

Isaac ALBENIZ

LAVAPIÉS

IBERIA book 3 N° 3



Piano Practical Editions

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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.

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Isaac ALBENIZ 1860 - 1909

L A V A P I É S

de la suite "IBERIA"

In his later years Albeniz was writing very challenging and masterful music, inspired by the sounds of Spain, his homeland. Described as an exuberant and generous individual, these pieces reflect his attitude towards practically the only solo instrument for which he wrote — the piano.

Iberia, a suite of twelve piano pieces, was created at the age of 45 and hitherto Albeniz had not produced any work that could be considered outstanding*. Just a few years before his death in 1909, he composed his swan-song, these "impressions" of Spain. With this extraordinary suite, Albéniz dragged Spanish music into the twentieth-century; orchestral in scale, many of the movements have been successfully orchestrated.

Albeniz loved Spanish urban street scenes, which are particularly noisy and lively. Whereas *Fête Dieu* was set in Seville, we 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 all over the country even today. *Iberia* is a very challenging work, and *Lavapiés* is certainly one of the most difficult to perform even with imaginative re-writing and

the replacement of some rather awkward cross-hand leaps.

Dedicated To Marguerite Hasselmans (Fauré's mistress), *Lavapiés*** is the only work from *Iberia* that is not inspired by Andalusia. The opening is in the style of a *habanera*, fashionable in

Madrid at the end of the 19th century, and the central section is a sarcastic

take on a vulgar Spanish carol — *Campanas Sobre Campanas*. The very soft and original bitonal 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.



retrato Plaza de Lavapiés

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When I first heard Alicia De Larrocha perform piano music by Albeniz I was amazed and impressed by the language and technical mastery of both composer and interpreter. And when I was finally able to attempt *Iberia* myself I noticed that the music (I used the French edition *Salabert*) was often difficult to study: there were inaccuracies, many accidentals and too many instructions, coupled with sub-standard engraving ; so I decided to re-edit the music, boldly inserting changes of key signature eliminating some of the markings in excess and often extending the music over 3 staves.

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

Albéniz was an extrovert with a keen sense of humour, loved and respected by all who knew him. In this wonderful and imaginative music, he was also flamboyant with long descriptions in French and pedalling directions which sometimes seem to be a whirlwind of far-fetched impossibilities — unreasonable and endearing as they are. While the titles are mostly in Spanish, many of the instructions are in French, which is not surprising as he lived for much of his life as an expat in France.

In addition to some suggested fingerings, the appendix contains duration, comments, afterthoughts and a French vocabulary.

Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. It is possible, even desirable, to use the *sostenuto* and sustaining pedals combined throughout the piece, although this is entirely editorial.

*This is how Albeniz commented 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".

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



Alfredo Ruiz de Luna

LAVAPIÉS

ce morceau doit être joué avec allégresse et librement

Allegretto bien rythmé mais sans presser ♩ = 84

très brillant

m.s.

aimable

The first system of the musical score for 'LAVAPIÉS' consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It starts with a whole rest followed by a quarter note G4. The music then features a series of chords and eighth notes, with a triplet of eighth notes marked 'm.s.' (mezza voce) and a dynamic marking of 'f sonore'. The left-hand staff begins with a bass clef and a 2/4 time signature, starting with a whole rest followed by a quarter note G2. It features a series of chords and eighth notes, with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'. The system concludes with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'.

The second system of the musical score for 'LAVAPIÉS' consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'. The music then features a series of chords and eighth notes, with a dynamic marking of 'sfz' and a 'sec' (secco) marking. The left-hand staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. It starts with a whole rest followed by a quarter note G2. The music then features a series of chords and eighth notes, with a dynamic marking of 'sfz' and a 'sec' marking. The system concludes with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'.

The third system of the musical score for 'LAVAPIÉS' consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'. The music then features a series of chords and eighth notes, with a dynamic marking of 'sfz' and a 'sec' marking. The left-hand staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. It starts with a whole rest followed by a quarter note G2. The music then features a series of chords and eighth notes, with a dynamic marking of 'sfz' and a 'sec' marking. The system concludes with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'.

The fourth system of the musical score for 'LAVAPIÉS' consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It starts with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'. The music then features a series of chords and eighth notes, with a dynamic marking of 'ff' and an 'animé et joyeux' marking. The left-hand staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. It starts with a whole rest followed by a quarter note G2. The music then features a series of chords and eighth notes, with a dynamic marking of 'ff' and an 'animé et joyeux' marking. The system concludes with a triplet of eighth notes marked 'm.s.' and a dynamic marking of 'f sonore'.

Musical score system 1, measures 13-16. The system consists of three staves: two treble clefs and one bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music is in a 3/4 time signature. The first two staves contain complex chordal textures with many accidentals and dynamic markings like *v* and *sfz*. The bass staff has a more rhythmic accompaniment with some triplets and dynamic markings like *v* and *sfz*.

Musical score system 2, measures 17-20. The system consists of three staves. Measure 17 starts with the instruction *poco rubato*. The first staff has a *fff* dynamic and the word *joyeux*. The second staff has a *ff en dehors* dynamic. The third staff has a *ff* dynamic. The word *sotto* appears at the end of the system. The music continues with complex textures and dynamic markings.

toutes les pédales bien tenues

Musical score system 3, measures 21-24. The system consists of three staves. Measure 21 starts with the instruction *très marqué*. The first staff has a *fff* dynamic. The second staff has a *ff* dynamic. The music continues with complex textures and dynamic markings.

Musical score for measures 29-32. The score is in three staves (treble, middle, and bass clefs). Measure 29 starts with a treble clef and a key signature of two flats. The middle staff contains the instruction *en dehors*. The bass staff has a long note with a fermata. Fingerings are indicated with numbers 1-5 and slurs.

Musical score for measures 33-36. The score is in three staves. Measure 33 starts with a treble clef and a key signature of two flats. The middle staff contains the instruction *rubato*. Measure 34 has the instruction *ff sempre*. Measure 35 has the instruction *rit.*. The bass staff has long notes with fermatas and the instruction *Sost. Ped* below it.

Musical score for measures 37-40. The score is in three staves. Measure 37 starts with a treble clef and a key signature of two flats. The middle staff contains the instruction *fff*. Measure 38 has the instruction *a tempo*. Measure 39 has the instruction *ff marcato*. The bass staff has long notes with fermatas and the instruction *Sost. Ped* below it.

rubato

sec

sotto

41

ff

45

Sost. Ped

rubato

49

Sost. Ped

Musical score system 1, measures 52-55. The system consists of three staves: two treble clefs and one bass clef. The key signature has two flats. Measure 52 starts with a piano introduction marked *Red.* and a fermata. Measure 53 features a fortissimo (*fff*) chord with a *4* fingering and a *sotto* marking. Measure 54 includes a *Sost. Ped* marking and a fermata. Measure 55 continues the fortissimo texture with various voicings and a *sotto* marking.

Musical score system 2, measures 56-59. The system consists of three staves. Measure 56 begins with a piano introduction and a fermata. Measure 57 features a fortissimo (*fff*) chord with a *pesante* marking and a *m.s.* marking. Measure 58 includes a fortissimo (*fff*) chord with a *sfz* marking. Measure 59 continues the fortissimo texture with a *sfz* marking and a fermata.

Musical score system 3, measures 60-63. The system consists of three staves. Measure 60 starts with a mezzo-forte (*mf*) chord and a *5* fingering. Measure 61 features a piano (*p*) chord with a *leggero* marking and a *1* fingering. Measure 62 includes a piano-piano (*pp*) chord. Measure 63 continues the piano-piano texture with a *pp* marking and a fermata.

Lo stesso tempo, bien rythmé
la main droite mezzo forte laissant ressortir le chant

78

f bien en dehors

sec ff lancé

sfz

sfz

sec

brusquement

82

sec ff lancé

sfz

sfz

sec

86

8va

simile

90

ff

8va

m.d.

Sva - - -

94

simile

Sva - - -

98

ff

m.d.

102

(mp)

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

ff

marcato

106

ff *con anima*

Musical score for measures 110-112. The score is in 6/8 time with a key signature of three flats. The right hand features a series of chords and melodic lines, with dynamic markings *ff* and *con anima*. The left hand provides a bass line with fingerings 5 and 1. A fermata is placed over the final measure.

fff *sfz*

Musical score for measures 113-115. The right hand continues with chords and melodic lines, marked with *fff* and *sfz*. The left hand has a bass line with fingerings 5, 4, and 1. A fermata is placed over the final measure.

ff *ff*

Musical score for measures 116-118. The right hand features chords and melodic lines, marked with *ff*. The left hand has a bass line with fingerings 4, 3, and 5. A fermata is placed over the final measure.

Musical score for measures 119-121. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Measure numbers 119, 120, and 121 are indicated on the left. Dynamics include *sfz* and *sfz*.

Musical score for measures 122-124. The score is in G minor and 3/4 time. The right hand features a melodic line with slurs and accents, and the left hand provides harmonic support. Measure numbers 122, 123, and 124 are indicated on the left. The instruction *plein et sonore* is written in the right hand part. Dynamics include *sfz* and *sfz*.

Musical score for measures 125-127. The score is in G minor and 2/4 time. The right hand features a melodic line with slurs and accents, and the left hand provides harmonic support. Measure numbers 125, 126, and 127 are indicated on the left. The instruction *bien en dehors* is written in the right hand part. Dynamics include *f*, *sfz*, and *sfz*.

Musical score system 1, measures 113-116. The system features a grand staff with treble and bass clefs. The right hand contains complex chordal textures and melodic lines, while the left hand provides a steady accompaniment. Performance markings include *m.s.* (mezzo-soprano) and *m.d.* (mezzo-drammatico). Fingerings are indicated with numbers 1-5. A dynamic hairpin is present at the top of the system.

Musical score system 2, measures 117-120. The system continues the musical material from the previous system. It includes performance markings such as *sotto* and *Sob -*. Fingerings and articulation marks (accents) are clearly visible.

Musical score system 3, measures 121-124. The system begins with the marking *più f* (pizzicato forte). It features a variety of musical textures, including chords and melodic fragments. Performance markings include *sopra* and *m.s.*. The system concludes with a double bar line.

141 *ff* *brilliant*

animato

Sost. Ped

145

mf

149

m.s.

153

f

avec grâce et aisément

vo

157

Sua - 1 *p subito*

m.s.

m.s.

Sua - 1

161

p gracieux

sfz

poco cresc.

165

sfz

4

1 2

2 1

5

Detailed description: This system contains measures 165 through 168. It features a grand staff with treble and bass clefs. Measure 165 starts with a forte *sfz* dynamic. The right hand has a complex texture with a four-measure rest in the first measure. The left hand has a five-measure rest. The music is in a key with two flats and a 7/8 time signature. Fingerings are indicated with numbers 1, 2, and 5. The phrase *poco cresc.* is written above the staff.

f *ff*

169

Sost. Ped

2 2

3

Detailed description: This system contains measures 169 through 172. The right hand features a series of chords and arpeggios, with dynamics *f* and *ff*. The left hand has a simple accompaniment with a three-measure rest in the first measure. The key signature changes to two sharps. The instruction *Sost. Ped* is written below the bass staff.

ff *sans presser* *m.s.*

173

m.s. brillant

3

3

Detailed description: This system contains measures 173 through 176. The right hand has a series of chords and arpeggios, with dynamics *ff* and *m.s.*. The left hand has a simple accompaniment with a three-measure rest in the first measure. The key signature changes to one flat. The instruction *sans presser* is written above the right hand, and *m.s. brillant* is written below the right hand. A triplet of eighth notes is marked with a '3' in the right hand.



aimable

177

m.s.

sfz

gracieux

181

ff.

185

p subito

Sva

(Sva)

crescendo poco a poco

188

sfz

sfz

sfz

182 *S^{va}* *sfz* *ff* *fff*

195 *fff* *sotto* *martelé*

Sost. Ped

199 *p* *poco rallentando* *a tempo* *narquois, sec et canaille*

m.s. sotto *m.s.* *p le chant marqué* *sans pédale*

203 *p et bien détaché* *sfz* *p*

..*..

207

sfz

poco crescendo

211

sfz

215

sfz

$\text{♩} = \text{♩}$

leggero sans ralentir

218

f

ff

ff sfz sfz

ff

221

Sost. Ped

sfz

très scandé sans presser

fff avec emportement

sec

224

Sub-----

m.s.

Sva- sec

228

Sost. Ped

marqué

232

ff brutal

sans pédale

S^{za}-1

236

S^{za}-1

236

sfz sfz

240

fff staccato

Sost. Ped

...

S^{va}

244 *sfz pp subito* *avec grâce* *sfz*

248 *toujours léger et ppp*

252 *sec sfz* *sec sfz*

256 *ppp* *sfz*

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

bien détaché et sans pédale

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Appendix

Durations, comments, afterthoughts & French vocabulary

- None of the sostenuto pedal suggestions are attributed to Albeniz. It is very effective combining the sostenuto* and sustaining pedals.
- A third stave has been added to make the text clearer.
- Given that the dynamic range is large — *ppp* to *fff* — *f* is not really loud.

Duration: Alicia de Larrocha's definitive performance is **6'20**, although **6'55** might be more realistic for most of us.

- 1 bass octave added
- **9 & 13** RH 2nd quaver "rearranged" as **7**
- **14-20** LH added acciaccaturas and eliminated some LH leaps into the treble`
- **21** misprint 2nd beat bass (confused clef?)
- **32-49** presented in F minor
- **34 & 36** bass octaves added
- **40** bass fifth added as **38-46**
- **48, 50 & 52** bass octaves added
- **50-60** presented in C minor
- **61-69** presented with a blank key-signature
- **68-69** bass octaves are one octave lower
- **70-125** presented in A^b
- **110-125 & 218-224** presented in 6/8
- **126-140** presented in C minor
- **136** bass one octave lower
- **140** bass octave added
- **164** bass tied as elsewhere
- **169-174** presented in D
- **187-194** presented with a blank key-signature
- **205, 209** final "punched" chord one octave higher
- **217** RH accompanying figure adjusted to match **81**
- **225** bass tie and alto D^b added
- **226 & 228** bass octave added
- **244-256** treble presented with a blank key-signature

* The sostenuto pedal was first shown in Paris at the Industrial Exposition of 1844. The idea was not immediately taken up by piano builders, but in 1874, it was perfected and patented by Steinway, soon to be fitted on all their grands and better 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 one such Steinway grand chez Madame de Saint Marceaux and also one bought by Winnaretta de Polignac in 1906. Apparently, in 1900 the composer René de Castéra bought a 3 pedal Steinway on the advice of Albeniz. One could say that it took over 100 years for it to become commonplace.

ce morceau doit être joué avec allégresse et librement	<i>this piece should be played in a joyful and free manner</i>
bien rythmé mais sans presser	<i>rhythmically strong 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>
<i>p</i> mais sonore, bien détaché et bien rythmé	<i>p but resonant, staccato and rhythmic</i>
sans pédale, narquoisement	<i>without pedal, mockingly</i>
la main droite <i>mf</i> laissant ressortir le chant	<i>RH mf 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 scandé	<i>very accentuated</i>
brutal	<i>violent</i>
toujours léger	<i>light throughout</i>

