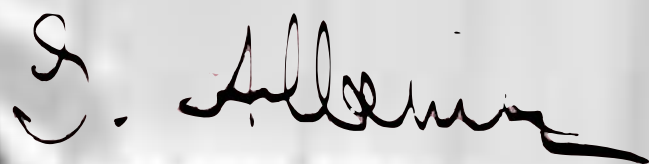


# Isaac ALBÉNIZ



## IBERIA book III

- EL ALBAICÍN
- EL POLO
- LAVAPIÉS



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# Isaac ALBÉNIZ 1860 - 1909

## I B E R I A

12 nouvelles *impressions* en quatre cahiers

**Book III** dedicated to Madame Marguerite Hasselmans

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A long overdue revision of my earlier edition from 2018 has provided a splendid opportunity to rediscover this extraordinary creation from Albeniz' last years. As is so often the case, the real joy in studying these masterworks is the deep communication of thought that passes directly from composer to interpreter, and there are many, many such magical moments particularly during the intimate *cante jondo* sections; the presence of an audience becomes quite superfluous.

There is general agreement among pianists and musicians that *Iberia*, Albéniz' "swan song", is his greatest work and possibly the most significant and challenging work for piano by a Spanish composer. As Donal Henahan once wrote — "There is really nothing in Isaac Albeniz's *Iberia* that a good three-handed pianist could not master, given unlimited years



of practice and permission to play at half tempo".

It is worth remembering that after many decades of complacency and foreign domination, Spanish music was only beginning to experience a slow reawakening during Albéniz' life; *Iberia* was seen to be a daring and revolutionary composition. Hitherto he had not created any work that could be considered outstanding.\* These 'impressions' of Spain were created at the age of 45 and only a few years before his death in 1909. With *Iberia*, Albéniz dragged Spanish music into the twentieth-century.

We find four books of very diverse music reflecting different scenes and moods from Spain and as there is no essential thread (hence the caption *12 nouvelles Impressions*), it is possible to perform them in any order and in any number.

When I first heard Alicia De Larrocha perform them I was astounded and impressed by the language and technical mastery of both composer and interpreter. And when I was finally able to attempt the work, 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 and publish the music myself.

With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never changes key signatures in *Iberia*, preferring the heavy use of accidentals. Was this through negligence or by design? If the former, I humbly offer this edition which inserts many adjustments, rendering, I believe, the text easier to read and comprehend.

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. I plead guilty to not having religiously copied every dot, accent, sign, pedal marking and many others. He 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. At first I considered reducing the quintuple *f* and *p*, but then thought they were rather fun and OTT. While the titles are mostly in Spanish, practically all the directions are in French, which is not surprising as he lived for much of his life as an expat in France. Regarding use of the sustaining pedal, I will quote Debussy: "Pedalling cannot be written down — it varies from one instrument to another, from one room, or one hall, to another."



Joaquín Malats

The subtitle's language underlines 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'". To have some idea of their worth, it is useful to read Debussy's appreciation of *Eritaña* (book IV): "*les yeux se ferment comme éblouis d'avoir contemplé trop d'images*".\*\*

In 1900 the dedicatee Marguerite Hasselmans became Fauré's companion for the remaining 24 years of his life. However, for each of these three pieces, Albéniz added a special dedication to the man he considered the greatest pianist of all, his friend Joaquín Malats who died soon after the memorable first performance in Madrid. Albeniz wrote "I have finished, under your direct influence as a wonderful performer, the third series of *Iberia*. I think I have taken the Spanish elements and technical difficulties to their utmost". The composer's intensity of feeling can be judged from the dedication to *El Polo*: 'To the most loved, to the unique, vibrant and universal artist, to Malats!'

Whereas the first two books impose a sense of ascending movement on the work, the three pieces that make up the third volume, all equally powerful and equally weighty, mark the *nec plus ultra* of dramatic tension and pianistic writing.

— Jean-François Heisser

I personally 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. They are increasingly tough to play with 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 and ties 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.

As an interpreter-performer I often have to ask myself why a composer has chosen a particular time or key signature and sometimes the answer is not at all obvious. Now that we have the tools with which to 're-arrange' the music otherwise, my work as an editor becomes much more interesting. When these pieces were first written I like to think that the composer did not necessarily consider all the options, (at the time they had so much else to think about) and I doubt whether a colleague, editor or proofreader would have had the temerity to question a composer's wishes. However, in retrospect I like to think that these now aged composers

are approvingly viewing my modifications from above and giving the nod to my humble efforts. A vocabulary may be found on page 59.

*Sostenuto* pedal suggestions are editorial; with the left foot it is possible to combine with the soft pedal, and impressionist orchestral sounds can be achieved by judicious and simultaneous use of the damper pedal. This invention was first shown in Paris at the Industrial Exposition of 1844 but not immediately taken up by piano builders. In 1874, it was perfected and patented by Steinway, soon to be fitted on all their grands and revolutionary 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 Albéniz. One could say that it took over 100 years for it to become widespread.

— Ray Alston September 2024

\* Albéniz 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”.

\*\* One closes one's eyes and is bedazzled by the sheer wealth of invention in this music” — writing as *Monsieur Croche* in 1913

\*\*\* 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.



# EL ALBAICÍN

Completed in 1907, the first piece of book III evokes the Romany district of Granada. With medieval streets *El Albaicín* is a magical quarter on a hill facing the Alhambra, with a maze of very narrow alleys.

Albeniz conveys spicy Andalusian fragrance from its very first plucked sounds to the final flourish, passing through passionate scenes of flamenco *bulerías* and evocative *cante jondo*.\*

The old quarter of Granada which rises up from the centre of the city to St. Nicholas' Square through clean, winding streets. "Although unfortunately rather ill, I still have a large, healthy heart in which to keep my Granada", wrote the composer to his close friend Enrique Moragas. He continues, "For Iberia, I have finished an emotional, rowdy piece, epic and noisy, all guitars, sun and fleas. But as Paul Dukas says — I have been able to



**EUGENIO MAYOR** pastel showing Granada from a steep street of *El Albaicín* (with kind permission of the artist)

spread a rosy hue of great tenderness, but very elegant tenderness".

— *Enrique Franco*

Few works in music can equal the quality of *El Albaicín* where we experience the atmosphere of a guitar that laments through the night, with sudden awakenings and nervous jolts. Without copying exactly popular themes, it is from someone who has drunk from them, heard, to the point of passing them in his music without noticing the line of separation.

— *Debussy, a concert review 1913*

*El Albaicín*, one of the rare descriptive pieces included in the series, attests to the fascination exerted by Granada on the world of contemporary music. Only Falla was able to fulfil the dream of returning of the well-spring of the *cante jondo*.

— *Jean-François Heisser*

\* Deeply moving vocal flamenco



- duration 7'30
- With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never changes key signatures in *Iberia*, preferring the heavy use of accidentals.
- **88 & 136** *f subito* assumed
- **123** mordent moved to 3rd beat in line with similar bars (i.e. **127**)
- **150 & 152** chordal writing to match **158 & 160** — diamond-headed notes may be omitted
- **167 & 169** bass F has a doubtful tie here
- **175** the flat is missing in the original edition — a probable error
- **177** 1st beat — there is a likely error in the treble, modified here
- **220** the *sostenuto* pedal needs careful timing — precisely at the RH demisemiquaver rest
- **224-227** RH slurred in the original edition — Alicia De Larrocha also plays the LH staccato here
- **232** and similar — these bars are pedalled in the original editions
- **241** editorial bass one octave lower



FRANCISCO de GOYA *Baile a orillas del Manzanares* c. 1777

## EL ALBAICÍN

allegro assai ma melanconico ♩. = 60

\*  
*ppp*  
petite pédale et très estompé

6

11 *toujours nonchalant, uniforme et melancolique*

16

21

*sotto*

26

31

*pp*

36

41 *sfz* *sfz* *sfz* *sfz* *f*

46 *fff* *sfz*

51 *simile* *sec* *sec* *sec*

56 *ff* *strepitoso* *staccato et sec*

61 *molto sforzato* *simile* *poco ritenuto* *p*



*ritenuto* *p* *pp* *ritenuto* *p*

\* lo stesso tempo che prima [ ♩ = ♩ ] *calando* *a tempo*

69 *p* *ppp céleste* *tenuto*

*bien uniforme, comme un instrument à anche* *Red.*

*a tempo*

73 *p bien articulé* *ppp céleste*

*Red.*

77 *plus sonore ma non forte* *pressez un peu*

*a tempo* *ppp céleste* *p*

80 *Red.*

*a tempo*

*ppp*

*poco rubato*

*poco più f*

83

Red.

243

312

1 4

*ppp céleste*

*mordant*

*f subito \**

86

Red.

*fff*

*ff*

90

*strepitoso*

94

*ff*

*simile*

*toujours mordant*

98

7

102

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a final measure with a double bar line. The number '102' is written in the left margin. The number '7' is written above the first measure. The score is written in a handwritten style with some corrections and annotations.

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a single staff, starting with a quarter note G4, followed by a quarter note A4, and then a half note B4. The accompaniment is written in a single staff, starting with a quarter note G3, followed by a quarter note A3, and then a half note B3. The second system continues the melody and accompaniment, with the melody staff showing a quarter note C5, followed by a quarter note B4, and then a half note A4. The accompaniment staff shows a quarter note G3, followed by a quarter note A3, and then a half note B3. The score is marked with a '110' in the first system.

118

*p*

*m.s.*

*m.d.*

*f*

*sotto*

*5*

*3*

*1*

*5*

*3*

*4*

122 *bien articulé et doux* *calando* *ppp*

*petite pédale* *Red.*

2 2 2 2 5 131 \*

125 *p*

*Red.*

2 1 5

128 *ppp* *p*

*Red.*

2 1 4

131 *ppp* *p* *calando*

*Red.*

2 3 1

134 *ppp* *f subito*

*Red.*

2 2



138 *f*

*senza pedale*

*Red.*

142 *sfz*

*Red.*

146 *sfz* *ff*

con anima a tempo

\* [ ♩ = ♩ ]

150 *ff* *spiritoso*

152

154 *en dehors*

*p.*

156

*p.*

158 ***ff***

*p.*

160

*p.*

162 ***fff***

*en dehors*

*p.*

164

165

166

*ff*

*legato*  
*bien articulé*

*marcato*

\*

168

*ff*

170

*animato*

172

*ff sempre*

174

*p*

*ff* *f marcato*

176

178

*p*

*f en dehors*

180

*chanté* ca - - - lan - - - do

*pp*

182

*a tempo*

*f* *ff* *f* *ff*



186 *f*

190 *f* *simile* *p*

194 *pp* *p* *pp* *ritenuto*

*poco meno mosso e ritardando sino al maggiore*

198 *dolce bien articulé* *2 Red.*

200 *vibrato* *m.s.*

commencez doucement et ne reprenez le mouvement que graduellement, mais toujours un peu retenu

204

*p*

*calando*

Sost Ped.  
sourdine \*

a tempo

206

*ppppp*

*sfz*

*poco rubato*

208

*p*

210

*ppppp*

*sfz*

..\*..

212

*pesante* *ritenuto* *con anima*

*p* *pppp*

*sfz* *loco tre corde*

214

*pppp* *dolce* *reprenex*

*f*

216

*pesante* *pppp*

*ff*

218

*pppp* *p dolce*

*a tempo*

*p*

220

\* *Sost Ped.*

222

*sotto voce*

*espress.*

*rall.*

*a tempo*

*ppp*

224

*pp*

*petite pédale et sombrement*

227

a tempo

*mf*

*p*

*très rythmé*

*p*



231

*p* *sfz*

*senza pedale* *Red.* *senza pedale*

235

*sfz* *sempre staccato e senza pedale*

*p*

238

*8va* *allargando* *fff*

241

*a tempo* *8va* *brusquement* *sfz* *fff* *Red.*

# EL POLO

Completed in 1907, *El Polo* features obsessive fractured rhythm, suggesting anguished and convulsive sobbing, the composer varying an *idée fixe* with consummate skill and hispanic musicianship. We are again deep in Andalusia with *palo flamenco*, a dance in which a *cantaor* sings of suffering while the troubled and melancholic pulse further accompanies a nostalgic second theme.



RENATA DOMAGALSKA *duende* \* ©  
(with kind permission of the artist)

music of Albéniz, and Messiaen considered *El Polo* a masterpiece (Yvonne Loriod performed all 4 volumes of *Iberia*).

This particular flamenco style originated in 18th century Spanish music and was a source of emotional intensity for Bizet in the creation of *Carmen*. With tongue in cheek Albéniz added a comment in the manuscript: 'An Andalusian song and dance which should not be confused with the sport of the same name' — I hasten to add that it was not included in publication.

\* a heightened state of emotion, expression and authenticity often connected with flamenco

Debussy was inspired by and indebted to the

- duration 7'15
- the metronome speed is probably too fast to convey pensive melancholy
- 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."
- With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never changes key signatures in *Iberia*, preferring the heavy use of accidentals.
- In an effort to simplify the text and eliminate accidentals, the time-signature of 3/8 has been replaced with 6/8, which also serves to clearly reveal hemiola and other rhythmic variants.
- For further simplification, short staccato notes and chords are sometimes written as quavers, and a crotchet replaces the combination of dotted quaver and semiquaver rest. 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
- *El Polo* 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 our disposition, keeping in mind that an Albeniz leap will improve balance in thick chordal writing and add a certain *piquancy* to the sound.
- **32** editorial modification of text
- **43-46, 52-55** etc. clusters modified as acciaccaturas
- **59** editorial modification of text
- **67** a misprinted bass C in early editions
- **112, 114, 115** editorial modification of text
- **121** editorial ties
- **143** B $\flat$  is surely a misprint

## E L P O L O

allegro melancólico ♩. = 66

*p* *dolce* *mordant* *bien rythmé*

3

6

*sans pédale*

*doux en sanglotant*  
*le chant marqué et très souple*

*m.s.* *m.s.* *m.s.*

9

12

[ Red. ]

The musical score is written in bass clef with a 6/8 time signature. It begins with a piano (p) dynamic and includes markings for 'dolce', 'mordant', and 'bien rythmé'. The score is divided into measures, with measure numbers 3, 6, 9, and 12 indicated. A repeat sign is present above measures 6 and 9. The score concludes with a 'Red.' (Reduction) instruction.

*sec*

*sotto voce*

*pp*

*sans pédale*

*pp*

*sopra*

*sotto*

*pp*

*très doux*

27

*m.s.*

30

*pp*

*bien rythmé et détaché*

33

*sans pédale*

*effleurant les notes*

35

*ppp*

*sans pédale*

*bien atténué*

37

*Sost Ped.*

...\*

39

*élargir*

*ff*

*fff*

*ppp*

*m.d.*

*, a tempo*

*\**

41

*sans retarder*

*poco meno mosso*

*espressivo et dolce*

*p*

45

*en traînant**calando molto*

48

*reprenez et un peu indécis**poco a poco ritardando**molto dolce ma sonoro*

51

*a tempo**ritardando**a tempo primo**ppp*

54

*m.d.**bien chanté et bien en dehors*

57



*ppp*

60

*m.d.*

*sotto* *sempre un poco rubato*

63

66

\*

69

*dolce sempre*

Measures 72-74 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *dolce sempre*. Measure 72 shows a treble staff with a series of chords and a bass staff with a single note. Measure 73 continues the treble staff with chords and the bass staff with a single note. Measure 74 features a treble staff with chords and a bass staff with a single note. The piece concludes with a final chord in the treble staff and a single note in the bass staff.

Measures 75-77 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). Measure 75 shows a treble staff with a series of chords and a bass staff with a single note. Measure 76 continues the treble staff with chords and the bass staff with a single note. Measure 77 features a treble staff with chords and a bass staff with a single note. The piece concludes with a final chord in the treble staff and a single note in the bass staff.

*con anima*

Measures 78-80 of a piano piece. The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *con anima*. Measure 78 shows a treble staff with a series of chords and a bass staff with a single note. Measure 79 continues the treble staff with chords and the bass staff with a single note. Measure 80 features a treble staff with chords and a bass staff with a single note. The piece concludes with a final chord in the treble staff and a single note in the bass staff.

81

Measures 81-84 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 81 features a complex chordal texture in the Treble staff with a crescendo hairpin. Measure 82 continues this texture. Measure 83 shows a shift in the Treble staff with a decrescendo hairpin. Measure 84 concludes the section with a final chord in the Treble staff and a single note in the Bass staff.

84

Measures 85-87 of a musical score. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). Measure 85 begins with a forte (*f*) dynamic and a large crescendo hairpin. The Treble staff contains a complex, rapid chordal passage. Measure 86 continues this passage with a decrescendo hairpin. Measure 87 concludes the section with a final chord in the Treble staff and a single note in the Bass staff.

87

Measures 88-90 of a musical score. The key signature remains three sharps (F-sharp, C-sharp, G-sharp). Measure 88 begins with a sforzando (*sfz*) dynamic. The Treble staff features a complex chordal texture. Measure 89 continues this texture with a decrescendo hairpin. Measure 90 concludes the section with a final chord in the Treble staff and a single note in the Bass staff.

90

Measures 90-92 of a musical score. The key signature has four sharps (F#, C#, G#, D#). Measure 90 features a piano introduction with a forte (*f*) dynamic. Measure 91 continues the piano introduction with a forte (*f*) dynamic. Measure 92 shows a piano introduction with a forte (*f*) dynamic. The piano introduction is marked with a forte (*f*) dynamic.

93

Measures 93-95 of a musical score. The key signature has one sharp (F#). Measure 93 features a piano introduction with a forte (*f*) dynamic. Measure 94 continues the piano introduction with a forte (*f*) dynamic. Measure 95 shows a piano introduction with a forte (*f*) dynamic. The piano introduction is marked with a forte (*f*) dynamic.

*gracieux et piquant*

96

Measures 96-98 of a musical score. The key signature has one sharp (F#). Measure 96 features a piano introduction with a forte (*f*) dynamic. Measure 97 continues the piano introduction with a forte (*f*) dynamic. Measure 98 shows a piano introduction with a forte (*f*) dynamic. The piano introduction is marked with a forte (*f*) dynamic. The word *sotto* is written below the piano introduction in measure 96.

99

*mf*

*f*

102

*sempre animando*

105

*con anima*

108

*molto sforzato*

*f*

1

3

111

*f*

\*

3

114

*ff*

*ff*

2

3

2

2

4

117

*con molto brio*

**fff**

120

**fff** toujours fort et viril

123

**ff**



126 *f*

128

130

132 *mf* *ff* *fff* *pp* *élargir*

136 *poco meno mosso* *dolce*

139

*rubato*

*molto rit.*

*leggiere*

142

*a tempo un poco rubato*

*pp molto dolce ma sonoro*

*m.s.*

145

*poco meno mosso*

*ritenuto*

*a tempo*

148

Measures 151-153 of a musical score. The music is written in bass clef with a key signature of one flat (B-flat). Measure 151 starts with a sharp sign (accents) over the first two notes. Measure 152 features a sharp sign over the first note and a breath mark (v) over the second. Measure 153 has a sharp sign over the first note and a breath mark over the second. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measure 153.

Measures 154-156 of a musical score. The music is written in bass clef with a key signature of one flat (B-flat). Measure 154 has a sharp sign over the first note and a breath mark over the second. Measure 155 features a sharp sign over the first note and a breath mark over the second. Measure 156 has a sharp sign over the first note and a breath mark over the second. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measure 156. A dynamic marking of *f* (forte) is present in measure 156.

Measures 157-159 of a musical score. The music is written in bass clef with a key signature of one flat (B-flat). Measure 157 has a sharp sign over the first note and a breath mark over the second. Measure 158 features a sharp sign over the first note and a breath mark over the second. Measure 159 has a sharp sign over the first note and a breath mark over the second. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in measure 159. A dynamic marking of *ff* (fortissimo) is present in measure 159. The text "pesante e un poco ritenuto" is written above the staff in measure 159.

160

*fff*

*f*

*ff*

163

*pp* *dolcissimo*

*p subito*

Sub -

166

166

169

*sonore mais pp*

172

175

178

*ppp*

8<sup>va</sup>-----

181

poco rit. a tempo

36

8va

184

*p* sanglotant

*dolce espressivo*

*sec*

*sec*

*sec*

*sec*

bien rythmé et mordant

187

*sec*

*sec*

*sec*

*sec*

190

*sec*

*sec*

*sec*

192

*p* véloce

*f*

8va

*ossia*

8va

194

(8va)

*ff*



# L A V A P I É S

**A**lbeniz loved Spanish urban street scenes, which are particularly noisy and lively. Whereas *Fête Dieu* was set in Seville, we now find ourselves in a working class area in Madrid, and here the composer is relatively discreet with his dynamic range (*ppp* to *fff*). With continuous dissonance, he captures the raucous noise of the people, barrel organs, bells — a typically intoxicating and cacophonous scene — with remarkable perception and skill, superimposing sounds that can be heard in cities throughout the peninsula even today. *Iberia* is a very challenging work, and *Lavapiés*\* is certainly one of the most difficult to perform, despite imaginative re-writing and the replacement of some rather awkward cross-hand leaps. I love those discordant cymbalic punctuations in the treble... they are great fun, and the very soft and inventive coda is quite magical.

In the original editions, *Lavapiés* was so difficult to read and perform that the composer seriously considered destroying *Iberia*, fearing it was unplayable. He nevertheless indicated that it should be played joyfully and with freedom just as the *chulos madrileños*\*\* would have lived.

Of the 12 *impressions* *Lavapiés* is the only piece not set in Andalusia. The rhythm and melody are

based on the *Andalusian tango* which travelled to America and came back as the *tango-habanera*. Infused with Caribbean wit and livened up with reminders of its original boldness (very brash), the song was very popular in the *zarzuelas* called *género chico* (one-act operettas) and with the singers in *café-concerts* and flamenco clubs. It is curious to note that Albeniz, as a true maverick, makes sarcastic use of an Andalusian Christmas carol *Campanas Sobre Campanas* still sung on Christmas Eve with its traditional verses:

"Bells ringing out,  
And over them, one bell,  
Look out of your window  
And you will see the Baby in the cradle."

and Messiaen never tired of pointing out to his disciples how he had come to like dissonance after listening to *Iberia*.

— Enrique Franco

*Lavapiés* propels us abruptly into a world of experimentation, as Albéniz forces back the boundaries of the instrument's possibilities, with vertiginous changes of register, extremes of dynamics and what might be termed a wilful

'saturation' of sound, all of which prefigure the modern keyboard style of Boulez's *Structures* and Stockhausen's *Klavierstücke*.

— Jean-François Heisser



\* An old working-class quarter of Madrid where the people were known as *manolos* and *chulapas*. The name comes from the ritual of foot washing in the Church of San Lorenzo, on Maundy Thursday.

\*\* of the Madrid popular working class

J O R G E D O L Ç

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- Duration: Alicia de Larrocha's definitive performance is 6'20, although 6'55 might be more realistic for most of us. the metronome speed is probably too fast to convey pensive melancholy editorial *sostenuto* pedal suggestions

- in a quest to render the music less complex

has been replaced throughout with



- With the exception of differing major and minor modes in *Evocación* and *El Corpus en Sevilla*, Albéniz never changes key signatures in *Iberia*, preferring the heavy use of accidentals. In this edition you will find modified key-signatures throughout.

- the metronome speed is probably too fast to convey a suitable *allegretto avec allégresse*
- 1 bass octave added
- 9 & 13 RH 2nd quaver "rearranged" as 7

- 14-20 LH editorial acciaccaturas and elimination of some leaps into the treble
- 21 suspected misprint (confusion of clef?)
- 34-69 editorial modifications to the bass
- 110-125 & 218-224 presented in 6/8
- 110-124 editorial reduced font for the accompaniment
- 117 a suggested omission
- 136 bass one octave lower
- 140 bass octave added
- 164 bass tied as hitherto
- 205, 209 final 'punched' chord one octave higher
- 207 misprint rectified here
- 217 RH accompanying figure adjusted to match 81
- 225 bass tie and alto D $\flat$  added
- 229 editorial modification
- 226 & 228 bass octave added

## L A V A P I É S

allegretto bien rythmé mais sans presser  $\text{♩} = 84$

ce morceau doit être joué avec allégresse et librement

The musical score is written for piano and violin in 2/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'allegretto bien rythmé mais sans presser' with a quarter note equal to 84 beats per minute. The performance instruction is 'ce morceau doit être joué avec allégresse et librement'.

**First System (Measures 1-4):**

- Piano:** Starts with a forte (*f*) dynamic and the marking 'sonore'. Measure 1 has an asterisk (\*). Measure 2 has 'm.s.' and a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a slur over a group of notes and the marking 'm.s.'.
- Violin:** Measure 1 has a slur over a group of notes. Measure 2 has a slur over a group of notes and the marking 'm.s.'. Measure 3 has a slur over a group of notes and the marking 'm.s.'. Measure 4 has a slur over a group of notes and the marking 'aimable'.

**Second System (Measures 5-8):**

- Piano:** Measure 5 has a triplet of eighth notes. Measure 6 has a slur over a group of notes and the marking 'sec'. Measure 7 has a slur over a group of notes and the marking 'sfz'. Measure 8 has a slur over a group of notes and the marking 'sec'.
- Violin:** Measure 5 has a slur over a group of notes and the marking '3'. Measure 6 has a slur over a group of notes and the marking 'sec'. Measure 7 has a slur over a group of notes and the marking 'sfz'. Measure 8 has a slur over a group of notes and the marking 'sec'.

**Third System (Measures 9-12):**

- Piano:** Measure 9 has a slur over a group of notes and the marking 'sfz'. Measure 10 has a slur over a group of notes and the marking 'sfz'. Measure 11 has a slur over a group of notes and the marking 'sec'. Measure 12 has a slur over a group of notes and the marking 'sfz'.
- Violin:** Measure 9 has a slur over a group of notes and the marking 'sfz'. Measure 10 has a slur over a group of notes and the marking 'sfz'. Measure 11 has a slur over a group of notes and the marking 'sec'. Measure 12 has a slur over a group of notes and the marking 'sfz'.

**Fourth System (Measures 13-16):**

- Piano:** Measure 13 has a forte (*ff*) dynamic. Measure 14 has a slur over a group of notes and the marking 'animé et joyeux'. Measure 15 has a slur over a group of notes and the marking 'animé et joyeux'. Measure 16 has a slur over a group of notes and the marking 'animé et joyeux'.
- Violin:** Measure 13 has a slur over a group of notes and the marking 'animé et joyeux'. Measure 14 has a slur over a group of notes and the marking 'animé et joyeux'. Measure 15 has a slur over a group of notes and the marking 'animé et joyeux'. Measure 16 has a slur over a group of notes and the marking 'animé et joyeux'.

17

*poco rubato*

**fff** *joyeux*

21

*très marqué*

**ff** *en dehors*

*sotto*

**ff**

*toutes les pédales bien tenues*

25

**ff**

29

*en dehors*

\*

33

*rubato*

*ff sempre*

*rit.*

*Sost. Ped*

*Sost. Ped*

37

*fff*

*a tempo*

*ff marcato*



*rubato*

41

*sotto*

*sec*

*sotto*

*ff*

3

1

45

2

2

3

1

\* *Sost. Ped*

*rubato*

49

2

3

2

*Sost. Ped*

..\*\*..



52

*fff*

*sopra*

*Red.* \*

*Sost. Ped*

56

*pesante*

*fff*

*sfz*

60

*mf*

*p leggiero*

*pp*

...

63

*sfz*

*ff*

66

*staccatissimo ff*

*Sost. Ped*

..\*\*..

70 \* *p* mais sonore, bien détaché et bien rythmé

*sans pédale, narquoisement*

3

74

lo stesso tempo bien rythmé

*l'accompagnement mezzo forte laissant ressortir le chant*

78 *bien en dehors* *f* *sec* *lancé* *sfz* *sec* *lancé* *sfz* *brusquement*

82 *sec* *lancé* *sfz* *sec* *lancé* *sfz*

86 *simile*

90 *ff* *8va*

94

8va

This system contains measures 94 through 97. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Measure 97 ends with a double bar line and a repeat sign.

98

*ff*

This system contains measures 98 through 101. The right hand continues with a highly rhythmic and melodic pattern, marked with accents and slurs. The left hand maintains its accompaniment. Measure 101 ends with a double bar line and a repeat sign.

102

*(mp)*

*ff*

*m.s.*

*marcato*

This system contains measures 102 through 105. Measure 102 is marked *(mp)*. Measures 103 and 104 are marked *m.s.* (mezzo-soprano). Measure 105 is marked *ff* and *marcato*. The right hand has a series of chords and moving lines, while the left hand has a more static accompaniment. Measure 105 ends with a double bar line and a repeat sign.

106

*sopra*

This system contains measures 106 through 109. Measure 106 is marked *sopra* (soprano). The right hand features a series of chords and moving lines, while the left hand has a more static accompaniment. Measure 109 ends with a double bar line and a repeat sign.

110

*ff* *con anima* \*

113

*fff* *sfz*

116

*ff* \*

119

122

*plein et sonore*

125

*f*

*\* bien en dehors*

*sfz*

129

Measures 129-132 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The right hand (RH) has a treble clef and a key signature of two flats (B-flat, E-flat). The left hand (LH) has a bass clef and the same key signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *m.s.* (mezzo-soprano) and *m.d.* (mezzo-dolce). A crescendo hairpin is visible above the RH staff. The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature. The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature.

133

Measures 133-136 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The right hand (RH) has a treble clef and a key signature of two flats (B-flat, E-flat). The left hand (LH) has a bass clef and the same key signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *sotto* (sotto voce) and *\*.* (asterisk). The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature. The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature.

137

Measures 137-140 of a musical score. The score is written for piano (p) and features a complex texture with multiple staves. The right hand (RH) has a treble clef and a key signature of two flats (B-flat, E-flat). The left hand (LH) has a bass clef and the same key signature. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as *più f* (più forte) and *sopra* (sopra voce). The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature. The RH staff has a 3/4 time signature. The LH staff has a 3/4 time signature.

141 *ff* *brilliant*

*animato*

*Sost. Ped*

141 142 143 144

145 *mf*

145 146 147 148

149 *m.s.*

149 150 151 152



*avec grâce et aisément*

165

*poco cresc.*

*sfz*

169

*f*

*ff*

*Sost. Ped*

173

*ff*

*sans presser*

*m.s.*

*brillant*

181

185

*ff*

*p subito*

*Sva*

(8<sup>va</sup>) - *crescendo poco a poco*

188

*p* *sfz* *sfz* *sfz*

*8va* *sfz* *ff* *fff*

192

195

*fff* *sotto*

*Sost. Ped*

198

*martelé* *p* *poco rallentando*

*m.s. sotto*

..\*..

*a tempo* *narquois, sec et canaille* *sfz*

202 *p* *le chant marqué* *p* *et bien détaché*

*sans pédale*

206 *p* *sfz* *sfz*

210 *poco crescendo* *sfz*

214 *sfz*

$\text{♩} = \text{♩}$   
*leggero sans ralentir*  
218 *f* *ff*

221

*ff* *sfz* *sfz*

*ff*

*Sost. Ped*

224

*sfz* *très scandé sans presser* *sec*

*fff* avec emportement

*...*

*\**

228

*8va* *sec*

*Sost. Ped*

*marqué*

232

*ff brutal*

*sans pédale*

..\*..

236

*sfz sfz*

240

*fff staccato*

*Sost. Ped*

..\*..

*avec grâce*

244 \* *sfz pp subito*

*toujours léger et ppp*

248

252

*sec sfz* *sec sfz*

256

*ppp* *sfz*

260

*ppp* *sfz* *sfz* *fff*

*bien détaché et sans pédale*



## vocabulary

I	bien uniforme, comme un instrument à anche	even tone, like a reed instrument
	petite pedale	soft pedal
	bien estompé	veiled, very blurred
	toujours nonchalant uniforme et melanconique	unhurried, even in tone and sad
	céleste	very soft
	bien articulé	articulate, very clear
	plus sonore	more tone
	pressez un peu	hurrying a little
	mordant	biting
	doux	gentle
	en dehors	in relief
	chanté	singing tone
	sino al maggiore	until the major section
	vibrato	vibrated (i.e. pedalled)
	commencez doucement et ne reprenez le	begin gently
	mouvement que graduellement	gradually gaining momentum
	mais toujours un peu retenu	but always a little held back
	reprenez	back to tempo
	sombrement	darkly
	très rythmé	very rhythmical
	brusquement	suddenly

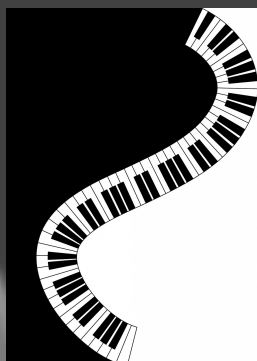
II	mordant	<i>biting</i>
	bien rythmé	<i>firm rhythm</i>
	sans pédale	<i>without pedal</i>
	doux en sanglotant	<i>gently sobbing</i>
	le chant marqué et très souple	<i>the melody marked and flexible</i>
	détaché	<i>staccato</i>
	effleurant les notes	<i>stroking the keys</i>
	bien atténué	<i>very subdued</i>
	sans retarder	<i>without slowing down</i>
	élargir	<i>broaden</i>
	en traînant	<i>dragging</i>
	reprenez	<i>back to the original tempo</i>
	un peu indécis	<i>a little hesitant</i>
	bien chanté et bien en dehors	<i>cantabile and well marked</i>
	gracieux et piquant	<i>graceful and spirited</i>
	toujours fort et viril	<i>loud and virile</i>
	sec	<i>crisp</i>
	véloce	<i>swift</i>



ce morceau doit être joué avec allégresse	<i>this piece should be played in a joyful and free manner</i>
et librement bien rythmé mais sans presser	<i>rhythmically but without rushing</i>
aimable	<i>pleasant</i>
sec	<i>crisp</i>
animé et joyeux	<i>animated and joyful</i>
bien marqué	<i>well marked</i>
toutes les pédales bien tenues	<i>hold the sustaining pedal as long as possible</i>
en dehors	<i>in relief</i>
<b>p</b> mais sonore	<b>p</b> <i>but resonant</i>
bien détaché et bien rythmé	<i>staccato and rythmical</i>
sans pédale, narquoisement	<i>without pedal, mockingly</i>
l'accompagnement <b>mf</b> laissant ressortir le chant	<i>accompaniment <b>mf</b> allowing the melody to be projected</i>
lancé	<i>let fly</i>
plein et sonore	<i>full and resonant</i>
brillant	<i>bright</i>
avec grâce et aisément	<i>with grace and ease</i>
gracieux	<i>graceful</i>
narquois, sec et canaille	<i>mocking, crisp and mischievous</i>
le chant marqué	<i>bring out the melody</i>
et bien détaché	<i>with crisp staccato</i>
sans ralentir	<i>without slowing down</i>
avec emportement	<i>with enthusiasm</i>
très scandée	<i>well accentuated</i>
brutal	<i>violent</i>
toujours léger	<i>light throughout</i>



EL ALBAICÍN autograph from bar 50



# A L B E N I Z



I B E R I A book III

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