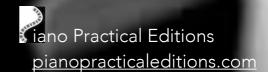
# Claude DEBUSSY CENTENARY EDITION 2018

III LA PUERTA DEL VINO

PRELUDES book II





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

# Claude DEBUSSY 1862 - 1918

# III LA PUERTA DEL VINO

PRELUDES BOOK II

"I believe more and more that music in its essence is not a

thing that can be poured into a rigorous and traditional mould. It is made of colours and rhythmical beats. Music is a mysterious mathematical process whose elements partake of infinity, capturing mysterious relations between nature and the imagination". — Claude Debussy

The strong influence of French piano music is surely identified with Chopin and Debussy who share a unique position as masters of an exceptional instrument; through an extensive affinity with the sustaining pedal they each created a personal language conceived to communicate their work with the greatest authenticity.

A postcard received from Manuel de Falla featuring the famous Moorish Alhambra "Wine Gate" in Granada, provided the title for this prelude. Debussy was often inspired by Spain and *La Puerta del Vino* reflects the typical violent passion that Andalusian music often evokes. The character introduction makes this absolutely

clear: "avec de brusques oppositions d'extrême violence et de passionnée douceur". Expressing conflicting

habanera\* is full of gorgeous themes at once mysteriously exotic, sensual and seductive, and I particularly love the totally original and deeply felt central chordal progression (35 to

violence and passion, and often imitating the guitar, the

During the course of this centenary year *Piano Practical Editions* has become a creative and critical working publication; in addition to a few suggestions of fingering and hand disposition, you will find significant modifications to the

general layout in an effort to

eliminate inconsistencies and

improve visual impact.

Here is an apt quotation by the composer: "Absence of fingering is an excellent exercise, negating musicians' perverse desire to completely dismiss the composer's

(and editor's), and thereby vindicating words of eternal wisdom: 'If you want something done well, do it yourself'". Let us seek our own fingering!

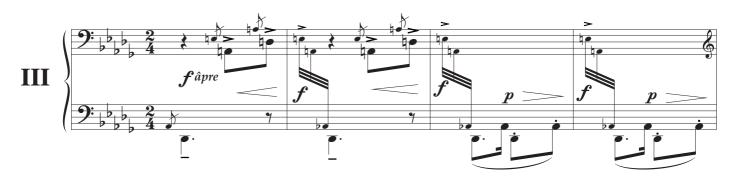
"La Puerta del Vino
Alhambra de Granada"
© Cristina Diaz
(with kind permission
of the artist)

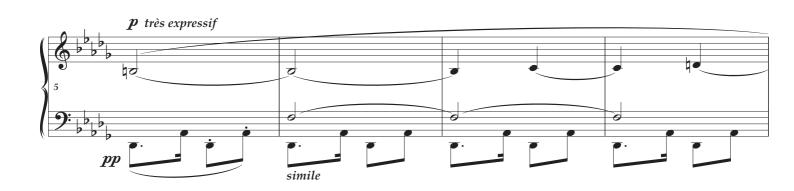
\* A contradance originally from Havana (thus *habanera*) which travelled to

Europe via Spain, becoming popular at the end of the 19th century.

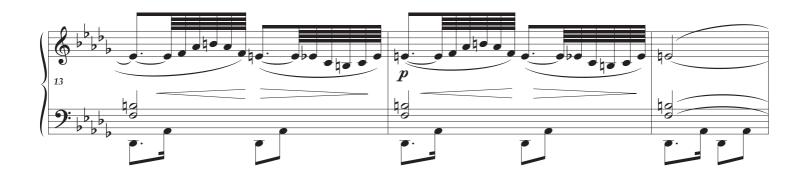
### Mouvement de Habanera

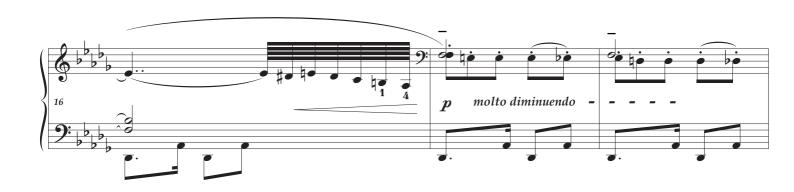
avec de brusques oppositions d'extrême violence et de passionnée douceur

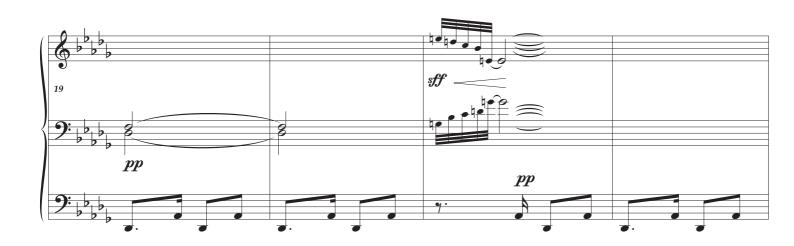


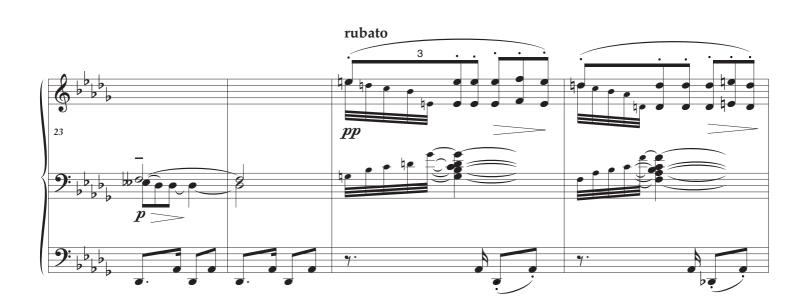






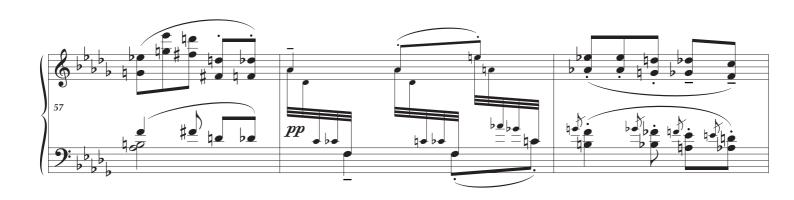


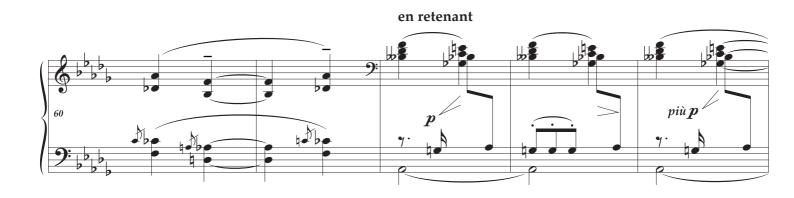


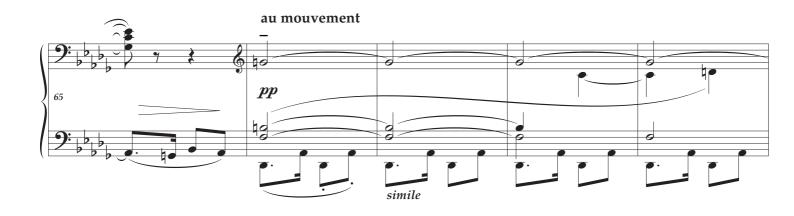


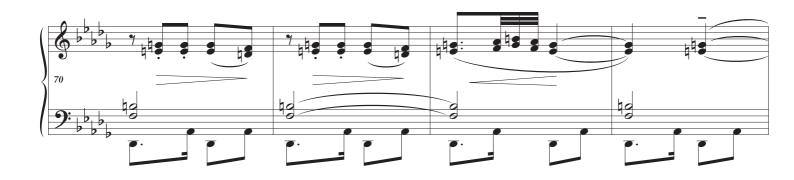


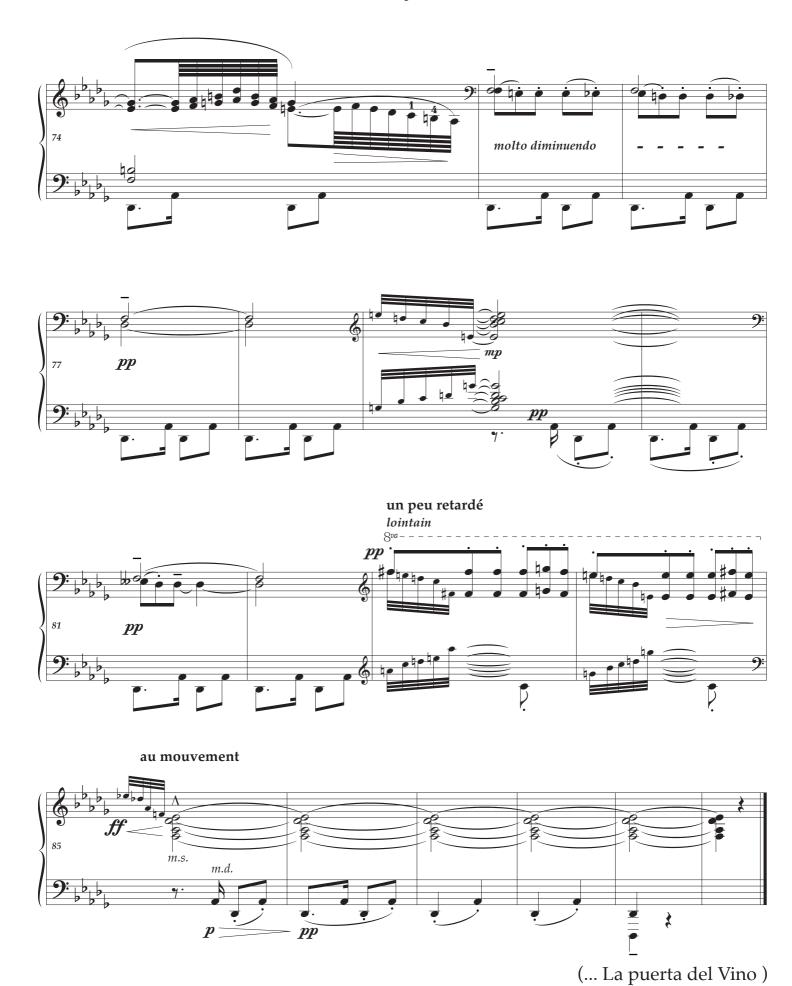












### iano Practical Editions

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## **Appendix**

Comments, afterthoughts & French vocabulary

**Duration: 3'35** 

- In the first book of Preludes, the composer indicated some metronome speeds in brackets, and once wrote: "as a rose which might only last for one morning, a metronome speed might only work for one bar." Might this explain why there are no metronome speeds in the second book?
- 38 the autograph gives B in the 2nd and 4th RH chords. Many editions and recordings omit the double flats.

avec de brusques oppositions d'extrême violence et de passionnée douceur violence and gentle passion

âpre *harsh* 

passionément passionately

ironique sarcastic

gracieux graceful

en retenant holding back

un peu retardé the tempo a little held back

lointain from afar