

ALBÉNIZ'S MONUMENTAL WORK IBERIA
A PERFORMER'S GUIDE TO THE COMPLETE IBERIA

by

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“Albeniz’s Monumental Work Iberia, A Performer’s Guide to the Complete Iberia,” a lecture-document prepared by Maykin Lerttamrab in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance.

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Chapter I

Issac Albéniz

Isaac Manuel Francisco Albéniz y Pascual (May 29,1860 - May 18,1909) was a Spanish pianist and composer. Albéniz was born in Camprodon in the province of Girona. He was a child prodigy and his first performance took place when he was only four years old. At the age of seven he took lessons from the famous French pianist, Antoine François Marmontel. He passed the entrance exam for piano at the Paris Conservatoire but was rejected because he was too young. It was rumored that he ran away from home because student life was too difficult for him. According to legend, when he was thirteen years old, he made his way to Cuba, New York, and South America before his parents caught up with him. But the truth was that Albéniz travelled with his father, a customs official, and gave concerts worldwide.

In 1874 Albéniz began his studies at the Leipzig Conservatory. In 1876 he went to study at the Royal Conservatory of Brussels. In 1880 he went to Budapest in order to study with Franz Liszt, but found out that Liszt was in Weimar, Germany. In 1883 he met Felip Pedrell, the teacher and composer who inspired Albéniz to write Spanish music. Pedrell was also the teacher of Enrique Granados and Manuel de Falla. He was considered the founder of the national school of Spanish music, combining elements of Spanish music with the classical tradition. Later, Albéniz went to Paris to study with Vincent d'Indy and Paul Dukas.

Albéniz had his greatest success as a concert pianist from 1889 and 1892. He toured throughout Europe and lived in London and Paris. With the enthusiastic support

of composers Claude Debussy, Gabriel Fauré, Ernest Chausson, Vincent D'Indy, Paul Dukas and Edouard Lalo, Albéniz was awarded the Grand Cross of the Legion of Honour by the French government in 1909.

In 1890 Albéniz was afflicted with Bright's disease, a disease of the kidneys. At the age of 48 he passed away from this disease in southwestern France at Cambo-les-Bains, Labourd. He was buried at the Montjuïc Cemetery in Barcelona.

The styles of Albéniz's early works are very traditional and are influenced by Jean-Philippe Rameau, Johann Sebastian Bach, Ludwig van Beethoven, Frédéric Chopin and Franz Liszt. Albéniz's later works were influenced by Liszt and Leopold Godowsky. These works, including *Iberia*, have great complexity in the musical texture and in the motion of the inner voice lines. Albéniz also incorporated Spanish elements such as the dance rhythms of Spain, the use of Spanish songs, the use of exotic scales, the use of of modes (mostly Phrygian mode), and the use of guitar idioms.

Albéniz had a tremendous impact on other Spanish composers. His multi-faceted career as composer, conductor and performer helped to make Spanish music better known throughout the world and inspired the next generation of Spanish musicians to compose nationalistic music. In addition, many of his piano works have become an important part of the classical guitar repertoire, arranged by Miguel Liobet and others. The most frequently heard pieces for the guitar are *Asturias*, *Granada*, *Sevilla*, *Cadiz*, *Cataluña*, *Cordoba* and the *Tango in D*.

The Fundación Isaac Albéniz was established in 1997. This organization's mission was to support Spanish music and musicians. It is also the research center for compositions by Albéniz and other works by Spanish composers.

Chapter II

Iberia

Albéniz is one of the most important composers of Spanish Classical music. Debussy said “Among the Spanish musicians of today the most typical, perhaps, is Albéniz. He has drunk at the springs of folk music deeply enough to be absolutely imbued with its style and its very spirit. The profuseness of his imagination is positively stupendous; no less so his capacity for creating atmosphere” (Brown, 59). His piano music shows the culture of Spain. His works have the element of folk song and dance and imitate instruments such as guitar. His early piano works from 1880 to 1890s are similar to other Romantic composers’ such as Chopin and Liszt. However, his last work *Iberia*, displays a distinct compositional style: not only does *Iberia* capture the culture of Spain in music but it does so with the greatest possible keyboard virtuosity. Olivier Messiaen said “*Iberia* is the wonder for the piano; it is perhaps on the highest place among the more brilliant pieces for the king of the instruments” (IberiaNotes).

Many musicologists refer to *Iberia* as a suite. However, each piece in *Iberia* is very different, and not all of them are dance pieces. Albéniz himself never mentions the word suite. Instead, he called his works “12 nouvelle impressions.”

Like Albéniz’s earlier works such as *Suite España Op. 165 (1890)*, *Iberia* is based on distinct regions and dances of Spain. What makes *Iberia* different from his other works is that *Iberia* is more large-scale and technically much more demanding. It is important to note that although Albéniz’s earlier works have expressive terms in

Spanish and Italian, the expressive terms in *Iberia* are written in French and Italian because Albéniz lived in France during the time he composed *Iberia*.

The form of the pieces in *Iberia* is very traditional. Before Albéniz began working on *Iberia*, he wrote in his diary “The ideal formula in art ought to be “variety within logic.”” Walter Aaron Clark, the author of *Isaac Albéniz, Portrait of a Romantic*, believes that *Iberia* is the musical expression of what Albéniz wrote in his diary. *Iberia* shows great musical variety within its “logic.”

Iberia was first published between 1906 – 1909 in Paris by the Edition Mutuelle of the Scholar Cantorum. In Madrid, *Iberia* was published by the Union Musical Espanola. Many great pianists have performed *Iberia* including Jose Vianna Da Motta, Ricardo Vines, Isidor Philipp, Alfred Cortot, Artur Rubinstein and Alicia de Larrocha.

Chapter III

Iberia Book 1

The titles of the pieces in the first book of *Iberia* are different from the titles in Albéniz's manuscript. *Evocación* was originally called Prelude, *El Puerto* was called Cádiz, and *Corpus Christi en Sevilla* was called *Fête-dieu à Sevilla*. This book was dedicated to the French composer Ernest Chausson (1855 – 1899).

Evocación

“*Evocación*” is the first piece in the first book of *Iberia*. The title of the piece is the only one that does not represent a specific region or dance of Spain. It is one of the emotionally deepest pieces Albéniz ever composed. The piece expresses nostalgia in the beautiful melodic line that is full of yearning.

Allegretto. espressivo.

PIANO *dolce*

The beautiful melodic line that is full of yearning

This piece is in sonata form. It has no introduction. The exposition is measures 1-74. The first theme is measures 1 – 46. The transition is measures 47 – 54. We know that the first theme ends in measure 46 and the transition starts in measure 47 because the music content is very sectional and the transition helps set up the mood for the

upcoming theme. Another element that helps determine the transition is that the transition is not tuneful or does not concentrate on melody. The second theme is measures 55 – 74. In Iberia, Albéniz always introduces the *copla* - a poetic form of four verses - as the second theme. Measures 85 – 94 in the development, the section that Albéniz usually modulates the *copla*, is the climax of the piece and it is based on the whole-tone scale. The harmony of the whole-tone scale lasts through the re-transition. The recapitulation is measures 103 – 114. The coda is measures 145 – 153. Performers should play this piece with a great deal of *rubato*. In addition, pianists should also emphasize the agogic accents on the dotted notes of the first theme to help clarify the melodic pattern.

The image displays a page of musical notation for the piece "Iberia" by Isaac Albéniz. The score is written for piano and consists of three systems of music. The first system shows the beginning of a section with a red annotation "Use of whole tone scale" pointing to a specific passage. The second system continues this section, featuring a red bracket that spans across the measures, indicating the continuation of the whole-tone scale. The third system shows the end of the section, with a red bracket also indicating the whole-tone scale's presence. The score includes various musical notations such as dynamics (e.g., *ff*, *pp*), articulation (e.g., *Red.*, *cresc.*), and tempo markings (e.g., *molto meno mosso*). The key signature is B-flat major, and the time signature is 3/4.

Exposition	First theme (m.1 – 46) Transition (m.47 – 54) Second theme (m.55 – 74)
Development	Modulation (m.75 – 94) Re-transition (m.95 – 102) whole-tone, Iberian sixth
Recapitulation	First theme (m.103 – 114) Second theme (m.115 – 144)
Coda	Coda (m.145 – 153)

Albéniz uses a syncopated ostinato to create motion. This piece has the characteristics of a *jota copla*, Spanish folk music in triple meter that consists of a poetic form of four verses. The chord in measure 102 is an example of the “Iberian” sixth chord - a unique combination of German and French augmented sixth chords with a clashing semitone in the middle.

The image shows a musical score snippet for a piece in 3/8 time, featuring a syncopated ostinato. The score is written for piano and includes dynamic markings such as *pp*, *molto rit.*, *dim.*, *rit.*, and *pp Red.*. A red circle highlights the chord in measure 102, which is labeled "Iberian Sixth Chord". The chord consists of a unique combination of German and French augmented sixth chords with a clashing semitone in the middle.

El Puerto

“El Puerto” is the second piece in the first book of *Iberia*. It gives the impression of the bustling crowded lives of the people living in a seaport town. The name is from the fishing-port town of El Puerto de Santa Maria near Cádiz on the Guadalete River. The music is in the style of *zapateado*, a lively genre of Spanish dance. It is in 6/8 meter and sometimes uses hemiola.

The form is similar to “Evocación” except that there is no contrasting secondary theme. The first ten measures serve as an introduction. Measure 47 is an example of the imitation of *rasqueado*, a guitar finger-strumming technique usually used in flamenco guitar music. Again, the whole-tone scale is used in the re-transition. Albéniz likes to use exotic scales, such as the whole-tone scale, to help build intensity toward the climax, usually the loudest section of the piece. This time, the climax of the piece is at the beginning of the recapitulation. The theme comes back for the last time in the coda but with a much slower pace.

Introduction	Introduction (m.1 – 10)
Exposition	First theme (m.11 – 54) Transition (m.55-82)
Development	Modulation (m.83 – 108)

	Re-transition (m.108 – 122) whole-tone
Recapitulation	First theme (m.123 – 156)
Coda	Coda (m.156 – 187)

Fête-dieu à Seville

“Fête-dieu à Seville” is the last piece of the first book, one of the most frequently performed pieces in the *Iberia* collection. The piece is very programmatic. It describes the Corpus Christi Day procession in the city of Seville, during which the statue of the Virgin Mary is carried through the streets accompanied by marching bands, singers, and the worshipers.

In the introduction, the first four chords are an imitation of *rataplan*, the sound of the drum rolls. According to Clark, the author of *Isaac Albéniz, Portrait of a Romantic*, when Albéniz performed this piece, he would rest his hand on his abdomen during the rests between these chord strokes, just for the dramatic effect.



This piece is in sonata form. The introduction is measures 1-7. The exposition is measures 8 – 190. The development is measures 191 – 254. At first glance, one might think that measure 191 is the beginning of the recapitulation because the first theme

comes back. Actually it is only part of the first theme that comes back and Albéniz decides to develop the first theme instead of the second theme. The recapitulation is measures 255 – 339. This time the whole-tone scale is used in the recapitulation, measures 274 - 286. The climax of the piece is measures 328 – 339, just before the coda. The coda is measures 340 – 369.

At the beginning of the recapitulation performers must redistribute the notes between the hands. The hand redistribution will help the pianist to voice the theme more clearly.

Introduction	Introduction (m.1 – 7)
Exposition	First theme (m.8 – 71) Transition (m.71 – 134) Second theme (m.135 – 190)
Development	Modulation (m.191 – 215) Re-transition (m.215 – 254)
Recapitulation	First theme (m.255 – 339) whole-tone
Coda	Coda (m.340 – 369)

In measure 8 the first theme appears with the rolled chords. The dissonant chords, which are mostly triads with extra notes, represent the imperfect intonation of a band on parade in the streets of Seville. We hear the *saeta*, a piercing cry of religious ecstasy sung in free rhythm during the procession, first appearing in measure 83 and dominating the section that begins in measure 135. Albéniz merges the sections by

overlapping the themes and continuing the accompaniment pattern. In measure 287, the march feels somewhat awkward because the meter changes to 3/8. The coda, which starts in measure 340, evokes a distant night time atmosphere. The music suggests a sad *copla*, or a poetic form of four verses floating over the chords. This music suggests Debussy's *La Cathedrale Engloutie*, which was composed in 1910 after Albéniz's death.



The image shows a musical score for piano, consisting of two staves. The key signature is two sharps (F# and C#). The score is annotated with red text and circles. The text "Dissonant Chords - Chords with Extra Notes" is written in red across the middle of the score. Four red circles are drawn around specific chords in the right hand, highlighting dissonant or complex chord structures. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Chapter IV

Iberia Book 2

“Triana” was composed just less than a month after the completion of the first book. This book was dedicated to the French pianist Blanche Selva. “Triana” was composed first, “Almería” was composed second, and “Rondeña” was last. Later, the book was rearranged with “Rondeña” as the first piece, “Almería” as the second, and “Triana” as the last – a more bravura ending for pianists who program the whole book.

Rondeña

“Rondeña,” the first piece of the second book, was named after the city of Ronda. The piece is similar to the *guajiras*, which is the country music for Spain. The similarity is the use of a mixture of 3/4 and 6/8 rhythms, however the *guajiras* usually begins on the dominant, and “Rondeña” begins on the tonic. The piece begins with an energetic section, followed by a melancholy section. The second theme is a languid *copla*. The verse is octosyllabic - eight syllables in a verse. This second theme is just a repetition of a note and it is called iterance. It also has the element of jota, a folk dance with triple meter. It is important for the performer to have total control and perfect concentration when playing this passage so that the melodic repeated notes are even. Performers should play this passage with flat fingers, changing fingers on the same key in order to avoid unnecessary accents and to make each melodic tone clear.

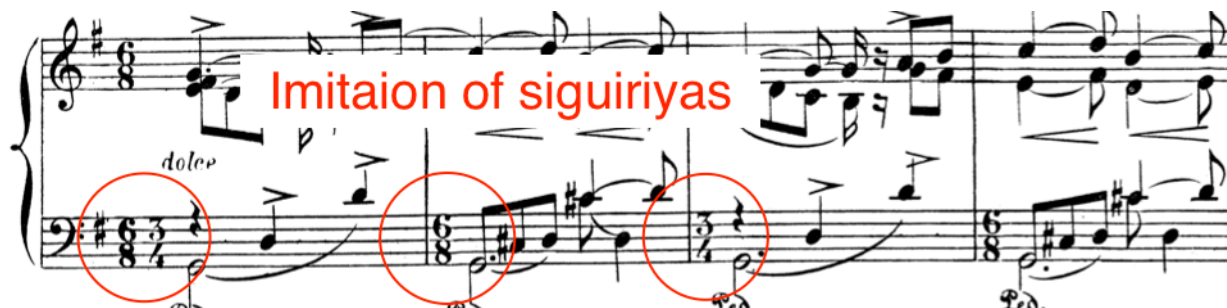
The image shows a musical score for the piece "Rondeña" from Liszt's Iberia Book 2. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a melodic line in G major, marked *mf* *mais bien marqué*. A red oval highlights a sequence of repeated notes in the treble staff, labeled "Iterance" in red text. The second staff provides a rhythmic accompaniment. The score includes various performance markings such as *pp* and dynamic accents.

“Rondeña” is in sonata form. The introduction is 16 measures long. The exposition is measures 17 – 148. The meter in the first theme section alternates between 6/8 and 3/4 every bar. The meter in the second theme section keeps switching in the slower pace. Unlike the previous pieces, the second theme of “Rondeña” also starts in the dominant key. The development is measures 149 – 200. It starts with the introduction but in a different key. This makes the audience think that this is the recapitulation. Later the first theme modulates. The whole-tone scale is used in the re-transition. The beginning of the recapitulation is the climax of the piece and both themes are re-introduced simultaneously. After that, the two themes overlap and then dissolve. The ending passage in measures 255 – 263, is like a short, fast, light coda.

Introduction	Introduction (m.1 – 16)
Exposition	First theme (m.17 – 68) Transition (m.69 – 92) Second theme (m.93 – 148)
Development	Modulation (m.149 – 188) Re-transition (m.189 – 200) whole-tone
Recapitulation	First and Second themes (m.201 – 254)
Coda	Coda (m.255 – 263)

Almería

“Almería” is the second piece in the second book of *Iberia*. It was the name of the seaport in southeastern Spain where Albéniz’s father worked. The music is *siguiriyas*, which is one of the slow expressive flamenco forms that has an uneven metric pattern. The uneven metric pattern of *Siguiriyas* inspired Albéniz to write his own version of the song which has the alternation between 6/8 and 3/4 meter only in the left hand. The second theme is a very free and passionate *jota*, the characteristic dance of the Almería region. It is also similar to the second theme of “Rondeña” in its use of the iterance and octosyllabic verse.



“Almería” is in sonata form. It does not have an introduction but begins with the last part of the first theme. The climax of the piece is in the development. The whole-tone scale is used after the climax to take away the harmonic tension. However, this is unusual for Albéniz. He usually makes use of exotic scales, including the whole-tone scale to increase the intensity of a passage. In the recapitulation the octatonic scale changes the character of the first theme and serves as a transition to the second theme. The rhythmic pattern created by the alternation between 6/8 and 3/4 is used through the coda to trick the audience that the music still continues.

Exposition	First theme (m.1 – 67) Transition (m.67 – 86) Second theme (m.87 – 152)
Development	Modulation (m.153 – 193) Re-transition (m.193 – 201) whole-tone
Recapitulation	First theme (m.201 – 209) octatonic Second theme (m.210 – 246)
Coda	Coda (m.246 – 263)

Triana

“Triana” is the last piece in the second book of *Iberia*. It was named after the gypsy quarter in Seville. “Triana” is considered to be one of the most difficult pieces in *Iberia*. The piece is similar to a *pasodoble*, the marching music of bullfighters. It uses the style of *juerga* which is strumming of guitars, clacking of castenets, and percussive *taconeo* - the flamenco dance technique that uses the heels to create beats. The meter is in 3/4.

“Triana” is in sonata form. The introduction lasts 9 measures. The exposition is measures 9 – 65. The development is measures 66 – 89. It is also very difficult for performers to play this section, because of the fast decorative notes and the hand-crossing passages. To make it easier, performers should not compress the rhythms; instead they should take time and expand the melody lines. Always play lightly for the decorative notes and articulate clearly. The re-transition in the development is not

based on whole-tone scale as we have seen in previous pieces. The re-transition in the development is also at the climax of the piece. The recapitulation is measures 90 – 125.

The image shows a musical score for piano, consisting of two systems of music. The first system is marked *p bien rythmé* and *cresc.* with dynamics *p* and *sf*. The second system is marked *p* and *Red.*. A red bracket highlights a section of the second system with the text "Imitation of pasodoble juerga".

Introduction	Introduction (m.1 – 9)
Exposition	First theme (m.9 – 39) Transition (m.40 – 49) Second theme (m.50 – 65)
Development	Modulation (m.66 – 85) Re-transition (86 – 89) (arpeggio)
Recapitulation	First theme (m.90 – 101) Transition (m.102 – 109) Second theme (m.110 – 121) First theme (m.121 – 125)
Coda	Coda (m.126 – 140)

Chapter V

Iberia Book 3

The third book of *Iberia* was dedicated to Marguerite Hasselmans, the French concert pianist, who was also the mistress of Gabriel Fauré for many years.

El Albaicín

“El Albaicín” is the first piece of the third book of *Iberia*. It is the name of the Gypsy quarter in Granada. Albéniz was very fond of the city of Granada and it inspired much of his music. This piece is made of two series of alternations between the dance-like theme, and the free *copla*-style theme. Measure 49 – 68 is an example of the dance-like theme. Measure 69 – 98 is an example of the free *copla*-style theme.

“El Albaicín” is the only piece in *Iberia* that is not in sonata form. The form of this piece is in ABABABABAB. The beginning of the piece uses the element of the *bulerias*, a fast flamenco hemiola rhythmic pattern in 12 beats. It also imitates one of the guitar techniques in which the thumb of the right hand alternates with the fingers in plucking the strings. The dynamic here is **ppp** and the mood is mysterious – sound comes to us from a distance, building up the intensity with controlled energy. This 48-bar introduction never reappears. The A theme is the dance-like theme. The B theme has an element of *cante jondo*. It is chant-like with rhythmic freedom, similar to liturgical singing, which is the origin of *cante jondo*. The one-line melody represents the reed instruments. The *copla* is interrupted every four measures by the interjection of the guitar. The themes fight over the last section of the piece. In the end, the B theme wins.

M.M. ♩ = 60 *Allegro assai, ma melancolico*

PIANO

ppp **Element of the bulerias** *toujours nonchalant,*

Introduction	Introduction (m.1 – 48)
A1	m.48 – 68
B1	m.69 – 98
A2	m.99 – 130
B2	m.131 – 152
A3	m.153 – 164
B3	m.165 – 228
A4	m.229 – 244
B4	m.245 – 296
A5	m.297 – 309
B5	m.309 - 313

El Polo (Chanson et danse andalouses)

“El Polo” is the second piece in the third book of *Iberia*. It was named after one of the oldest and most serious Spanish songs. Even though this piece has the melancholy

quality of the flamenco *polo*, Albéniz still put some humor into his manuscript, saying that this *polo* should not be confused with the sport of the same name.

El Polo is in sonata form. The introduction lasts 16 measures. The exposition is measures 17 - 142. It is filled with melancholy tunes and jazzy dissonance, and also has an element of hypnotic dance. The first theme measures 17 – 84 appears like a sad song. The second theme is measures 111 - 142. It brightens up the mood and becomes exuberant later when the theme is developed. It is in the relative major and rhythmically similar to the first theme. The development is measures 143 - 234. The French sixth chord is used in the re-transition. The recapitulation is measures 235 – 268. The climax, which again is the loudest part of the piece is the beginning of the recapitulation.

The image shows a musical score for El Polo by Isaac Albéniz. The score is in 3/4 time and features a French augmented sixth chord, which is circled in red. The chord is marked with a red circle and the text "French augmented sixth" in red. The score includes a piano introduction, an exposition with two themes, a development section, and a recapitulation. The French sixth chord is used in the re-transition section.

Introduction	Introduction (m.1 – 16)
Exposition	First theme (m.17 – 84) Transition (m.85 – 110) Second theme (m.111 – 142)
Development	Modulation (m.143 – 226) Re-transition (m.227 – 234) (French sixth)
Recapitulation	First theme (m.235 – 266) Transition (m.267 – 292)

	Second theme (m.293 – 268)
Coda	Coda (m.268 – 391)

Lavapiés

“Lavapiés” is the last piece in the third book of *Iberia*. It is the name of the district in Madrid. The name literally means “wash feet,” and refers to the ritual washing of one’s feet before entering the church. The music has a lot of dissonance that represents the noisy street life of Lavapiés. Albéniz builds the dissonant chords by adding a note in the chord that creates the interval of minor second. Albéniz also indicates that this piece is to be played joyfully and with freedom, just like the lives of the people who live there. The rhythmic pattern of the piece is based on the *Habanera* rhythm, which is similar to the *tango*.

The image shows a musical score for the piece "Lavapiés". It features a complex texture with multiple staves. A red oval highlights a specific rhythmic pattern in the bass line, labeled "Habanera rhythm" in red text. The score includes various musical notations such as triplets, accents, and dynamic markings like "sf" and "lancé sec".

This piece is very difficult. It is the work that almost drove Albéniz to destroy the manuscript. The texture is so thick that it is almost impossible to hear each voice.

“Lavapiés” is in sonata form. The exposition is measures 1 - 125. The first theme starts at the beginning of the piece. Even though in measure 21 the new theme appears it is very closely related to the beginning and should be considered as part of the first theme section. This section is written with three staves. The main theme is in

the top staff, there is a fragment of the main theme in the middle staff and the bottom staff has the bass line. Pianists should note that Albéniz has indicated *en dehor* for the middle staff. This suggests that pianists should also bring out the music in the middle staff as well as the main melody in the top staff. The second theme begins in measure 78. The rhythm is different from the first theme, but it is still a type of Habanera rhythm. The development is measures 126 - 174. The section starts with the second theme, but in minor key. The second theme modulates briefly. Later, the first theme replaces the second theme and modulates. The passage that uses the *Iberian* sixth chord passage (a combination of German and French augmented sixth chords) in measure 187 leads to the recapitulation. The recapitulation in measures 175 – 244 is a series of alternations between the first and the second themes. The climax of the piece occurs in measures 226 – 244.

Exposition	First theme (m.1 – 69) Transition (m.70 – 77) Second theme (m.78 – 125)
Development	Modulation (m.126 – 166) Re-transition (m.166 – 175) Iberian sixth
Recapitulation	First theme (m.175 – 201) Second theme (m.202 – 225) First theme (m.226 – 233) Second theme (m.233 – 244)
Coda	Coda (m.244 – 264)

Chapter VI

Iberia Book 4

Iberia Book 4 was dedicated to Madame Pierre Lalo, daughter-in-law of the composer Édouard Lalo. “Jerez,” the second piece of this book was completed last, in January, 1908. Albéniz originally planned to include another piece called “Navarra,” but he felt that the very popular style of “Navarra” did not belong with the other pieces in *Iberia*. “Jerez” was the substitute for “Navarra.” Albéniz died before completing “Navarra.” “Navarra” became one of Albéniz most popular works; Arthur Rubinstein performed “Navarra” with great success. The last section of Navarra was finished by Albéniz’s pupil, Deodat de Severac.

Málaga

“Málaga” is the first piece in the fourth book of *Iberia*. It was named after the city of Málaga in Spain. This piece uses the rhythmic freedom, triple meter, and modality of the *malagueña*.

“Málaga” is in sonata form. It has a very straightforward formal layout. The introduction is six measures long. The exposition is measures 17 – 105. The first theme is filled with rhythmic energy, drama, and soaring melody. The second theme is very lyrical. It is accompanied by the gentle and colorful chords above the melody. Those chords must be carefully controlled in order not to overpower the melody. Pianists should allow their hands to “float” on the keys without arm weight to play the chords lightly. The development is measures 106 – 133. The re-transition uses the German and French sixth chords. The climax, which is the loudest section of the piece,

is at the beginning of the recapitulation. The recapitulation is measures 134 – 240. The coda is measures 240 – 248.

The Second Theme With Gentle and Colorful Chords Above It

dolcissimo e leggiero
pp
ben sonoro
a Tempo
coda
rit

German Augmented 6th Chord

ff
rit

French Augmented 6th Chord

8va
loco
ff
ben marcato

Introduction	Introduction (m.1 – 16)
Exposition	First theme (m.17 – 45) Transition (m.45 – 57) Second theme (m.58 – 105)
Development	Modulation (m.106 – 125)

	Re-transition (m.126 – 133) German and French sixth
Recapitulation	First theme (m.134 – 169) Second theme (m.170 – 240)
Coda	Coda (m.240 – 248)

Jerez

“Jerez” is the second piece in the fourth book of *Iberia*. It was composed as an alternative to Albéniz’s “Navarra.” “Jerez” is the name of the wine-producing city in Andalusia. It is the only piece in *Iberia* that has no sharps or flats for the key signature.

“Jerez” is in sonata form. The exposition is measures 1 – 94. The 12-beat rhythm of the first theme in the beginning is like the *soleares*, which is one of the forms of flamenco music. The second theme, measures 66 – 94, appears with the guitar interjection that separates the phrases and the interjection is based on the rhythmic motive from the end of the first theme. The development is measures 94 – 154. The re-transition in measures 149 – 154 uses the French sixth chord and leads to the recapitulation. The climax of the piece is in the beginning of the recapitulation. The recapitulation is measure 155 – 206. The *Iberian* sixth chord is placed in measure 204 before the coda.

The image shows a musical score for the beginning of the piece "Jerez" from the fourth book of *Iberia*. The score is written for piano in 3/4 time. The first staff is the treble clef, and the second staff is the bass clef. The tempo is marked "doux et rêvé". The score begins with a red circle highlighting a specific rhythmic motif in the first few measures, labeled "Element of soleares". The score includes dynamic markings such as "pp", "p", "poco sf", and "Ped. Ped. Ped.".

Exposition	First theme (m.1 – 55) Transition (m.56 – 66) Second theme (m.67 – 94)
Development	Modulation (m.94 – 148) Re-transition (m.149 – 154) French sixth
Recapitulation	First theme (m.155 – 182) Second theme (m.182 – 206) <i>Iberian</i> chord
Coda	Coda (m.206 – 230)

Eritaña

“Eritaña” is the last piece in the fourth book of *Iberia*. The name came from a popular inn on the outskirts of Seville, called Venta Eritaña, where flamenco was performed. Artur Rubinstein visited there and described “where the flamencos sang and danced. I watched them with delight, sipping *Jerez* (sherry) and devouring *jamón crudo*, that delicious smoked ham” (Clark, 247). The whole collection of *Iberia* ends with the light-hearted fun of the *sevillanas*. The rhythm and the character of *sevillanas* are used throughout the entire piece. *Sevillanas* are a type of folk music and dance, derived from an old Castilian genre. They are very lighthearted, happy music and dance. The rhythm of *Sevillana* can be either 3/4 or 6/8. There is no specific rhythmic pattern for *Sevillana* rhythm. Because Albéniz uses the similar rhythmic pattern throughout the piece, there is no strong contrasting copla (second theme) section.

Albéniz's version of Sevillana rhythm

*An inn outside the customs gates in Seville.

The piece is in sonata form, but the themes are linked by the rhythmic pattern and are closely related. There are also two principal themes in this piece. The tonalities define the sections. The exposition is measures 1 - 58. The development is measures 58 - 81. The climax of the piece is at the beginning of the recapitulation. The recapitulation is measures 81 - 135. The coda is measures 135 – 145.

Exposition	First principal theme (m.1 – 19) Second principal theme (m.19 – 27) Transition (m.27 – 28) Secondary theme (m.29 – 58)
Development	Modulation (m.58 – 76) Re-transition (m.77 – 81)
Recapitulation	Second principle theme (m.81 – 94) Transition (m.94 – 96) First principle theme (m.96 – 104) Secondary theme (m.105 – 135)
Coda	Coda (m.135 – 145)

There are many “wrong notes”, tone clusters, and off-beat effects in this piece suggesting a lively dance or party with hand-clapping, foot-stomping, finger-snapping, shouting, singing, and guitar playing.

Chapter VII

For Performers

Recommended Edition

The *Iberia*, Integral Revision and Urtext Edition by Guillermo Gonzalez is recommended for performers who wish to study the music from an authentic edition. In this edition, the score is presented as a facsimile edition without editing or alteration. The voice-leading and the texture are presented clearly. All Albéniz's indications are preserved. Fingerings and pedal markings are suggested.

Recommended Recordings

Iberia has been recorded in its entirety by many pianists, such as Miguel Baselga, Michel Block, Guillermo González, Marc-André Hamelin, Yvonne Loriod, Artur Pizarro, Jean-François Heisser and Esteban Sánchez. Alicia de Larrocha's recording is regarded by many as definitive.

Hand redistribution

It is impossible to perform *Iberia* exactly as it is written because the hand placement is too awkward and the pianist must redistribute the music between the hands. For example, in measure 56, in "Triana", the performer should play the chord E - F sharp - A or the chord E - C sharp - F sharp with just one hand, otherwise it will be difficult to play this passage. The performer should make sure that the hand redistribution does not affect the voice leading. The melody line should be heard

clearly. The accompaniment and the percussive chords should not overpower the melody. The bass line should also be heard clearly.

Musical Symbols

The accents and sforzando markings are the most confusing markings in *Iberia*. *Iberia's* accents and staccatos indicate the articulation of the rhythmic patterns. For example, in “El Puerto”, the accent is placed on the third beat in measure 29. In measure 30, the accent is placed on the first and fourth beat. The notes with the accent are the heavy beats, and the staccato notes are the light beats. Whenever this kind of passage appears, it will be marked with accents and staccatos in the same pattern as measures 29 – 33.

Accents and Staccatos indicate the articulation of the rhythmic patterns

The image shows a musical score for the piece "El Puerto" from Liszt's "Iberia". The score is in G-flat major (three flats) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The melody is in the treble clef. The score includes dynamic markings such as *sf* (sforzando) and *Ped.* (pedal). The tempo/mood is indicated as "toujours avec allegresse." Three notes in the melody are circled in red, highlighting the articulation of the rhythmic pattern.

The sforzando has many functions. The sforzando can be a part of a rhythmic pattern. Again, in “El Puerto”, measure 29 - 33, the sforzando is placed on every D flat on the third beat. The notes with both sforzando and accent are the heaviest beats, the notes with only an accent are lighter than the notes with both sforzando and accent, and the notes with staccato are the lightest.

Sforzando as a part of rhythmic pattern

The image displays two systems of musical notation for a piano piece. The top system consists of two staves (treble and bass clef) with a brace on the left. The music is in a key with two flats and a 3/4 time signature. The tempo/mood is indicated as *toujours avec allegresse.* The first system shows a rhythmic pattern of eighth notes. A *sf* marking is placed above the first measure, and another *sf* marking is circled in red above the fifth measure. The bottom system continues the same rhythmic pattern, with three *sf* markings circled in red above the first, third, and fifth measures. The word *Red.* is written below the bass staff of each system, likely indicating a reduction or a specific performance instruction.

The sforzando also indicates the high point of the larger phrase, for example, in “Evocación,” measure 55 - 74. This is a long phrase with five sub phrases and the sforzando is placed on the E flat in measure 67, which is the most important note in this larger phrase.

Sforzando as the high point of the larger phrase

The image displays a musical score for piano, consisting of five systems of music. Each system contains two staves (treble and bass clef). The score includes various dynamics and tempo markings:

- System 1:** Starts with *molto rit.* and *ppp et très souple.* followed by *bien marqué et P. resonnant.* and *ppp. (Red.)*. There are several *Red.* markings throughout.
- System 2:** Features *ppp* and several *Red.* markings.
- System 3:** Features *ppp* and several *Red.* markings.
- System 4:** Starts with *a tempo.* and includes *f* (circled in red), *ppp*, *pp*, and *Red.* markings.
- System 5:** Ends with *Molcissimo* and *Red. pp*.

The sforzando also creates variety in the repeated rhythmic patterns and gestures. For example, in “Lavapiés,” the sforzando markings are placed in the right hand part of the second theme section. In the recapitulation, where the second theme reappears, the sforzando is omitted.

Sforzando creates variety in the repeated rhythmic patterns and gestures

A musical score snippet showing three measures of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features repeated rhythmic patterns. Three specific notes in the top staff are circled in red, each preceded by a sforzando (sf) marking. The score includes various dynamics such as *brusquement*, *ff*, and *lancé sec.*

A musical score snippet showing three measures of music. The top staff is in bass clef and the bottom staff is in bass clef. The music features repeated rhythmic patterns. A red box with the text "no sforzando" is overlaid on the top staff. The score includes various dynamics such as *poco sf et sec.*, *p et bien détaché*, *poco cresc.*, and *los deux pédales et très peu*.

The sforzando is also used to give “spice” to the chords, especially dissonant ones. For example, in “El Polo” the sforzando is placed on the first beat of measure 24 because of the dissonant chord.

Musical Terms

The musical directions are written in French and Italian. The performers should learn the precise meaning of these terms. For example, the term “petite pédale” means *una corda* – not “use very little pedal” as one might think. I have listed the French musical terms that Albéniz used throughout *Iberia* in alphabetical order with English and Thai definitions, and with suggestions as to how those terms should be realized in performance. The terms arranged in alphabetical order are easier to find for performers who wish to study the entire *Iberia* (See list of musical term, page 36).

List of Musical Terms

(1,2,3,4) Arrangement du compositeur sur les épreuves de la première edition	Arrangement by the composer on the drafts of the first edition
	เรียบเรียงโดยนักประพันธ์จากร่างจากฉบับตีพิมพ์แรก
2 mesures en font 1 antérieure	2 bars in the time of one of the former
	จังหวะสองช่องเท่ากับจังหวะหนึ่งช่องของเพลงส่วนก่อน
absolument attenué	totally attenuate (so quiet that you can hardly hear)
	เสียงจางหาย
absolument estompé, très, très lointain	totally blurred, very very distant (lots of pedal and very quiet)
	เสียงมัวและมาจากที่ไกล
aimable	kind (tender)
	นุ่มนวล
aisément	easy (hide your struggle)
	ให้ดูเหมือนดีได้ง่าย
<i>allegretto</i> bien rhthmé mais sans <i>presser</i>	- lively, very rhythmic but without rushing
	มีชีวิตชีวา ตามจังหวะ อย่าเร่ง
animé	lively (do not slow down)
	ดีดอย่างมีชีวิตชีวา

animé et joyeux	lively and joyous
	ดีดอย่างมีชีวิตชีวาและสนุกสนาน
arrangement réalisé par le compositeur lui même sur les épreuves de la première édition	arrangement made by the composer himself on the drafts of the first edition
	เรียบเรียงโดยนักประพันธ์จากร่างจากฉบับตีพิมพ์แรก
assez <i>sf</i>	very <i>sf</i>
	ดีด <i>sf</i> มาก
<i>a tempo</i> et un peu <i>rubato</i>	<i>a tempo</i> and a little <i>rubato</i>
	ตามจังหวะเดิมและยืดหยุ่น
<i>a tempo plus calme</i>	<i>a tempo</i> , calmer
	จังหวะเดิมแต่สงบ
<i>a tempo plus calme</i> encore	even more calm
	จังหวะเดิมแต่สงบ
<i>a tempo très doux et attenué</i>	<i>a tempo</i> , sweet and attenuated
	ดีดจังหวะเดิมเสียงอ่อนหวานและเบา
au 1er. Mt	<i>tempo primo</i>
	จังหวะเดิม
Au Mouvement	<i>a tempo</i>
	จังหวะเดิม
auMouv't	<i>a tempo</i>
	จังหวะเดิม

au mt	<i>a tempo</i>
	จังหวะเดิม
aussi sonore que possible	as sonorous as possible (lots of pedal)
	ติดให้กังวาลสุดที่ทำได้
avec beaucoup de laisser aller	with great freedom (lots of <i>rubato</i>)
	จังหวะยืดหยุ่นมาก
avec emportement	with surprise (very loud and slow down)
	ตะลึง
avec grâce et aisément	graceful and easy (hide your struggle)
	สง่างามและเหมือนง่าย
avec grace et bien rhthmé	graceful and very rhythmic
	สง่างามและตามจังหวะ
avec la petite pédale	<i>una corda</i>
	เพดเต็ลซ้าย
avec la petite pédale, et bien uniforme de sonorité, en cherchant celle des instruments à anche	<i>una corda</i> , uniform of sonority, near to a reed instrument
	ใช้เพดเต็ลซ้ายและรวมเสียงเป็นหนึ่งเหมือนเครื่องดนตรีเป่า
avec un goût exagerement mauvais	with exaggeratedly bad taste (awkward <i>ritardando</i>)
	เว่อเกินรสนิยมเสีย

bien articulé	very articulate
	ออกเสียงชัดแบบเสียงไม่ทับกัน
bien articulé et avec des doigts éloquants	very articulate and with eloquent fingers (articulate and fingers always stay on the keys)
	ออกเสียงชัดแบบเสียงไม่ทับกันด้วยความคล่องแคล่วของนิ้ว
bien articulé et doux	very articulate and <i>dolce</i>
	ออกเสียงชัดแบบเสียงไม่ทับกันและเสียงอ่อนหวาน
bien atténué	very attenuated (quiet, and not clear, lots of pedal)
	เสียงเบามาก
bien chanté	very lyrical (clear melody)
	ดีดทำนองให้ชัด
bien chanté et bien en dehors	very lyrical and very emphasized
	ดีดทำนองให้ชัดเจนและโดดเด่น
bien détaché	very detached
	ดีดไม่ให้เสียงต่อกัน
bien en dehors	very emphasized
	ดีดทำนองให้โดดเด่น
bien en dehors sans brusquerie	very emphasized but without brusqueness
	ดีดทำนองให้โดดเด่นแต่ไม่หยาบ
bien enveloppé et doux	very shrouded and sweet (lots of pedals and <i>dolce</i>)
	เสียงที่หุ้มและนุ่มนวล

bien expressif	very expressive
	แสดงความรู้สึกออกมาให้มาก
bien marqué	very <i>marcato</i>
	ดีดให้ชัด
bien marqué la base	very <i>marcato</i> in the bass (bass must be heard clearly)
	ดีดเสียงเบสให้ชัดเจน
bien marqué et léger	very <i>marcato</i> and light
	ดีดให้ชัดและน้ำหนักมือเบา
bien marqué et <i>p</i> cependant	very <i>marcato</i> but <i>p</i> (melody must be heard clearly but still quiet)
	ทำนองต้องได้ยินชัดแต่เสียงเบา
bien marqué et sans pédale	very <i>marcato</i> and without pedal
	ดีดให้ชัดและไม่ใช้เพดเดิ้ล
bien martelé et canaille	<i>martellato</i> and blunt (play heavily, and straightforward, and no <i>rubato</i> at all)
	ดีดแข็งทื่อ
bien rhthmé	very rhythmic
	ดีดตามจังหวะ
bien rhthmé et détaché	very rhythmic and detached
	ดีดตามจังหวะและไม่ให้เสียงต่อกัน
bien rhthmé et mordant	very rhythmic and incisive (short and dry)
	ดีดตามจังหวะและคม

bien sonore mais pas <i>f</i>	sonorous but not <i>f</i>
	ดีดเสียงกังวาลแต่ไม่ดัง
brillant	brilliant (loud and clear, and show-off)
	ดีดเหมือนอวด
brusque	brusque
	ดีดแบบหยาบ
brusque et <i>f</i>	brusque and <i>f</i>
	ดีดแบบหยาบและดัง
brusquement	brusquely
	ดีดแบบหยาบ
brutal	brutal (loud and harsh)
	ดีดอย่างแข็งกระด้าง
bruyant	noisy (loud and lots of pedal)
	หนวกหู
calme	quietly
	สงบ
caressant	caressingly
	นุ่มนวล
cédez	slow down
	ช้าลง
céléste	<i>celeste</i> , heavenly (very light with lots of pedal)
	เสียงสวรรค์

chanté	sing
	ทำนองชัด
clair	clear (clear the pedal)
	เปลี่ยนเพดเดิ้ลไม่ให้มีเสียงมัว
commencez doucement et ne reprenez le mouvement que graduellement, mais toujours un peu retenu	begin slowly and return to the movement gradually, but always restrain a little
	เริ่มช้าๆแล้วค่อยๆเร็วขึ้นแต่ยังมีความยังหน้อยนิ่ง
dessous	under (place the left hand under the right hand)
	วางมือซ้ายไว้ข้างใต้มือขวา
deux pedales	two pedals
	ใช้ทั้งสองเพดเดิ้ล
<i>dolce</i> et bien rythmé et léger	<i>dolce</i> and very rhythmic and light
	เสียงอ่อนหวานตามจังหวะและน้ำหนักมือเบา
doux	<i>dolce</i>
	เสียงอ่อนหวาน
doux et rêveur	<i>dolce</i> and dreamy
	เสียงอ่อนหวานและเหมือนฝัน
doux, mais sonore et très vague, et retenant les entrées des mesures	sweet, but sonorous and very free, and delaying the beginning of each bar
	ดีดให้นุ่มนวล จังหวะฟรี และถ่วงเวลาก่อนจังหวะแรกของทุกช่อง

effleurant les notes	brushing the notes (wipe the notes with no weight from flat fingers and lots of pedal)
	ปัดโน้ต
effleurer la note, la laissant vibrer	brushing on the note, allowing it to resonate (wipe the notes with no weight from flat fingers and lots of pedal to resonate)
	ปัดโน้ตและให้เสียงกังวาล
effleurez	brush (wipe the notes with no weight from flat fingers)
	ปัดโน้ต
effleurez la note <i>pppp</i> mais la laissant vibrer	brushing on the note <i>pppp</i> but allowing it to ring (wipe the notes with no weight from flat fingers to create <i>pppp</i> dynamic and lots of pedal to resonate)
	ดีดเสียงเบาหลายๆโดยการปัดโน้ตและให้เสียงกังวาล
élargir	lengthen (broaden, slow down)
	ดีดขยายจังหวะ ดีดช้าลง
El Polo est une chanson et danse Andalouses, et n'a rien à voir avec le sport qui porte le même en dehors	El Polo is an Andalusian song and a dance, and it hasn't any relation to the sport of the same name
	เพลงEl Polo นี้เป็นเพลง Andalusian สำหรับร้องกับเต้น โปรดยาฮัสสนกับกีฬาที่มีชื่อเหมือนกัน
	emphasized
	ดีดให้ชัด

en dehors la parte	the upper part with emphasis
supérieure	ติดส่วนบนให้ชัด
en dessous	from below (place one hand under another hand)
	มือหนึ่งอยู่ใต้อีกมือหนึ่ง
en pressant peu à peu	accelerate gradually
	ค่อยๆเร่งจังหวะ
en sanglotant	sobbing
	ร้องไห้
estompé et sonore	muffled and sonorous (use lots of both pedals)
	เสียงไม่ชัดและกังวาล
expressif et bien chanté	expressive and lyrical
	แสดงความรู้สึกออกมาและติดทำนองชัดเหมือนร้องเพลง
expressif et rêveur	expressive and dreamy
	แสดงความรู้สึกออกมาและติดเหมือนฝันอยู่
fa naturel, corrigé par le compositeur lui même sur les épreuves de la première edition	F natural, corrected by the composer himself on the drafts of the first edition
	ตัว F natural โดนแก้โดยนักประพันธ์ให้ถูกต้องแล้ว จากร่างของการตีพิมพ์ครั้งแรก
<i>f</i> et bien chanté	<i>f</i> and lyrical
	ติดตั้งและทำนองชัดเหมือนร้องเพลง
<i>f</i> e très brillant	<i>f</i> and very brilliant (<i>f</i> and show-off)
	ติดตั้งและโอ้อวด

<i>f</i> et sonore	<i>f</i> and sonorous
	ดังและกังวาล
<i>ff</i> et retenez	<i>ff</i> and hold back
	ดังและขำลง
fort et très en dehors	loud and with great emphasis (make the melody loud and clear)
	ดีดทำนองทั้งดังและชัด
gentilment	delicate (no harsh sound)
	นุ่มนวล
gracieux	graceful, humorous
	สง่างามหรืออารมณ์ขัน
gracieux et piquant	graceful and incisive (graceful and clear)
	สง่างามและแม่นยำ
gracieux et tendre	graceful and tender
	สง่างามและนุ่มนวล
gracieux toujours	graceful throughout
	สง่างามตลอด
joyeux	joyous
	สุข
la main droite <i>mezzo forte</i>, laissant ressortir le chant	right hand <i>mezzo forte</i> , emphasising the melody
	มือขวาดีดตั้งปานกลางและเน้นทำนอง

la main droite très légèrement	the right hand very lightly มือขวาตีค้ำน้ำหนักเบา
la main droite très légèrement, le chant très marqué sans être fort	the left hand plays very lightly, emphasize the melody without being loud มือซ้ายตีค้ำน้ำหนักเบาแต่เน้นทำนอง
lancé	bold (heavy bright sound) ตีค้ำอย่างเด่นชัด
la petite pedal fixe	<i>una corda</i> throughout เพดเดิ้ลซ้ายตลอด
le chant bien en dehors	emphasize the melody เน้นตีค้ำทำนองชัด
léger	light น้ำหนักเบา
léger et vague	light and free เบาและจังหวะยืดหยุ่น
le morceau doit être joué avec allégresse, et librement	this piece must be played joyfully and freely เพลงนี้ต้องตีค้ำอย่างสนุกสนานและจังหวะยืดหยุ่น
lent	slow ช้า
les deux pédales et très peu	use both pedals very little ใช้สองเพดเดิ้ลและไม่ใช้เยอะ

les points d'orgue virgules doivent être considérés comme de véritables aspirations	the fermata with comma should be considered as real breaths
	ใช้ fermata และ comma ให้เหมือนกับตอนหายใจ
main gauche dessus	Left hand above
	มือซ้ายอยู่ข้างบน
mais très souple	but very supple
	เศร้างาม
martelé	<i>martellato</i> (detached and strongly accented)
	ติดเสียงไม่ติดกันและโดดเด่น
m.d.	right hand
	มือขวา
<i>mf</i> mais bien marqué	<i>mf</i> but very <i>marcato</i>
	ติดตั้งปานกลางแต่เด่นชัด
mordant	incisive (short and dry)
	แม่นยำ
narquois, sec, sans pédale et canaille	sly, dry, without pedal and blunt (little bit of <i>rubato</i> , no pedal, forceful for the downbeat)
	ติดด้วยความรู้สึกเจ้าเล่ห์และไม่ใช้เพดเดิ้ลและเสียงที่อ
nonchalant	nonchalant (no excitement)
	ไม่ตื่นเต้น

ped. à chaque croche	pedal on each quaver (eighth note)
	เปลี่ยนเพดเติ้ลทุกตัวควอเวอร์
ped. à chaque note	pedal on each note
	เปลี่ยนเพดเติ้ลทุกตัว
petite pédale	<i>una corda</i>
	เพดเติ้ลซ้าย
petite pédale et sombrement	<i>una corda</i> and dark (play gloomy)
	ใช้เพดเติ้ลซ้ายความรู้สึกหดหู่
petite pédale et très estompé	<i>una corda</i> and very stumped (fading, softer and softer)
	ใช้เพดเติ้ลซ้ายและตัดให้เสียงจางหายไป
petite pédale seulement jusqu'à la fin	<i>una corda</i> until the end
	ใช้เพดเติ้ลซ้ายจนจบเพลง
petite ped. seulement	only <i>una corda</i>
	ใช้แค่เพดเติ้ลซ้าย
peu à peu dim.	<i>dim. poco a poco</i>
	ค่อยๆเบาลงทีละนิด
plein et sonore	full and sonorous (a bit <i>ritardando</i> and also voice inner interval notes and lots of pedal)
	เสียงกว้างก้องกังวาล
plus fort encore si possible	even louder if possible
	ติดตั้งกว่าเดิมถ้าเป็นไปได้

plus lent encore et très, très vague	slow down even more, and play freely
	ช้าลงและจังหวะฟรี
plus sonore <i>ma non f</i>	louder but not <i>f</i>
	ดังกว่าเดิมแต่ไม่ดัง
<i>p</i> et sec	<i>p</i> and dry
	เบาและแห้ง
<i>p</i> mais bien sonore	<i>p</i> but sonorous
	เบาแต่กังวาล
<i>p</i> mais sonore, bien détaché et bien rythmé	<i>p</i> but sonorous, very detached and very rhythmic
	เบาแต่กังวาลและเสียงไม่ติดกันและตามจังหวะ
Pose	assured (with confidence, very direct)
	ดีดอย่างมั่นใจ
pour faciliter, prenez seulement la note supérieure des trois octaves	to make it easier, play only the upper note of the three octaves
	เพื่อที่จะทำให้ง่ายลงให้ดีดแค่ตัวบนของอีอคเทฟ
<i>pp</i> mais sonore	<i>pp</i> but sonorous
	เบามากแต่เสียงกังวาล
<i>ppp</i> comme un echo	<i>ppp</i> as an echo
	เบาเหมือนเสียงก้อง
<i>ppp</i> et très souple	<i>ppp</i> and very supple
	เบามากๆและอ่อนนุ่ม

<i>pppp</i> et très lointain	<i>pppp</i> and very distant
	เบาหลายๆๆและเสียงมาจากไกล
<i>pppp</i> mais bien sonore	<i>pppp</i> but sonorous
	เบาหลายๆๆแต่เสียงกังวาล
<i>pppp</i> mais très sonore	<i>pppp</i> but very sonorous
	เบาหลายๆๆแต่เสียงกังวาล
<i>ppppp</i> et glissant sur les notes	<i>ppppp</i> and sliding over the notes
	ดีดเบาหลายๆๆและเหมือนมือเลื่อนลอยบนคีย์
presque <i>andante</i> et retardant toujours jusque au <i>meno mosso</i> et finalement <i>adagio molto</i>	almost <i>andante</i> and gradually slowing until <i>meno mosso</i> and finally <i>adagio molto</i>
	เริ่มจากความเร็วเกือบ <i>andante</i> และช้าลงถึง <i>meno mosso</i> และจบด้วยความเร็ว <i>adagio molto</i>
pressez un peu	press a bit of time (accelerate a bit)
	ดีดเร็วขึ้นหน่อยนึง
<i>p</i> somber	<i>p</i> sombre (gloomy)
	เบาและหดหู่
quartier gitan à Grenade	gypsy quarter of Granada
	ย่านยิปซีของ Granada
quartier populaire de Madrid	popular quarter of Madrid
	ย่านที่ฮิตของ Madrid

reprenant un peu	regain the <i>tempo</i> a little
	กลับมาตามจังหวะหน่อยนึง
reprenant un peu le temps	regain the <i>tempo</i> a little
	กลับมาตามจังหวะหน่อยนึง
reprenez, et un peu indecis	<i>a tempo</i> , a little indecisive
	กลับมาตามจังหวะแต่ไม่แน่นอน
Retenez	holding back (delay the note)
	เลื่อนเวลาดอนตีโน้ตให้ช้าลง
retenez le temps	retain the speed (keep steady, no rushing or slowing)
	รักษาความเร็วให้คงที่
rit. Plaintif	<i>ritardando</i> plaintive (play slow and play like you are considering of something)
	ตีช้าและเหมือนกำลังพิจารณาอะไรอยู่
rudement marqué et bien sec	coarsely <i>marcato</i> and very dry
	ตีชัดและหยาบและสั้นแห้งแบบไม่ใช้เพดเดิ้ล
san pédale	without pedal
	ไม่ใช้เพดเดิ้ล
san pédale, narquoisement	without pedal, sly
	ไม่ใช้เพดเดิ้ลและตีด้วยความรู้สึกแบบเจ้าเล่ห์
sans arpeger	without arpeggiating (play blocked chords)
	ตีคอร์ดให้พร้อมกัน

sans ped.et avec gaminerie	without pedal and knavish (mischievous) ไม่ใช่เพดเต็ลและดีดด้วยความรู้สึกที่ซนชอบแกล้ง
sans pédale et faissant ressortir le chant	without pedal and emphasize the melody ไม่ใช่เพดเต็ลและดีดทำนองให้ชัดเจน
sans pédale et gracieux	without pedal, and play humorously ไม่ใช่เพดเต็ลและดีดเหมือนตลก
sans <i>presser</i>	without rushing อย่าดีดซึ้ง
sans ralentir	without slowing down อย่าดีดช้าลง
sans retarder	without slowing down อย่าดีดช้าลง
Sec	dry แห้ง
sec et précis	dry and precise (very sharp and short and no pedal) ดีดให้เสียงออกมาแห้งและแม่นยำ
<i>sf</i> et brusque	<i>sf</i> and brusque ดีดดังทันทีและหยาบ
<i>sf</i> et subitement <i>pp</i>, avec les deux pédales, et légèrement moqueur, même très moqueur	<i>sf</i> and <i>subito pp</i> , with both pedals and mildly mocking, or even very mocking ดีดดังทันทีหลังจากนั้นเบาทันทีและใช้ทั้งสองเพดเต็ล และดีดเหมือนเยาะเย้ย

sonore et sombre	loud and sombre (lots of pedal and with sad expression)
	เสียงกังวาลและเศร้า
sonore mai <i>pp</i>	sonorous but <i>pp</i>
	เสียงกังวาลแต่เบามาก
Souple	supple
	เศร้า
souple et caressant	supple and caressing (tender, flat fingers, no weight on the keys)
	ดีดอย่างนุ่มนวลและอ่อนโยน
souple et doux	supple and sweet
	เศร้าและอ่อนหวาน
souple, très doux et lointain	supple, very sweet and distant
	เศร้าและอ่อนหวานและเสียงมาแต่ไกล
Strident	strident (loud and harshing sound)
	เสียงดังและแข็งกระด้าง
<i>tempo du commencement</i>	<i>tempo primo</i>
	เหมือนกันกับจังหวะแรก
tranquillement	peacefully (<i>tranquillo</i>)
	สงบ
très attenué et très lent	very attenuate and very slow
	เสียงจางหายและช้าลง

très brusque	very brusque (play very crudely)
	ดีดอย่างหยาบ
très bruyant	very noisy
	หนวกหูมาก
très décidé	very decisive (play boldly)
	ดีดอย่างแน่วแน่
très doux	<i>dolce</i>
	ดีดอย่างอ่อนหวาน
très doux et nonchalant	<i>dolce</i> and nonchalant
	ดีดอย่างอ่อนหวานและไม่ตื่นเต้น
très doux et très lointain	<i>dolce</i> and very distant (play <i>dolce</i> and quiet)
	ดีดอย่างอ่อนหวานและเสียงมาจากที่ไกล
très en dehors	with much emphasis
	ดีดให้ทำนองหลักชัด
très estompé	very blurred (lots of pedal)
	ดีดให้เสียงมันมัวกัน
très enveloppé et très vague	very shrouded and very vague (blending sound, not clear)
	เสียงคลุมกันและไม่ชัดเจน
très joyusement	very joyful
	ดีดอย่างสนุกสนาน
très langoureux	very languid (dragging)
	ดีดอย่างเหนื่อยล้า

très large	very lengthened (slow down)
	ตืดยืดช้าลง
très léger	very lightly
	ตืดเบา
très légèrement	very light
	ตืดแบบไม่มีน้ำหนักลงในคีย์
très lointain	very distant
	ตืดเบาเหมือนเสียงมาจากที่ไกล
très marqué	very <i>marcato</i>
	ตืดให้ชัดเจน
très marqué et très brusque	very <i>marcato</i> and brusque (play very clearly and crudely)
	ตืดชัดและตืดหยาบ
très pp	very <i>pp</i>
	เบามากๆ
très rythmé	very rhythmic
	ตามจังหวะ
très scandé, sans presser	in time, without rushing
	ตามจังหวะ อย่าเร่ง
très sec	very dry
	แห้งมาก
toujours avec allégresse	joyful throughout
	ตืดอย่างสนุกสนานตลอดทั้งทำนอง

toujours dans l'esprit du sanglot	always with a sobbing spirit
	ดีดอย่างเศร้าและร้องไห้
toujours <i>f</i> et animé	always <i>f</i> and lively
	ดังและมีชีวิตชีวาตลอด
toujours <i>fff</i> et retenez	<i>fff</i> throughout and holding back
	ดังมาก ๆ ตลอดและช้าลง
toujours fort et viril	forte and virile throughout (<i>f</i> and with energy)
	ดังและมีแรง
toujours joyeux	always joyful
	ดีดอย่างสนุกสนาน
toujours joyeux et bruyant	joyful and noisy throughout
	ดีดอย่างสนุกสนานและดังแบบหนักหน่วงตลอด
toujours léger et <i>ppp</i>	always light and <i>ppp</i>
	ดีดแบบมือไร้น้ำหนักและเบา ๆ มาก ๆ
toujours marqué	<i>marcato</i> throughout
	ดีดชัดเจนตลอด
toujours mordant	always incisive (short and dry)
	ดีดแม่นยำตลอด
toujours nonchalant	nonchalant throughout
	ไม่ตื่นเต้นตลอด
toujours nonchalant, uniforme et mélancolique	always nonchalant, uniform and melancholic
	ไม่ตื่นเต้นตลอดเสียงรวมเป็นหนึ่งและเศร้า

toujours sans ralentir	always without slowing down
	ไม่มีการช้าลง
toujours sec	always dry
	แห้งตลอด
toujours similaire	<i>simile</i>
	เหมือนกัน
toujours similaire et un peu narquois	<i>simile</i> throughout and somewhat sly
	เหมือนกันตลอดและความรู้สึกจำเล่ห์หนอยนึ่ง
tout ce morceau doit être joué d'une façon nonchalante, et molle, mais bien rythmée	this piece must be played indolently and quiet, but very rhythmically throughout
	เพลงนี้ต้องตีด้วยความรู้สึกที่ขี้เกียจและเบาแต่ตามจังหวะตลอด
toutes les pédales bien tenues	all pedals very sustained
	ใช้เพดเดิ้ลเยอะ
Tumultueux	tumultuous (disorderly)
	อย่างวุ่นวาย
una corda, et avec grâce, et intentionnellement espiègle	una corda, gracefully, and intentionally mischievous
	ใช้เพดเดิ้ลซ้าย สง่างามและชอบแกล้ง
un peu large	broadly (slow down)
	ช้าลงแบบขยายช่อง

un peu plus calme	a little calmer
	ดีดสงบลงหน่อย
Vibrant	vibrant (imagine the vibrating voice)
	ดีดเสียงสั้น
vibrant expressif et rubato	vibrantly expressive and <i>rubato</i> (imagine vibrating voice)
	ดีดเสียงสั้นและแสดงความรู้สึกออกมาและจังหวะยืดหยุ่น

Complete Iberia Discography

Name	Label	Year
Rosa Sabater - Iberia	Unknown	1967
Alicia De Larrocha - Iberia	Decca	1973
Alicia De Larrocha – Iberia – Navarra – Suite Española	Decca	1988
Alicia De Larrocha – Iberia – Goyescas	London Records	1996
Esteban Sánchez – Iberia – Impresiones Para Piano	Ensayo	1997
Nicholas Unwin – Iberia	Chandos	2000
Miguel Baselga – Complete Piano Music	BIS	2003
Marc-André Hamelin – Iberia & Other Late Piano Music	Hyperion	2005
Eduardo Fernández - Iberia	Warner Music	2010
Ricardo Requejo	Brilliant Classics	Unknown

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