

JACQUES IBERT

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HISTOIRES

I	La meneuse de tortues d'or... ..	10
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In Memoriam
Jean-Claude Ibert (1928–2008)

ABOUT THE *HISTOIRES*

Although Ibert composed a number of lighthearted works in his teens, it was not until he entered the Conservatory that he began to compose seriously. Several works for piano appeared during these years of formal training and subsequently during World War I. His interest was primarily in the character piece, undoubtedly inspired by Chabrier and to some degree by Erik Satie (1866–1925) and Claude Debussy (1862–1918). A few pieces which would become part of *Histoires* were composed during this time, perhaps as early as 1912; however, most were composed during his years in Rome at the French Academy (1920–1922). Many pieces were inspired by sights seen during his travels in Spain, Italy, and Tunisia. Three relate specifically to animals (numbers I, II, and VIII) and five to human experiences (III, IV, V, IX, and X). As teaching pieces, the extraordinary use of imagery and articulation are the two prominent elements needed to realize their potential. Overall, a Neoclassic tone prevails with Impressionistic influences clearly present. By the time Ibert completed the collection in 1922, 10 pieces comprised the set, each illuminating his fantasy. As in Debussy's *Préludes*, Ibert placed the titles at the end of each piece, as if they were afterthoughts. (For convenient reference, the titles are given at the beginning of each piece in this edition.) The entire set is 23 minutes in duration.

The first deluxe edition of *Histoires* contains a lithograph of a young girl leading turtles, prepared by Ibert's father-in-law, Jean Veber. The first complete performance of *Histoires* was by Paul Loyonnet (1889–1988) on October 12, 1923 in Paris, France. The collection has since been transcribed for various instruments, with some movements receiving as many as a dozen transcriptions.



From the first deluxe edition, a lithograph of a young girl leading turtles by Ibert's father-in-law, Jean Veber

HISTOIRES

Jacques Ibert
(1890–1962)

I - La meneuse de tortues d'or...

Un peu allant

p doux et mélancolique
(avec pédales)

mf
sost.

p souple et gracieux
pp
u.c.

mp
t.c.

IV - A Giddy Girl...

Allant
(dans un style de romance sentimentale anglaise)

p *m.g.*

4 **Un peu retenu** *m.g.* **au Mouvt**

7 **Un peu plus lent**

11

VII - Bajo la mesa...

Alerte et bien rythmé

5 4 2 1
sf

f

5 4 2 1

5 4 2 (3)

sf

4 *en dehors*

p

3 1

3 1

3 1

3 1

7 *Cédez au Mouvt*

3 1

3 1

3 1

3 1

5

10 *lointain*

pp

3 1

3 1

3 1

3 1

IX - La marchande d'eau fraîche...

D'un petit pas égal et monotone

pp *sempre staccato* *(un peu sonore)*^a *(simile)*

La m.g. par dessus

7

14

21

mf

(½ pedal)

27

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system (measures 1-6) is marked *pp* and *sempre staccato*. The second system (measures 7-13) is marked *(un peu sonore)*^a. The third system (measures 14-20) is marked *(simile)*. The fourth system (measures 21-26) is marked *mf*. The fifth system (measures 27-32) is marked *(½ pedal)*. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in a simple, rhythmic style with a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

^a The “let ring” ties imply that some pedal may be used.