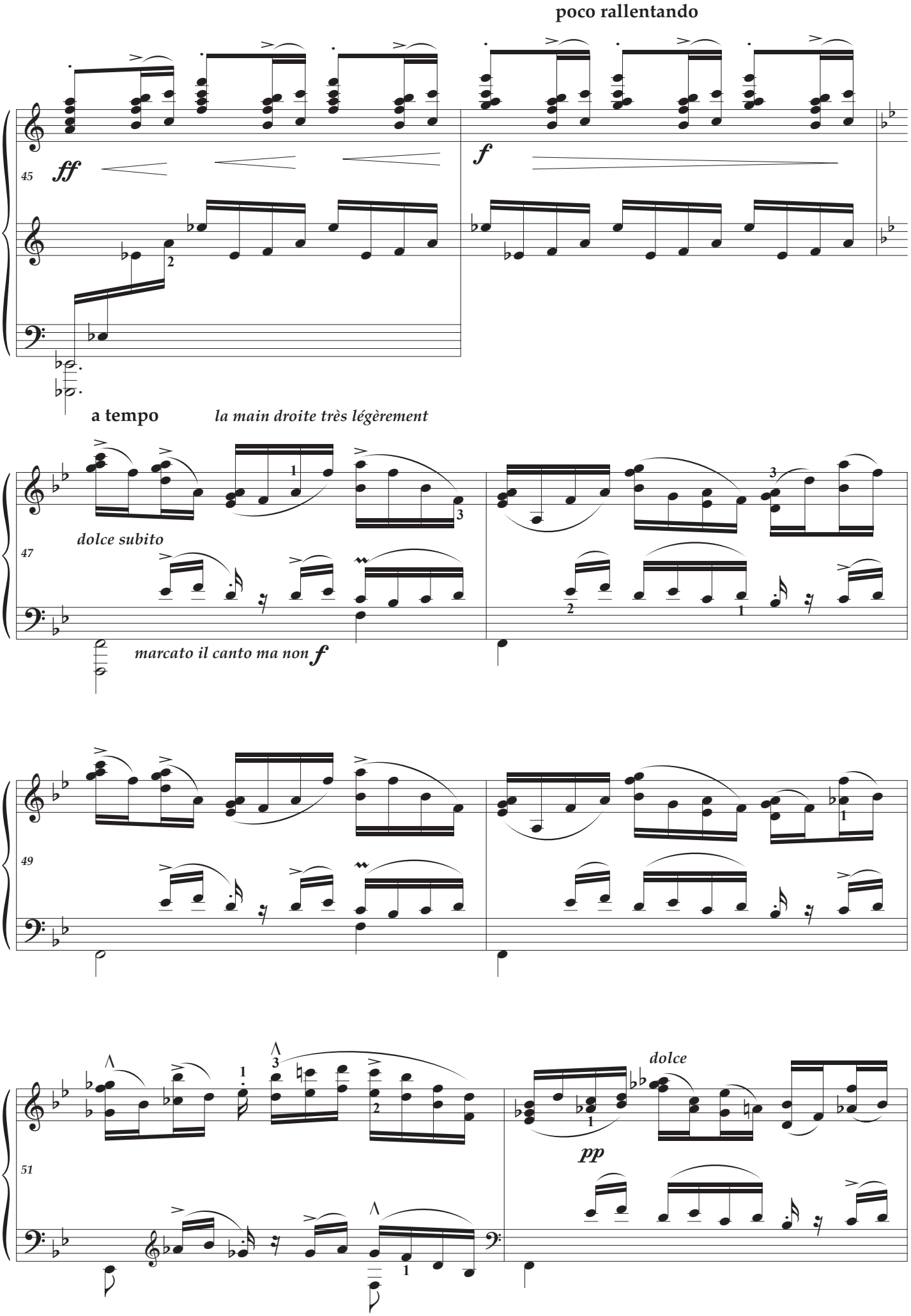

29
mf legato

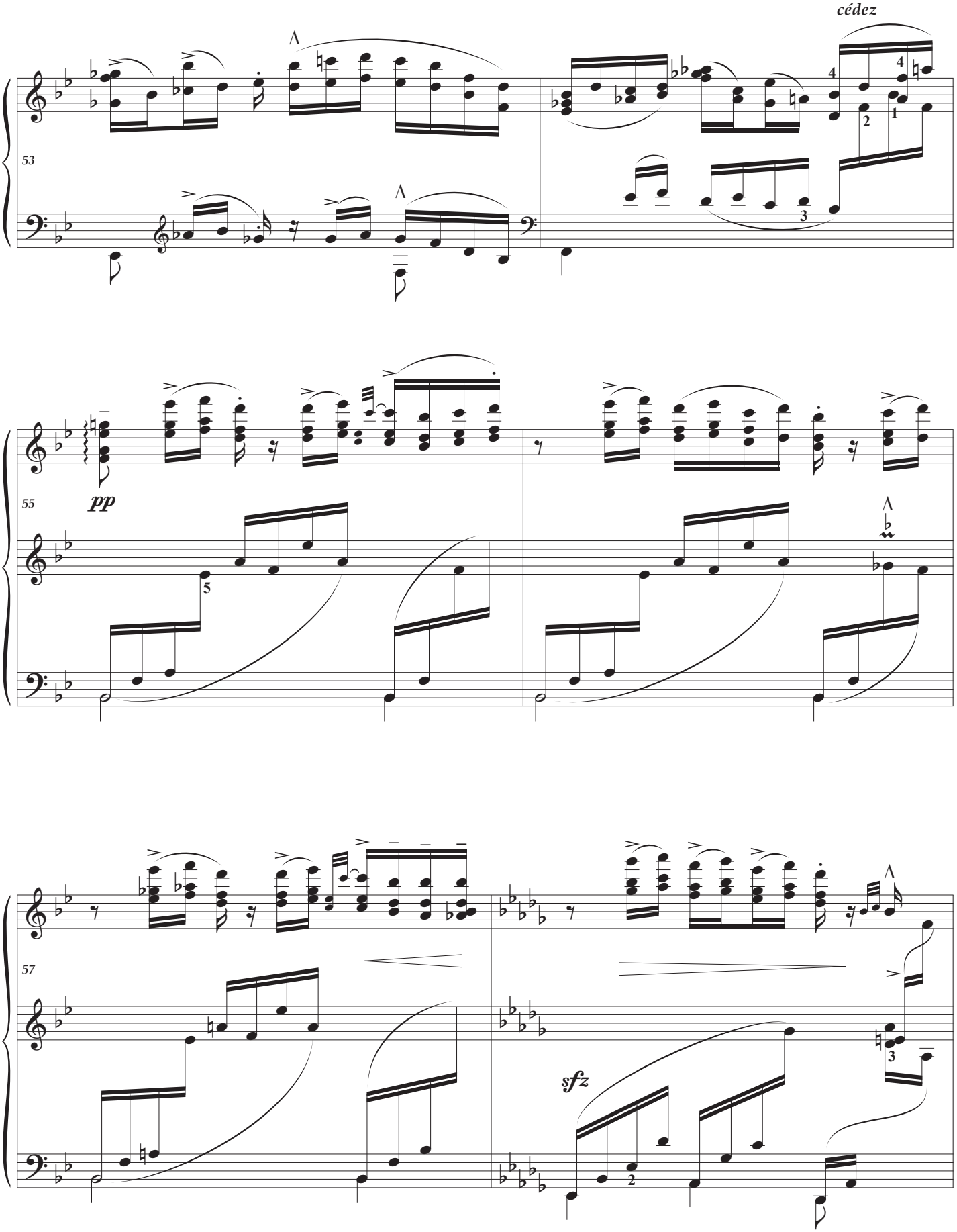

grazioso
31

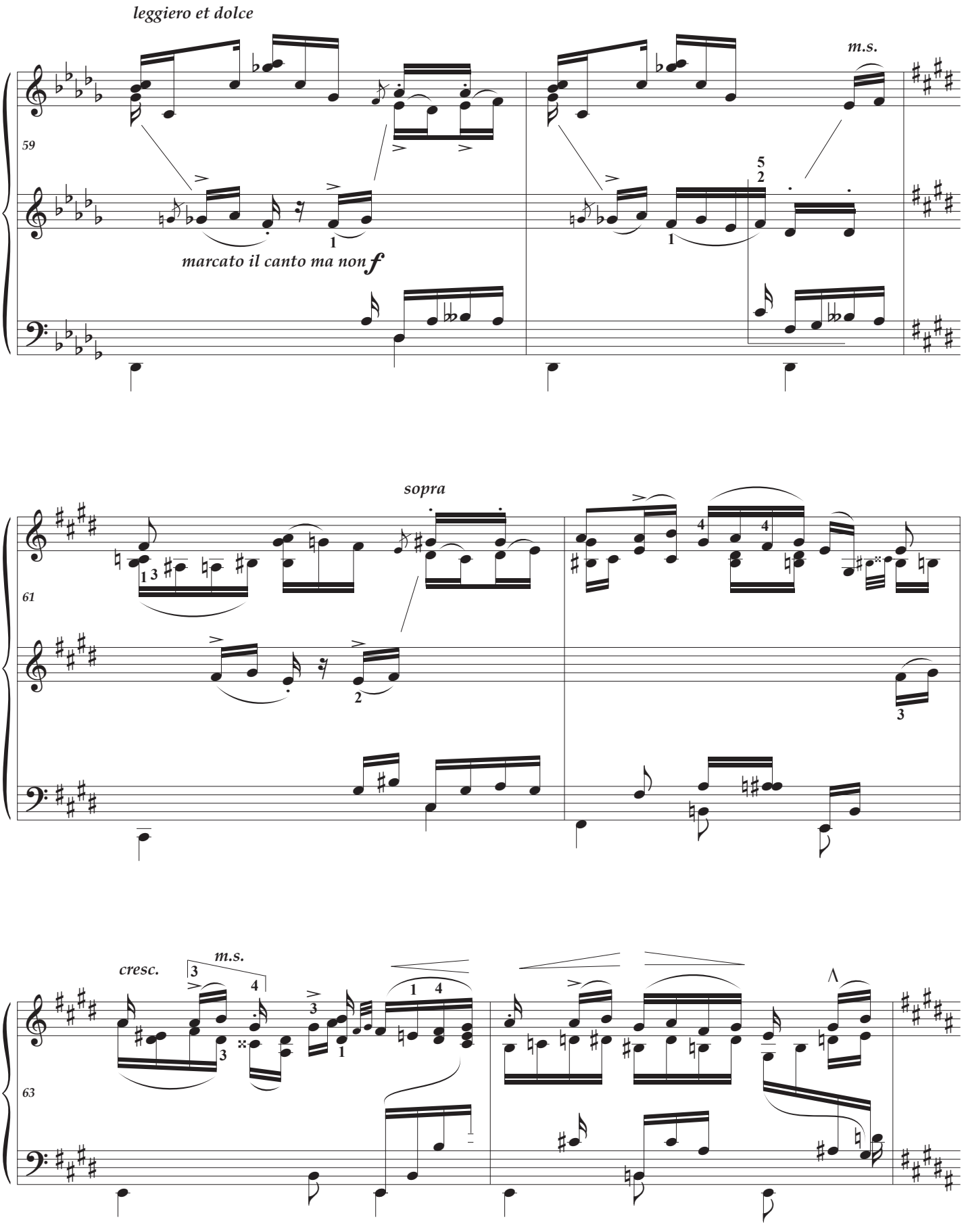

33
mf

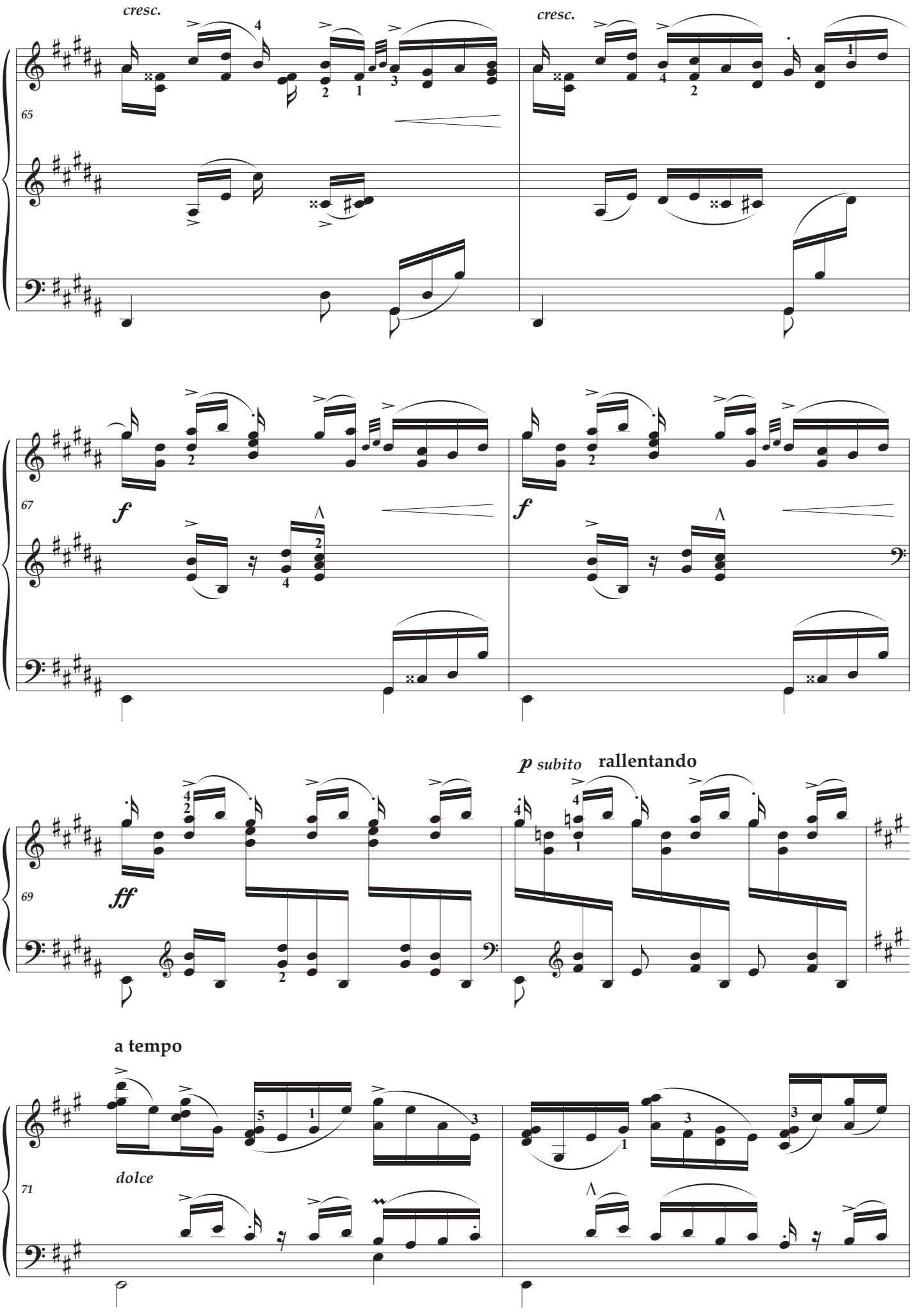

35

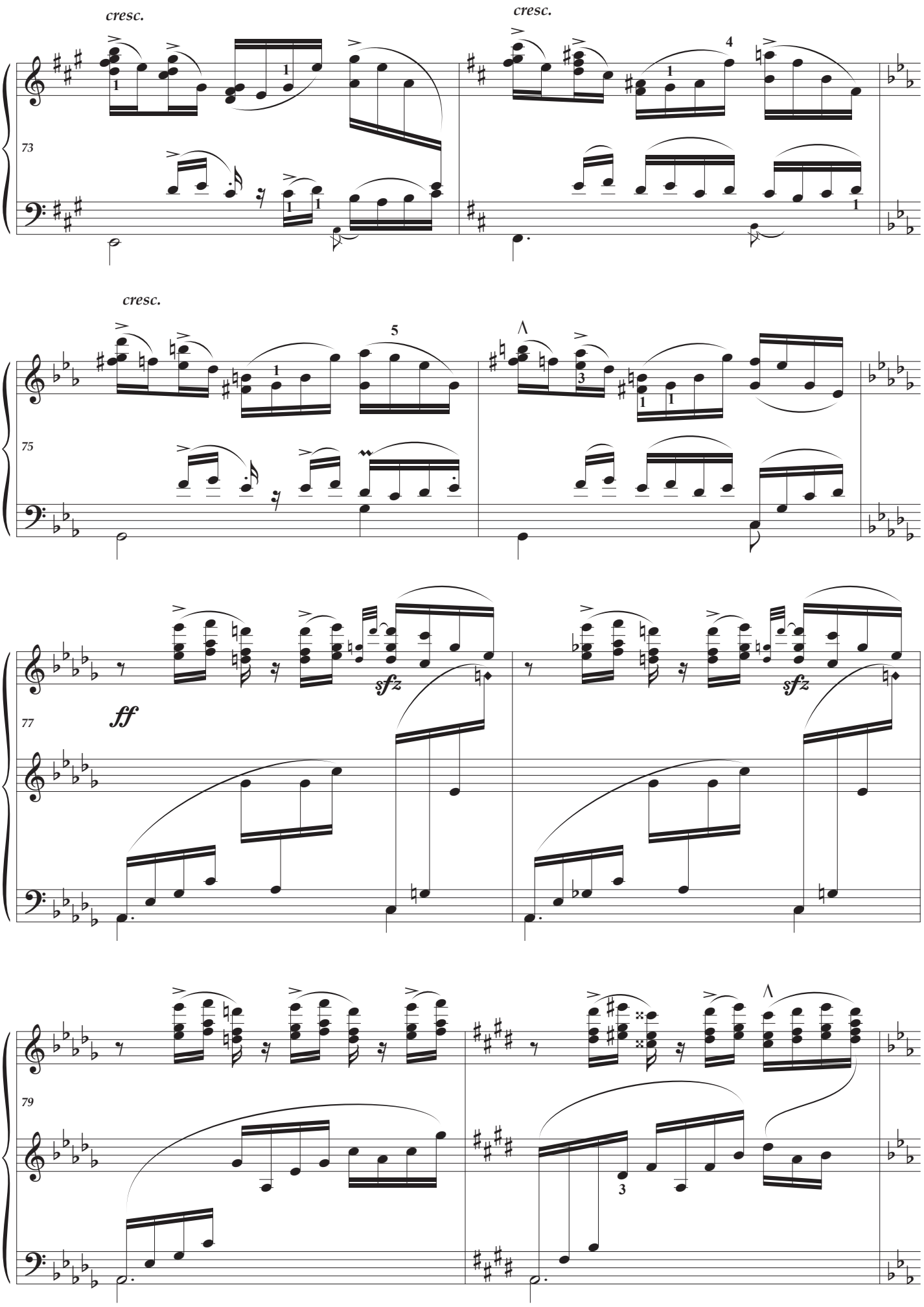

37
mf
39
sotto
cresc.
41
cresc.
f
43

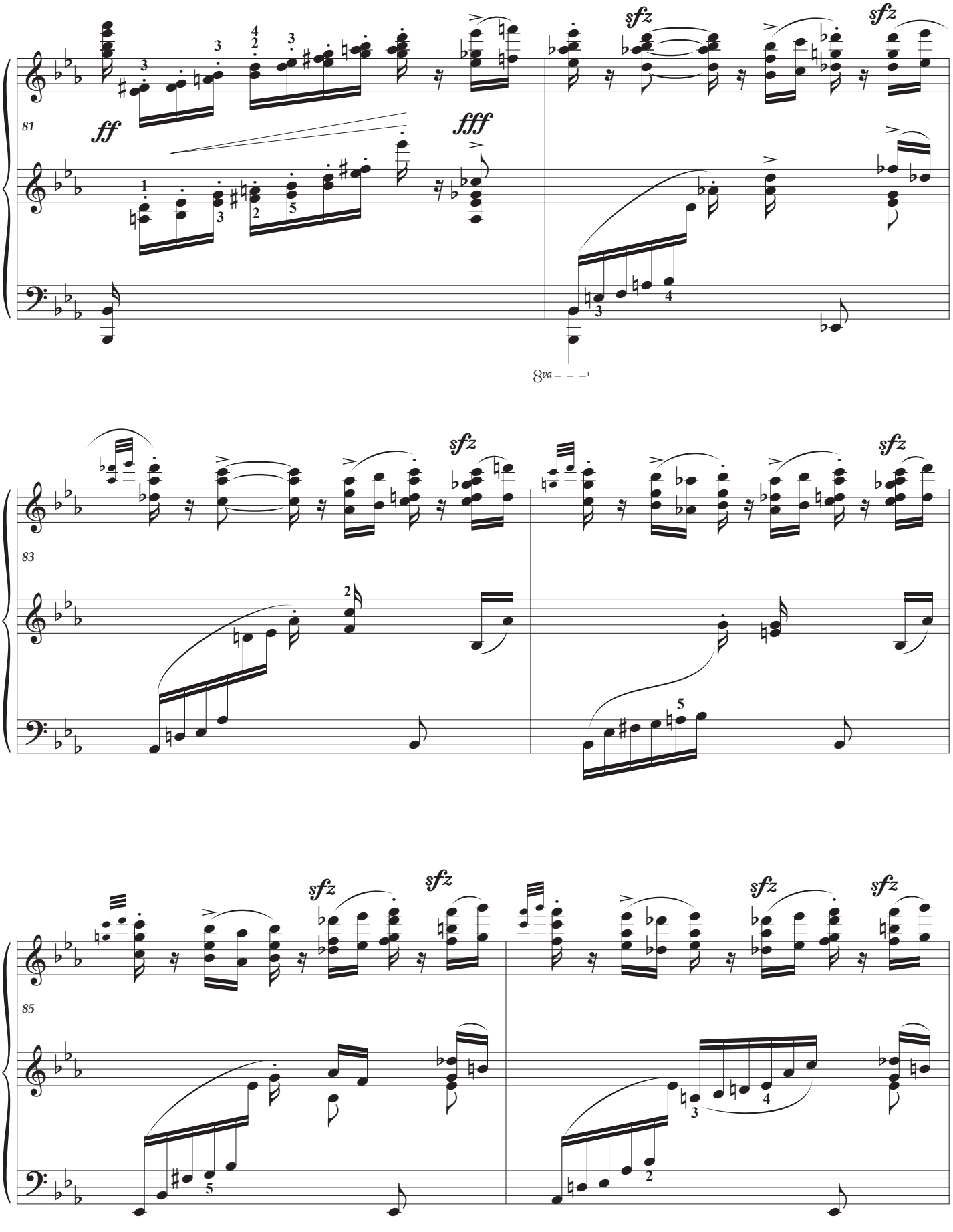

poco rallentando
45
ff
f
a tempo
la main droite très légèrement
dolce subito
47
marcato il canto ma non f
49
51
dolce
pp

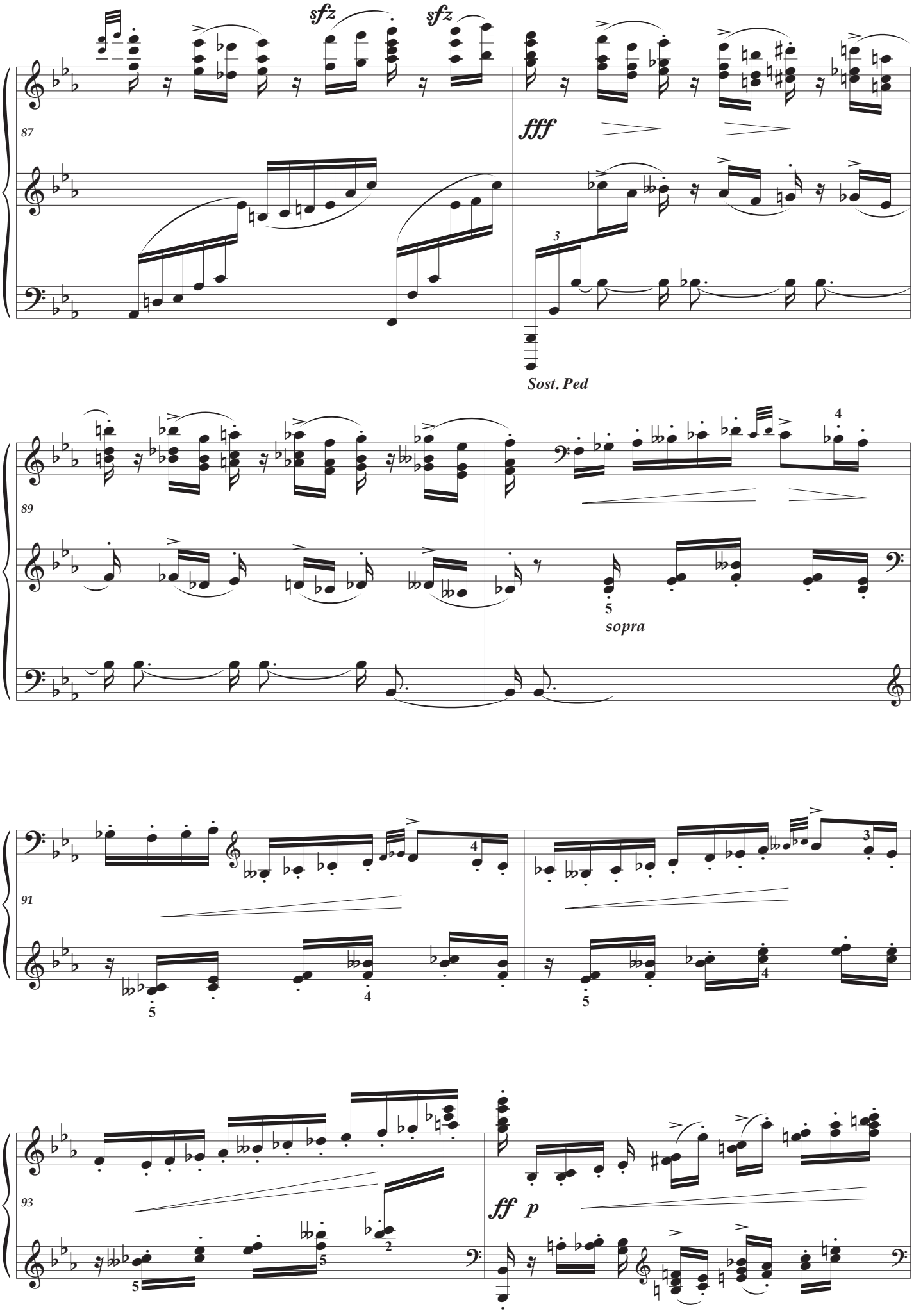

cédez
53
55
pp
57
sfz

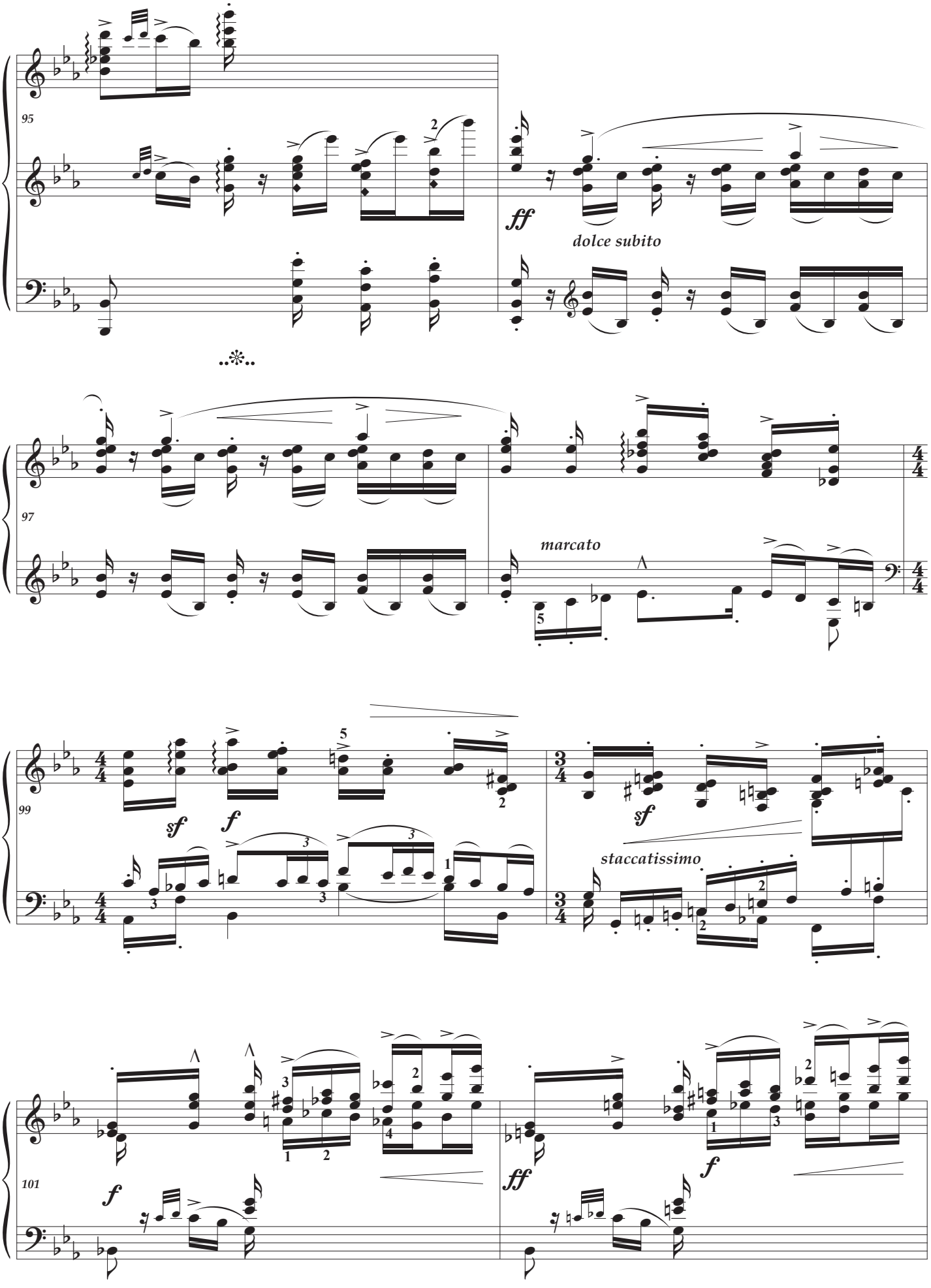

leggiero et dolce
m.s.
59
marcato il canto ma non f
sopra
61
cresc.
m.s.
63

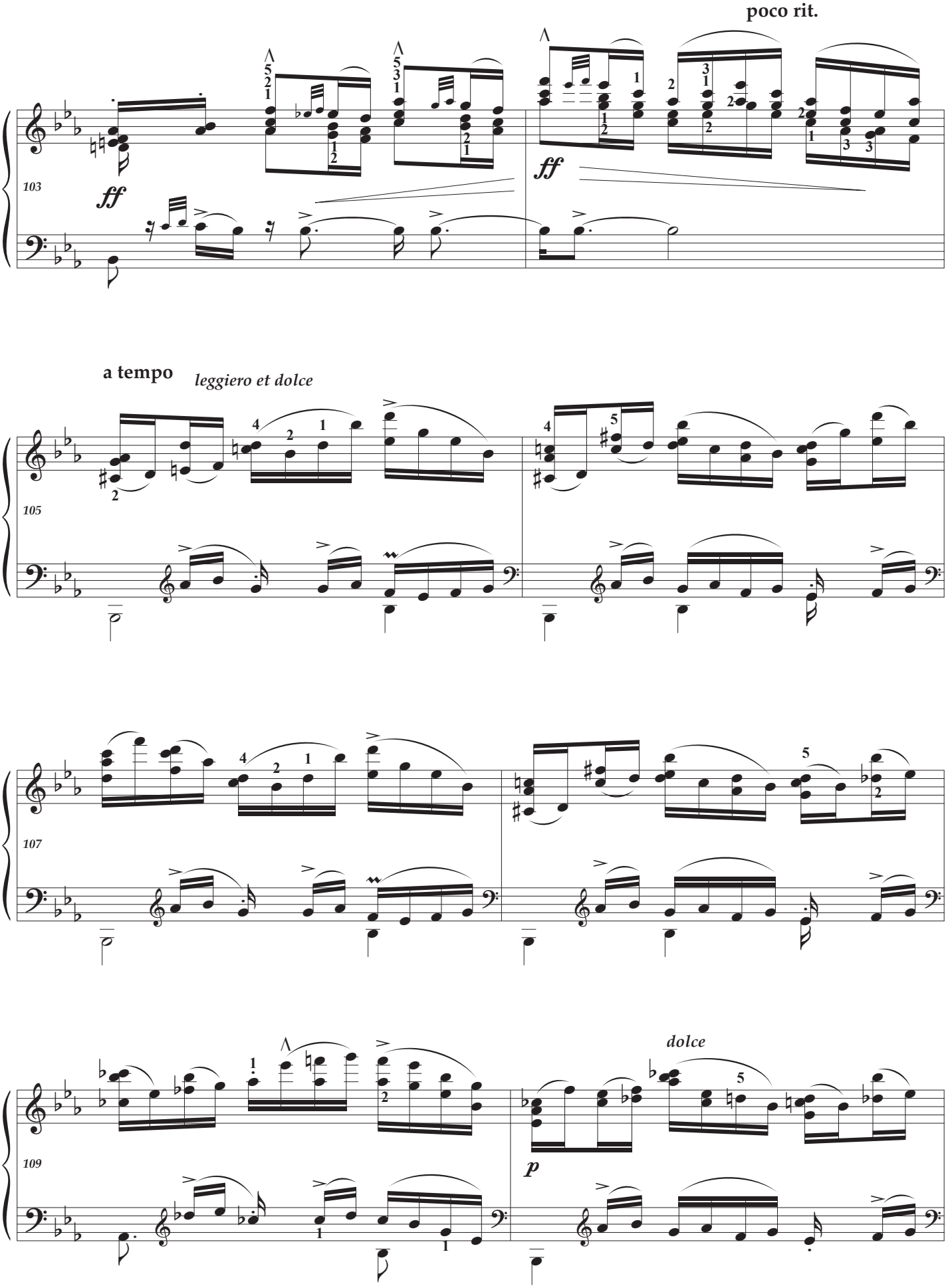

cresc.
cresc.
65
67
f
f
69
ff
p subito
rallentando
a tempo
71
dolce

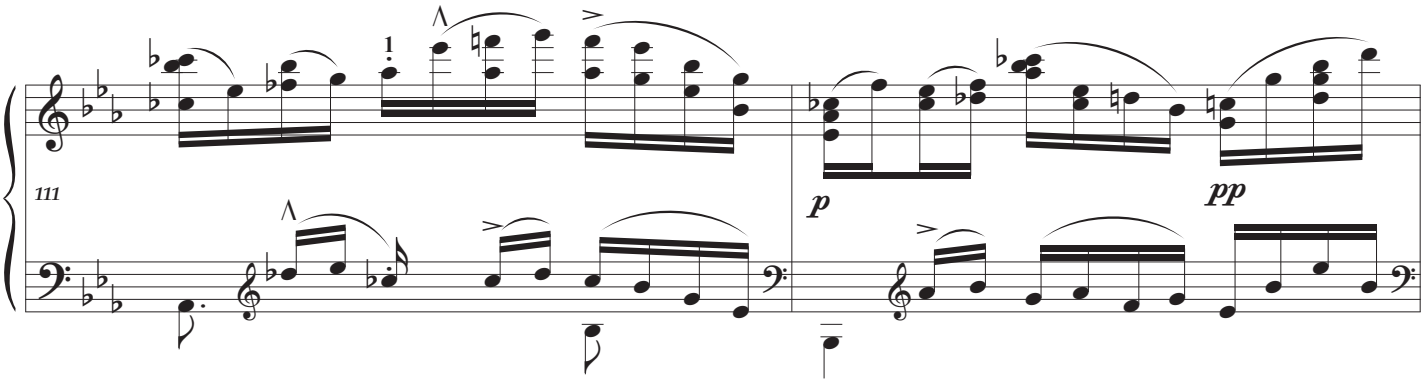

cresc.
cresc.
73
cresc.
75
ff
sfz
sfz
77
79


81
ff
fff
sfz
sfz
8va
83
sfz
sfz
85
sfz
sfz
sfz
sfz

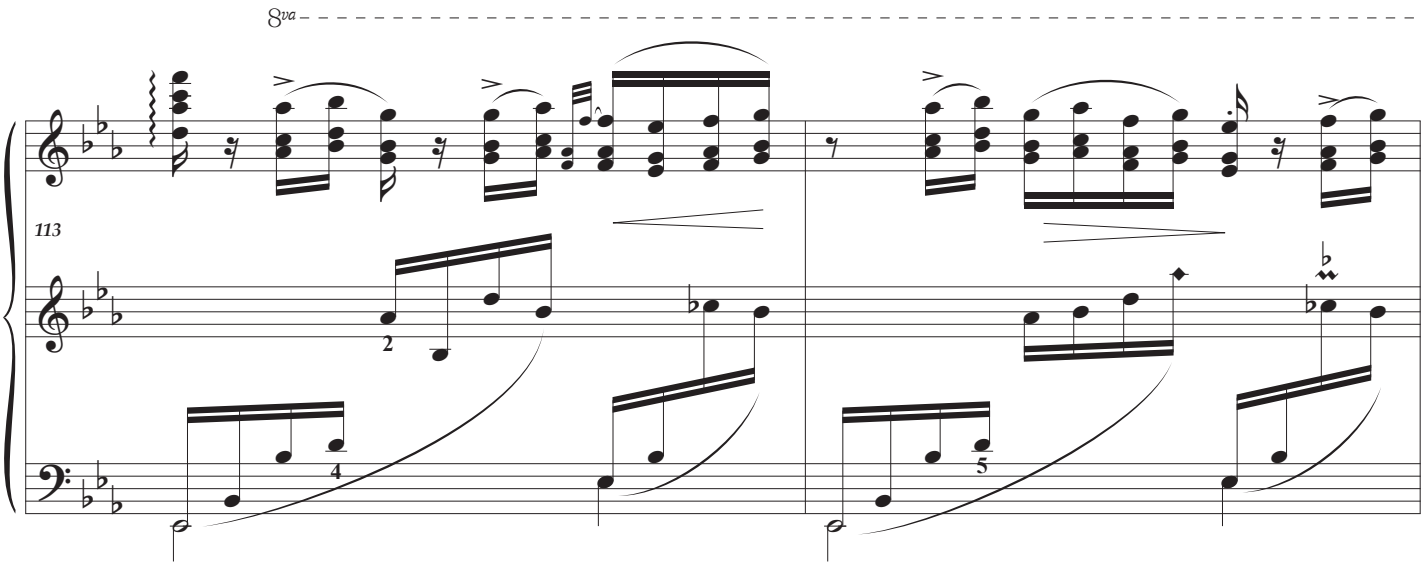

sfz
sfz
87
fff
Sost. Ped
89
sopra
91
93
ff p

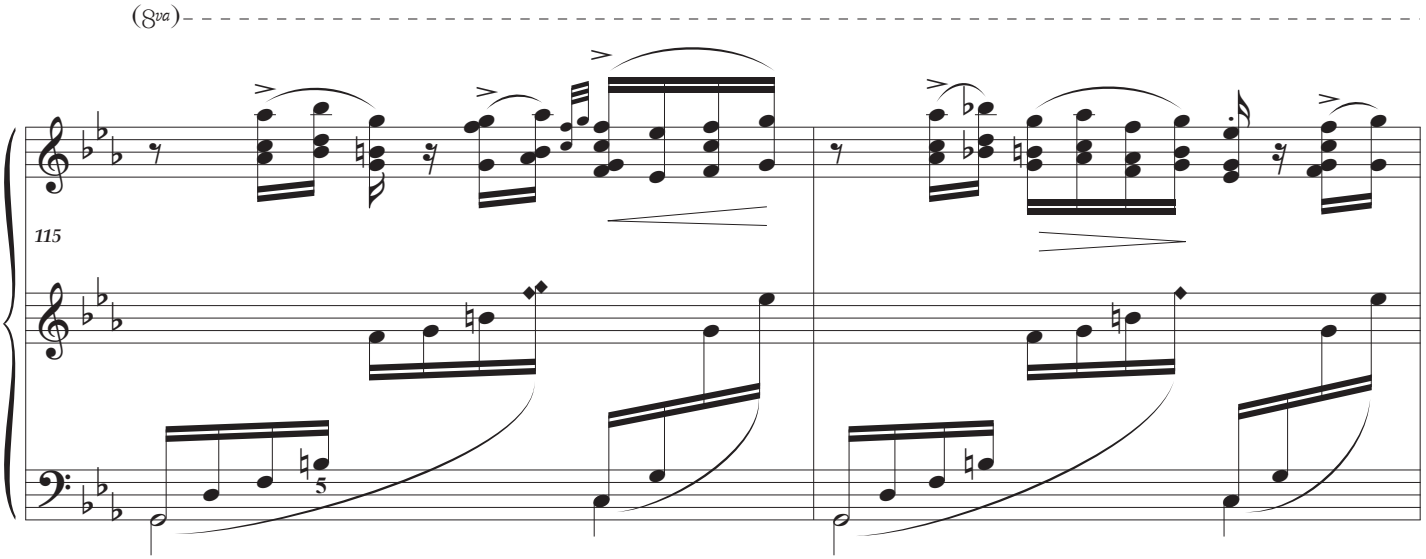

95
ff
dolce subito
97
marcato
99
sf
f
sf
staccatissimo
101
f
ff
f

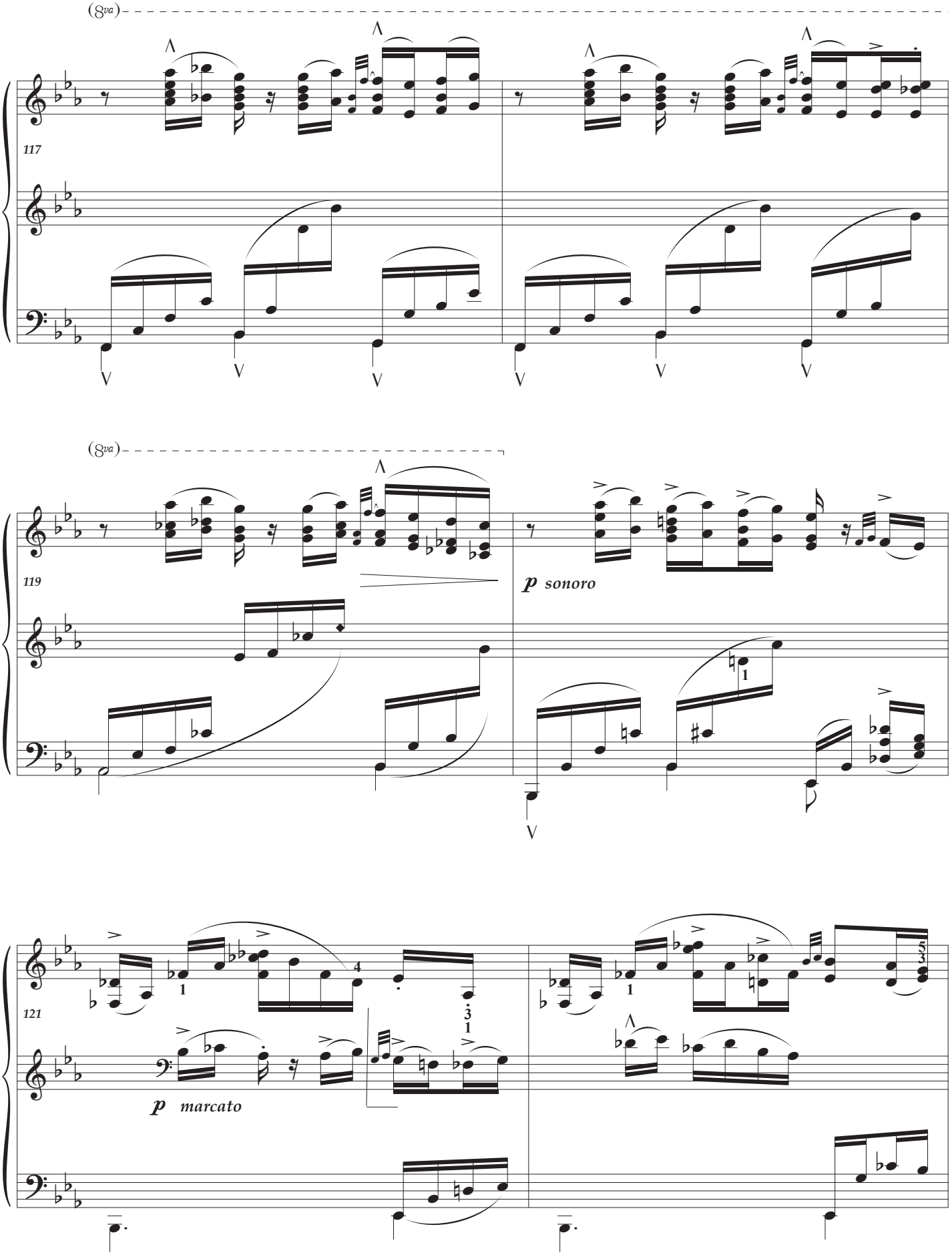

poco rit.
103
ff
ff
a tempo
leggiero et dolce
105
107
dolce
109
p

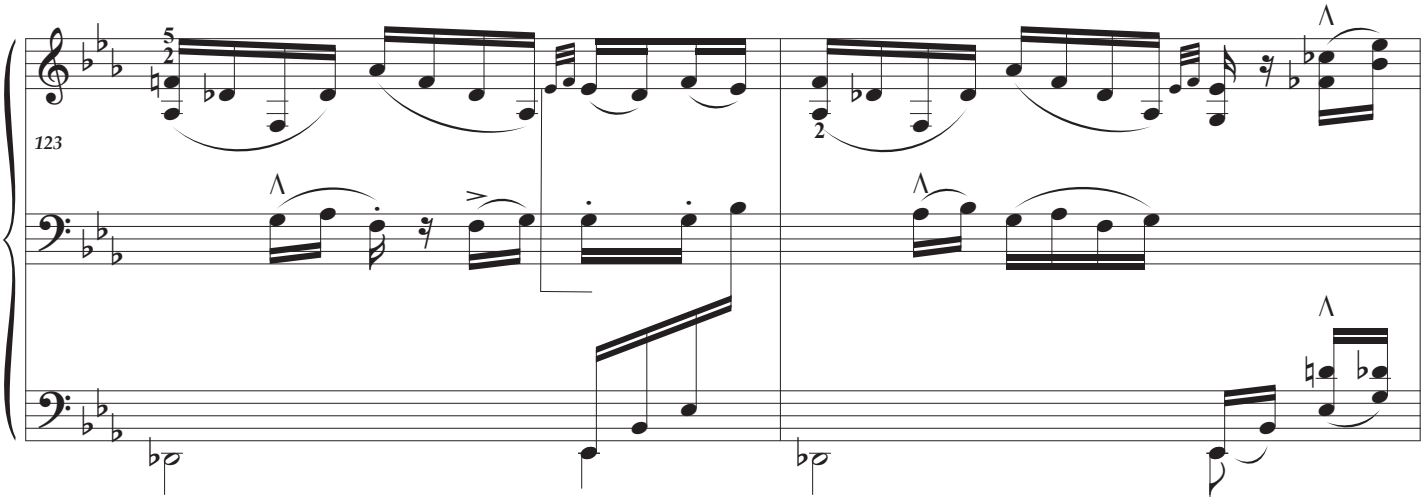


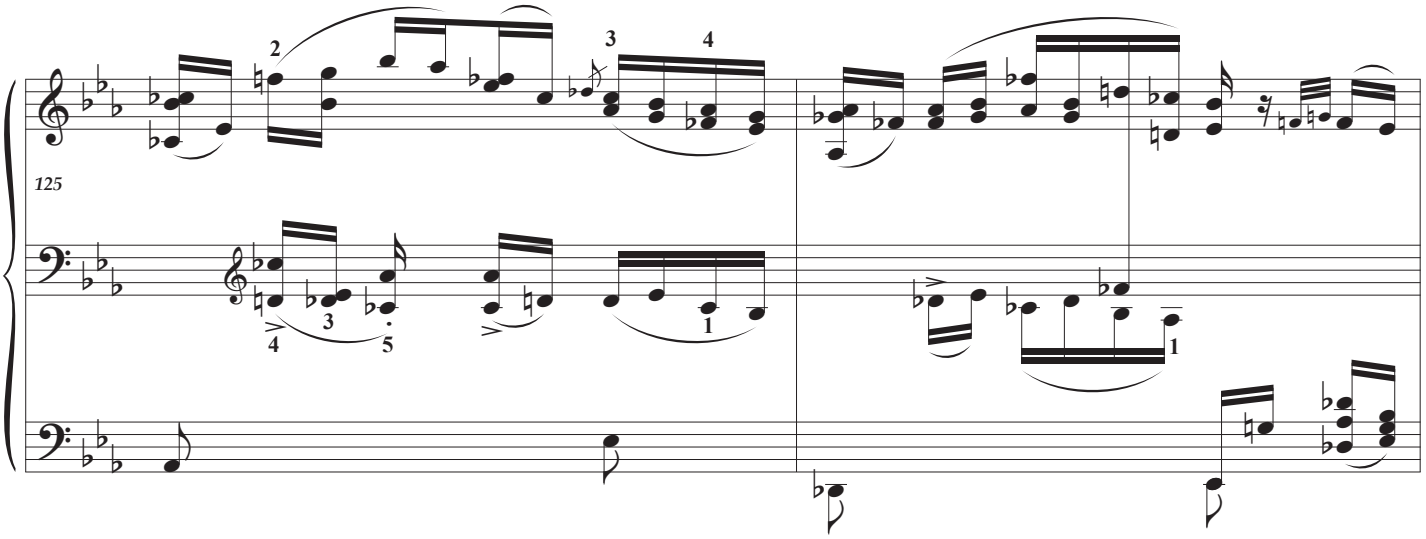
dolce e grazioso

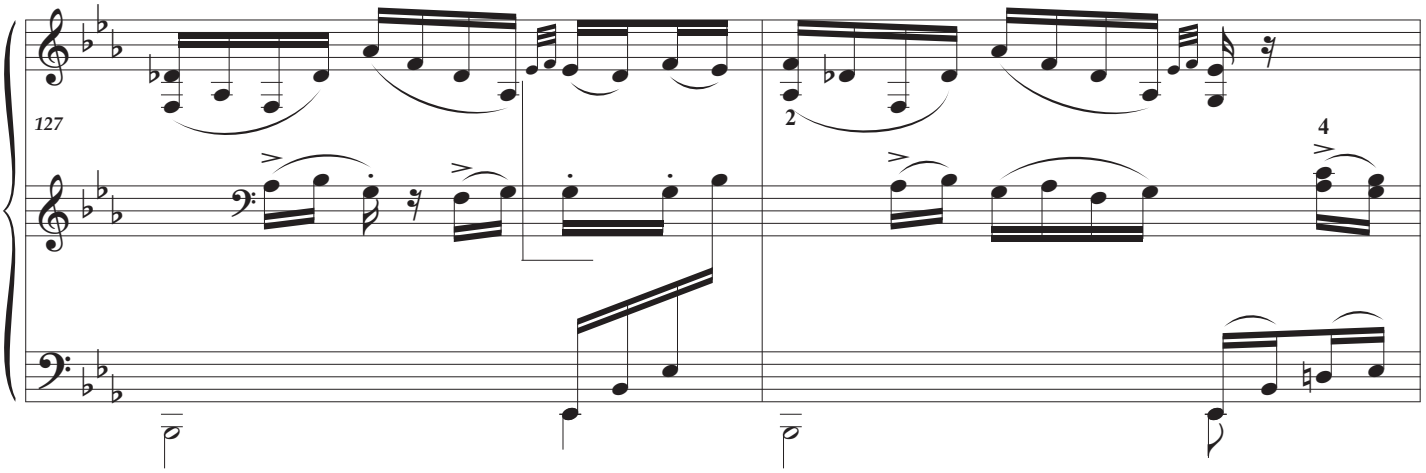


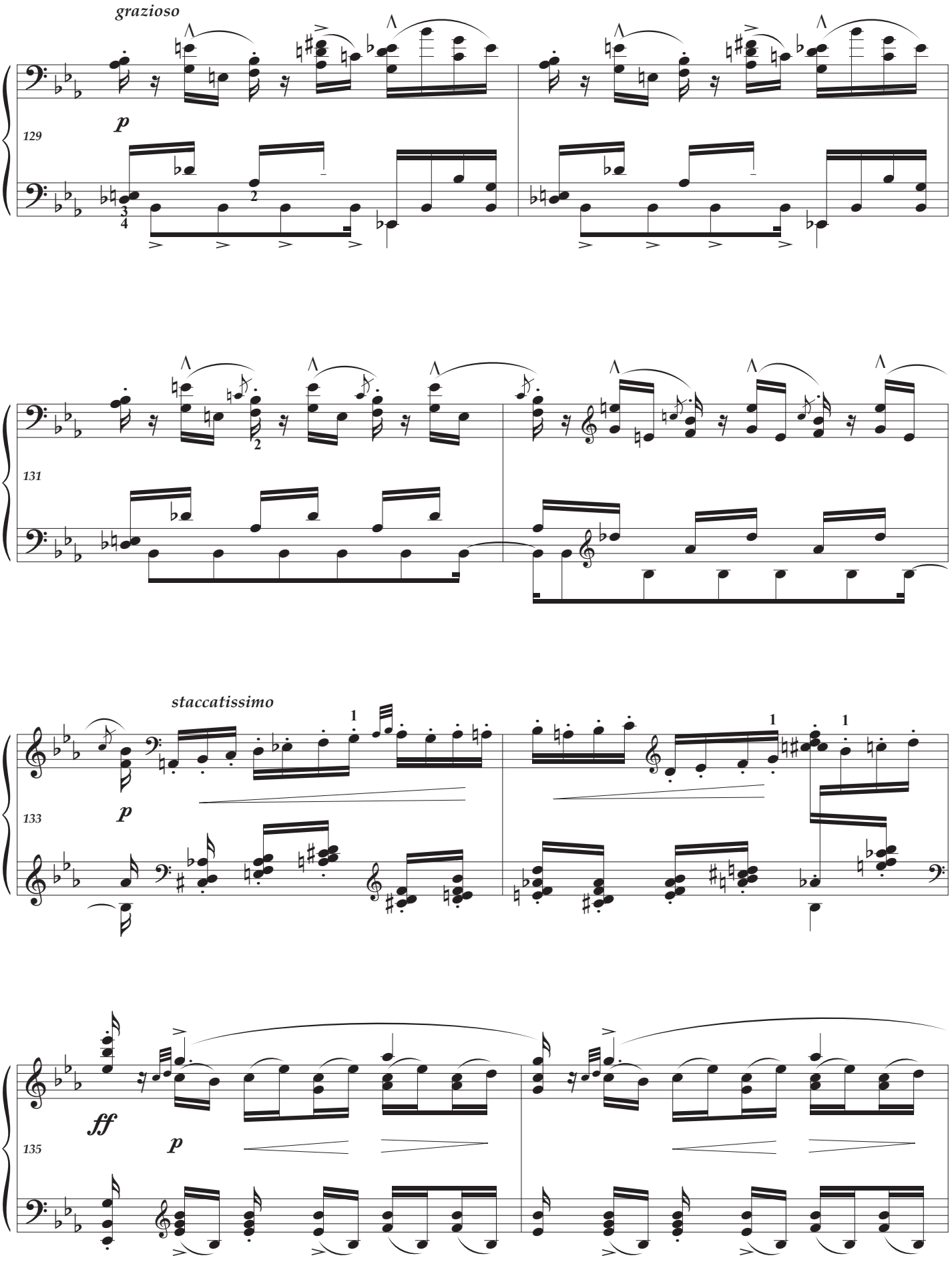


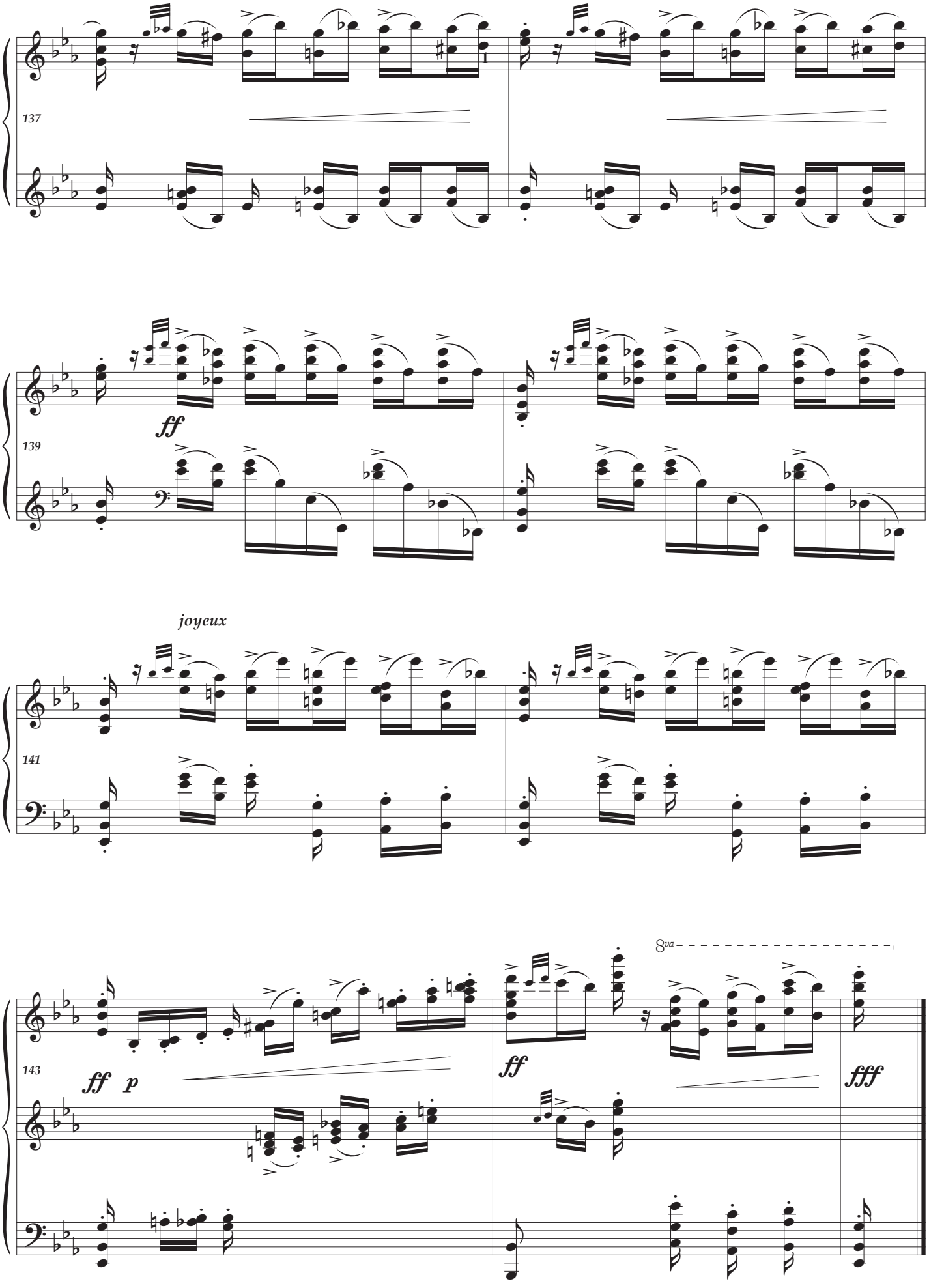

(8va)
117
(8va)
119
p sonoro
121
p marcato


123


125


127


grazioso
p
129
131
staccatissimo
p
133
ff
p
135



Paris, août 1907

iano Practical Editions
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

Appendix

Comments, afterthoughts & French vocabulary

- In the original editions there are several pedal 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."
- It is suggested that diamond headed notes may be omitted
- As with *El Albaicín* and *Triana* (and indeed most of *Iberia*), Albeniz presented *Eritaña* with a unique key signature, appropriately modified in this edition.
- Except where necessary, rests have been largely omitted, the clearly defined empty spaces serving to show silence.
- There has been some pruning of the composer's multiple instructions in Italian and French.
- The number of staves varies according to the text, and in general stems up = RH and down = LH.
- *poco* ***sf*** has been replaced with the *marcato* sign.
- Some subsidiary grace notes have been omitted.
- *Eritaña* stretches a pianist to the limit, with hair-raising changes of register and dynamics. As often as possible the text layout is presented with maximum clarity to enable the reader to choose the most musical and practical use of the meagre ten fingers at his or her disposition, keeping in mind that an Albeniz leap will improve balance in thick chordal writing and add a certain *piquancy* to the sound.
- Curiously there are very few instructions in French!
- **6 - 7** & **40 - 45** barlines have been modified
- **13 - 14** harmonic pattern modified to match **139**
- **31** LH A♭ (2nd beat treble) replaces B♭ (see **35** & **39**)
- **105** RH 2nd beat modified to match **107**

Duration: 5'40

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".

la main droite très légèrement	the right hand very lightly
cédez	slow down a little
joyeux	joyous