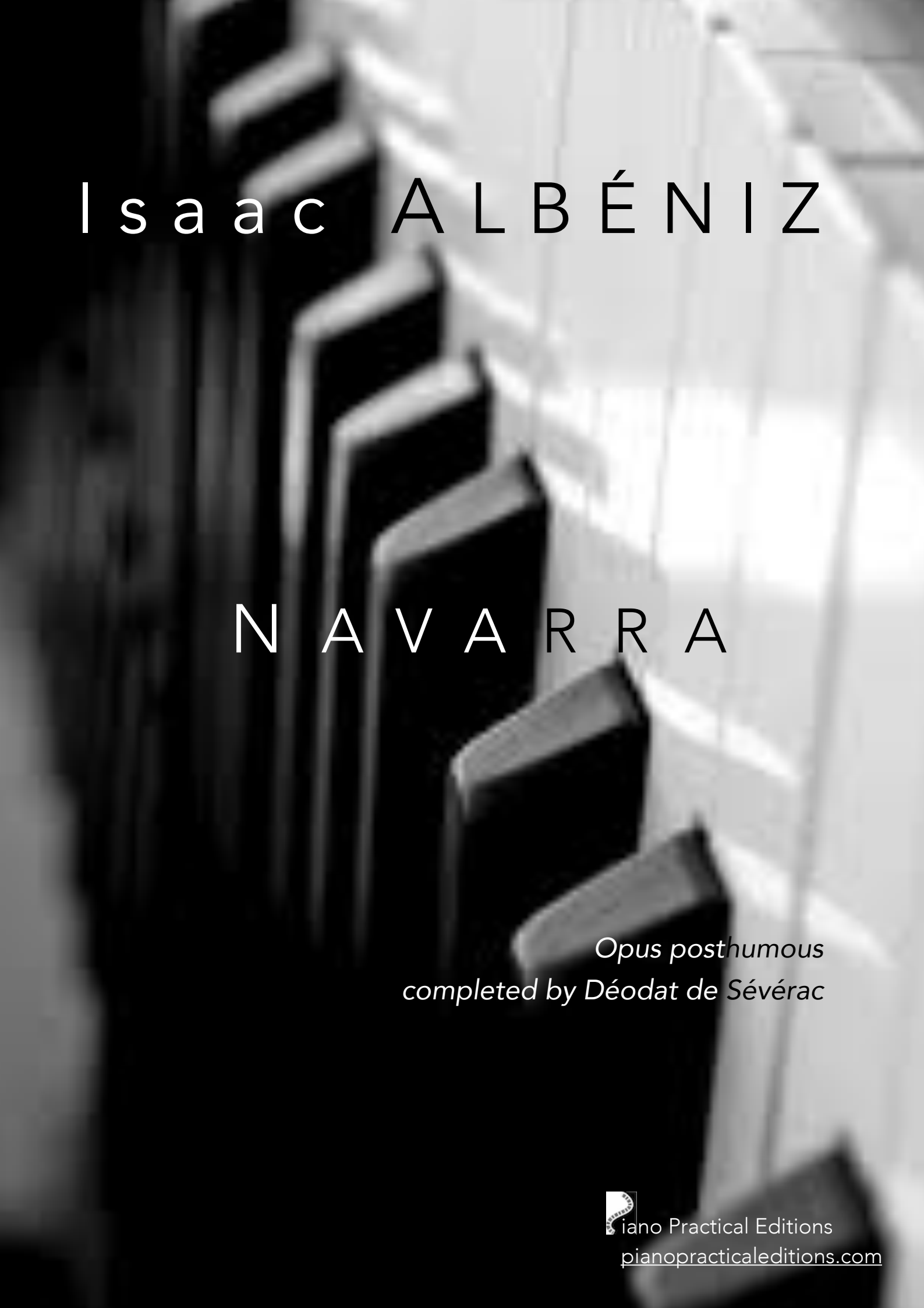

Isaac ALBÉNIZ

NAVARRA

Opus posthumous
completed by Déodat de Sévérac

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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 ALBÉNIZ 1860 - 1909

NAVARRA

In his later years Albeniz was writing very challenging and masterly 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.

At the time of his death, Albeniz left two pieces unfinished: *Azulejos,* completed by *Granados*, and *Navarra* by his assistant, the French composer *Déodat de Séverac*. Originally intended to form part of the wonderful *Iberia* Suite, it was abandoned by the composer, who declared it to be 'shamelessly cheap'. Nevertheless, this work has been recorded by several distinguished pianists and remains a worthwhile addition to the repertoire.

The very popular Polish pianist, Arthur Rubinstein, always included much Spanish repertoire in his programmes and this piece became his favourite *encore*; for years, he was not allowed to finish a recital without playing *Navarra*.

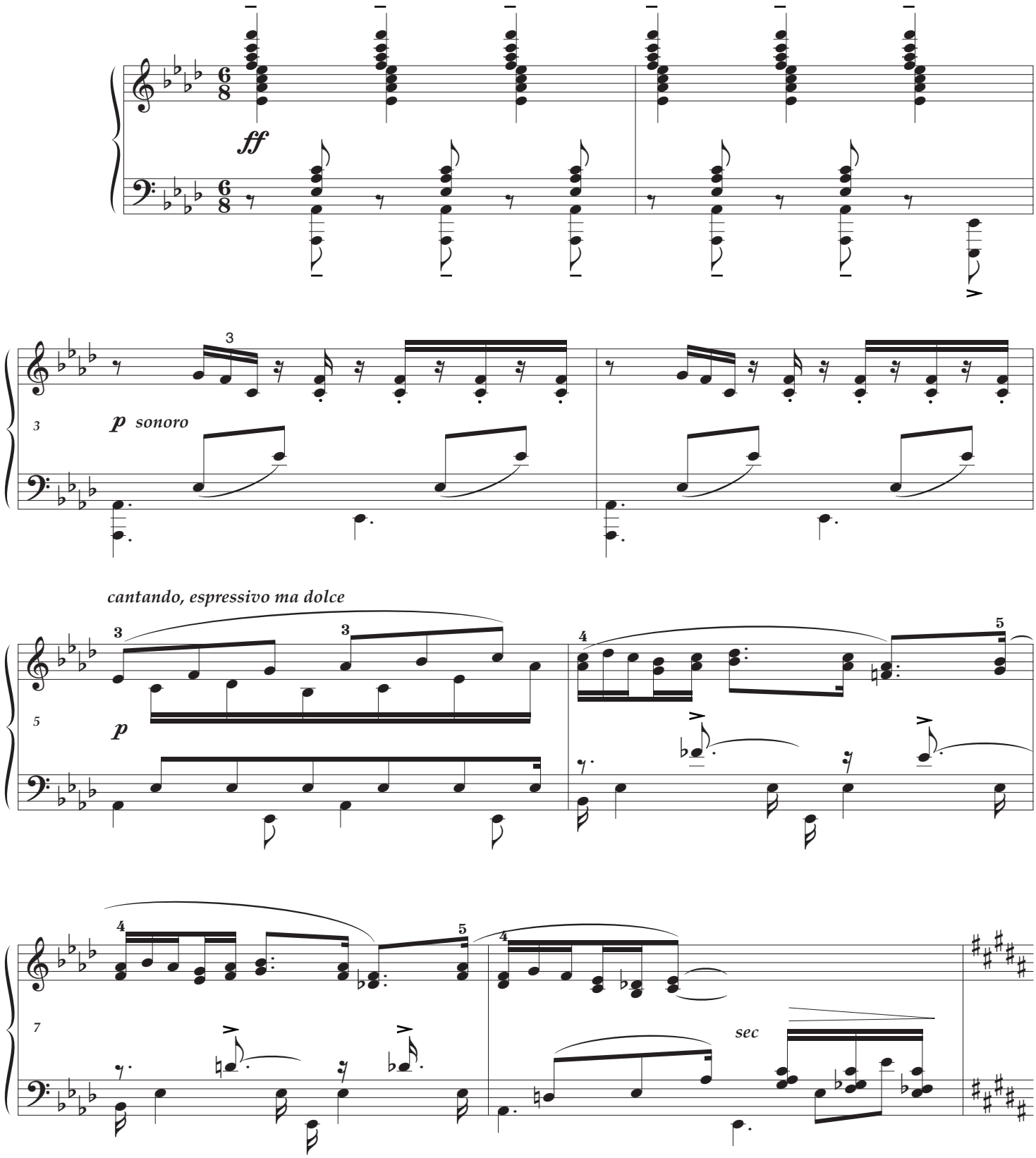
When I first heard Alicia De Larrocha perform piano music by Albeniz I was amazed and impressed by the language and technical mastery of both composer and interpreter. I eventually attempted to study *Iberia* myself and noticed that the score (I used the French edition *Salabert*) was often difficult to follow: there were inaccuracies, too many accidentals and too many instructions, coupled with sub-standard engraving; so I decided to re-edit the music, removing some of the markings in excess and often extending the music over 3 staves. Here, I have succeeded in eliminating many awkward accidentals by boldly modifying the time signature and inserting some appropriate changes of key-signature. I have also modified the harmony in bar 70 and in Sévérac's coda.

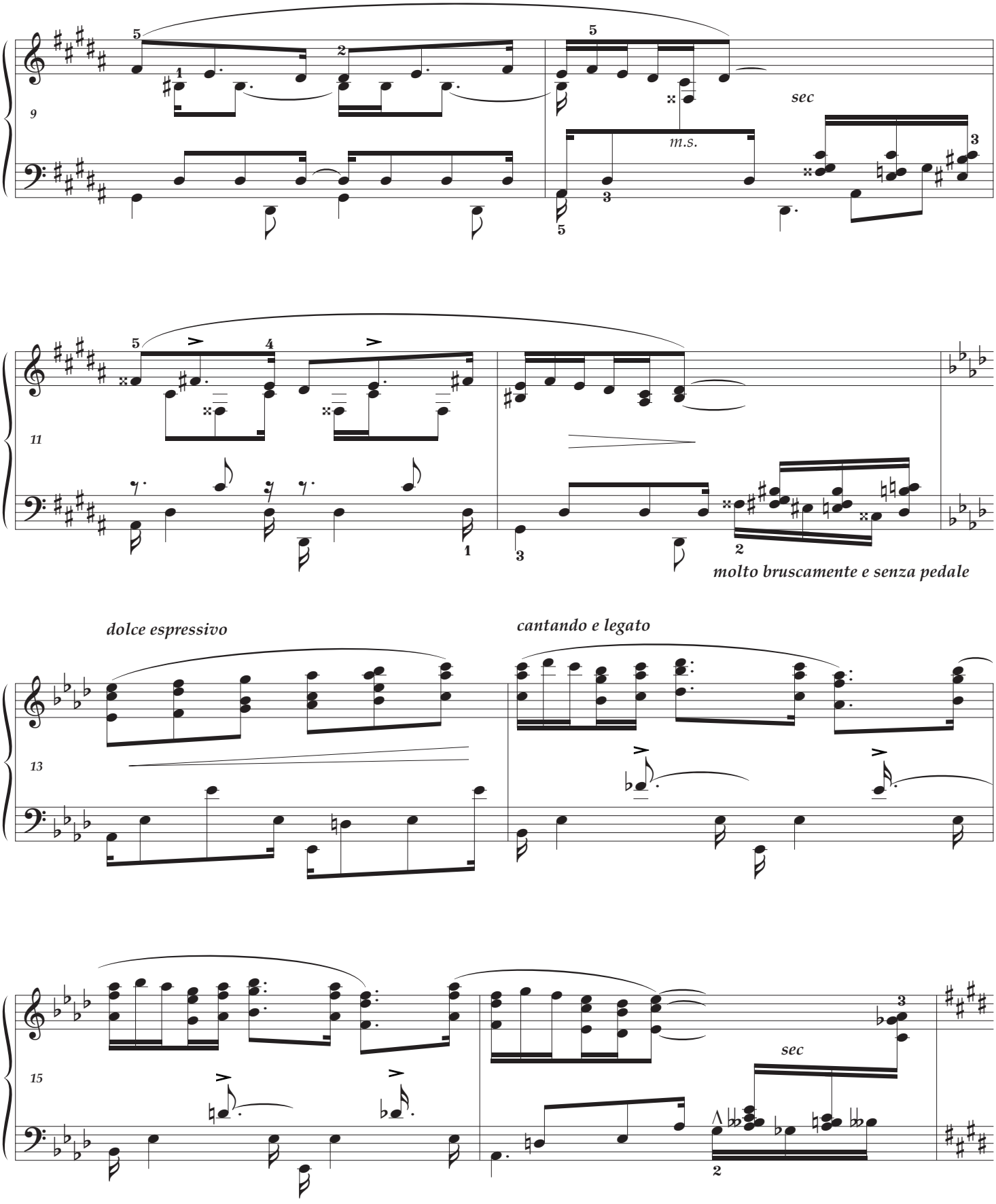
In addition to some suggested fingerings, redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. It is possible, even desirable, to use the sostenuto and sustaining pedals combined throughout the piece, although this is entirely editorial.

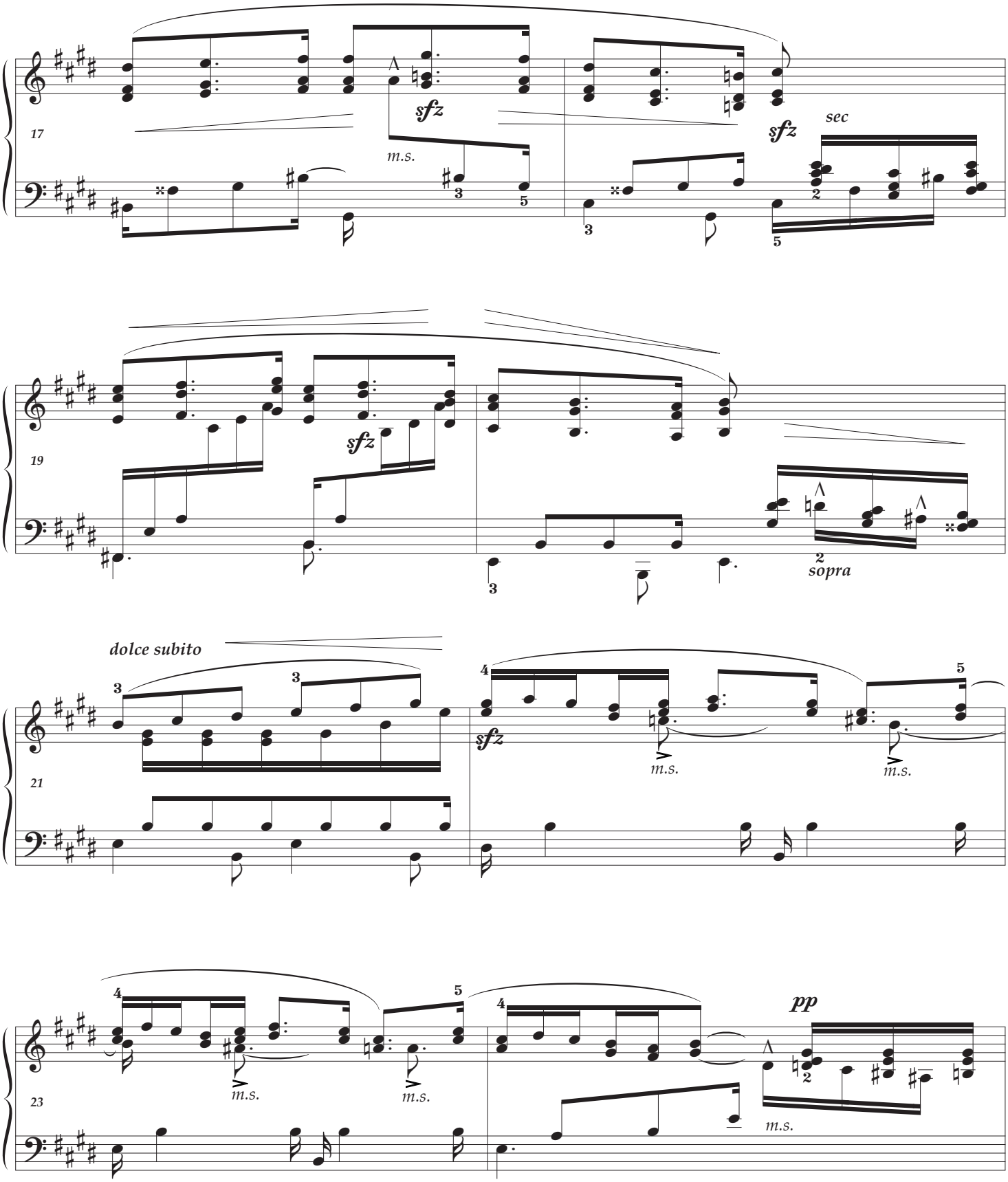
I plead guilty to not having religiously copied every dot, accent, sign, pedal marking and many others. Albeniz was rather over zealous in having often embellished many, sometimes conflicting, instructions and I have tried to simplify the music within reason relying upon present-day sophisticated pianists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

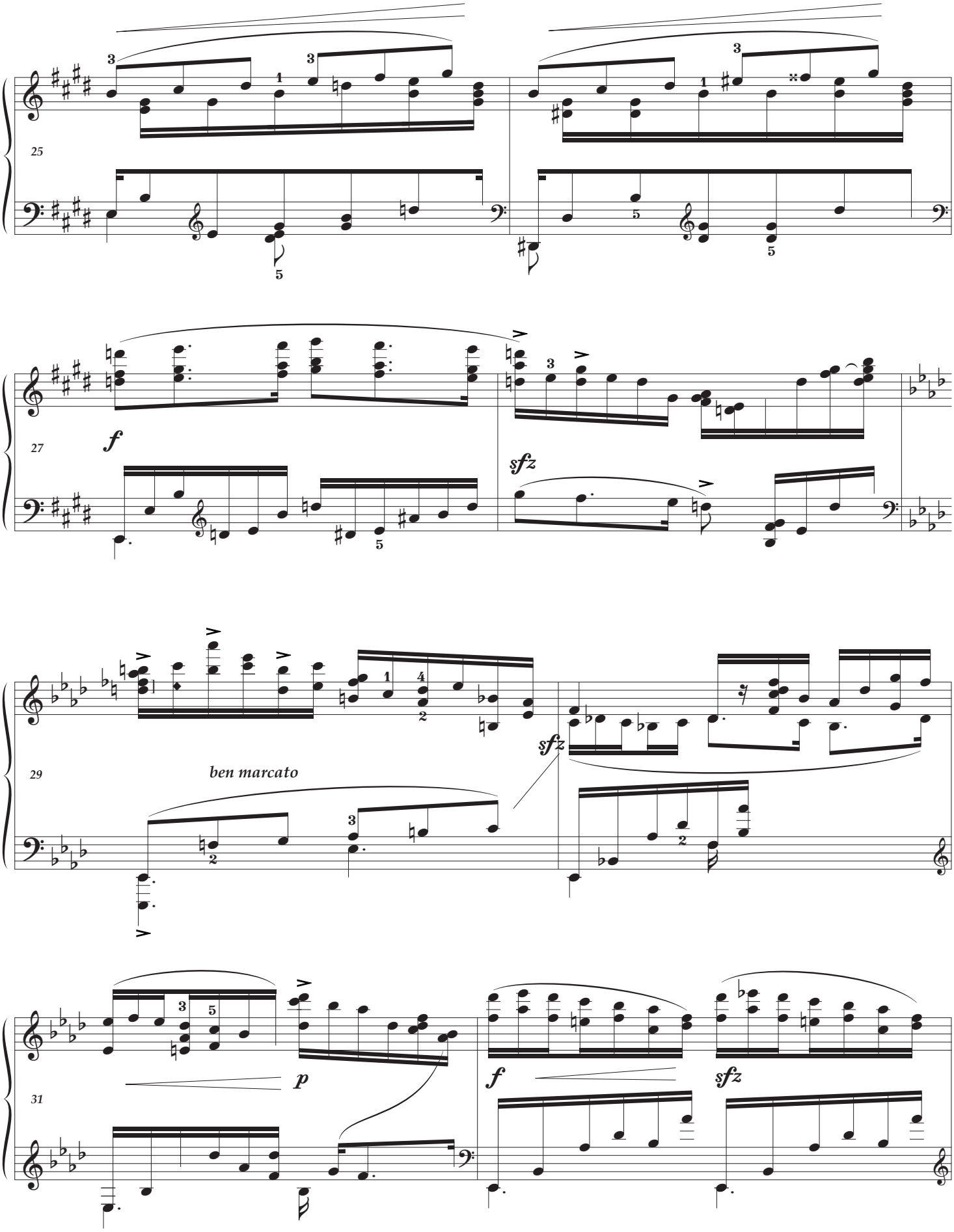
NAVARRA

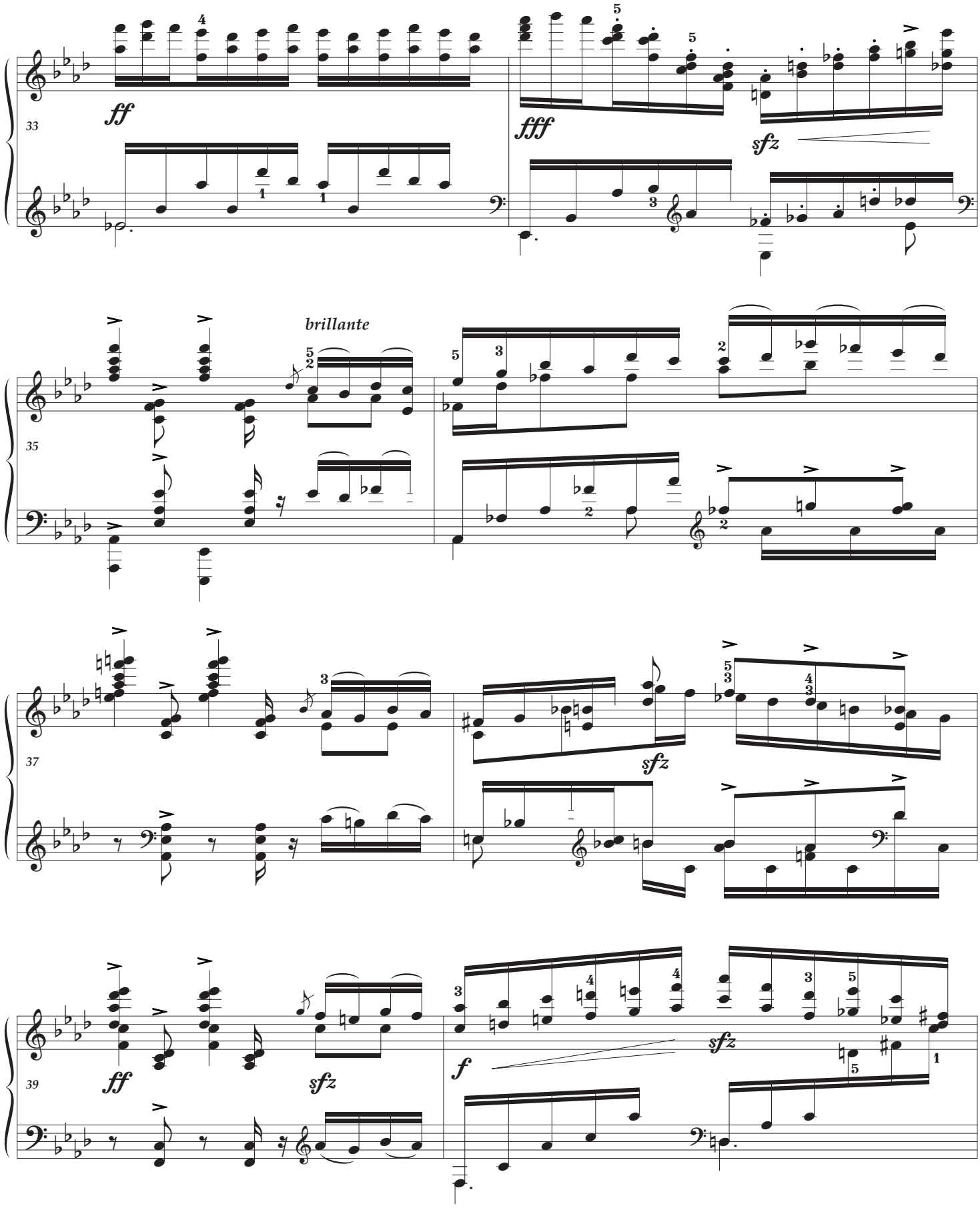
Allegro non troppo

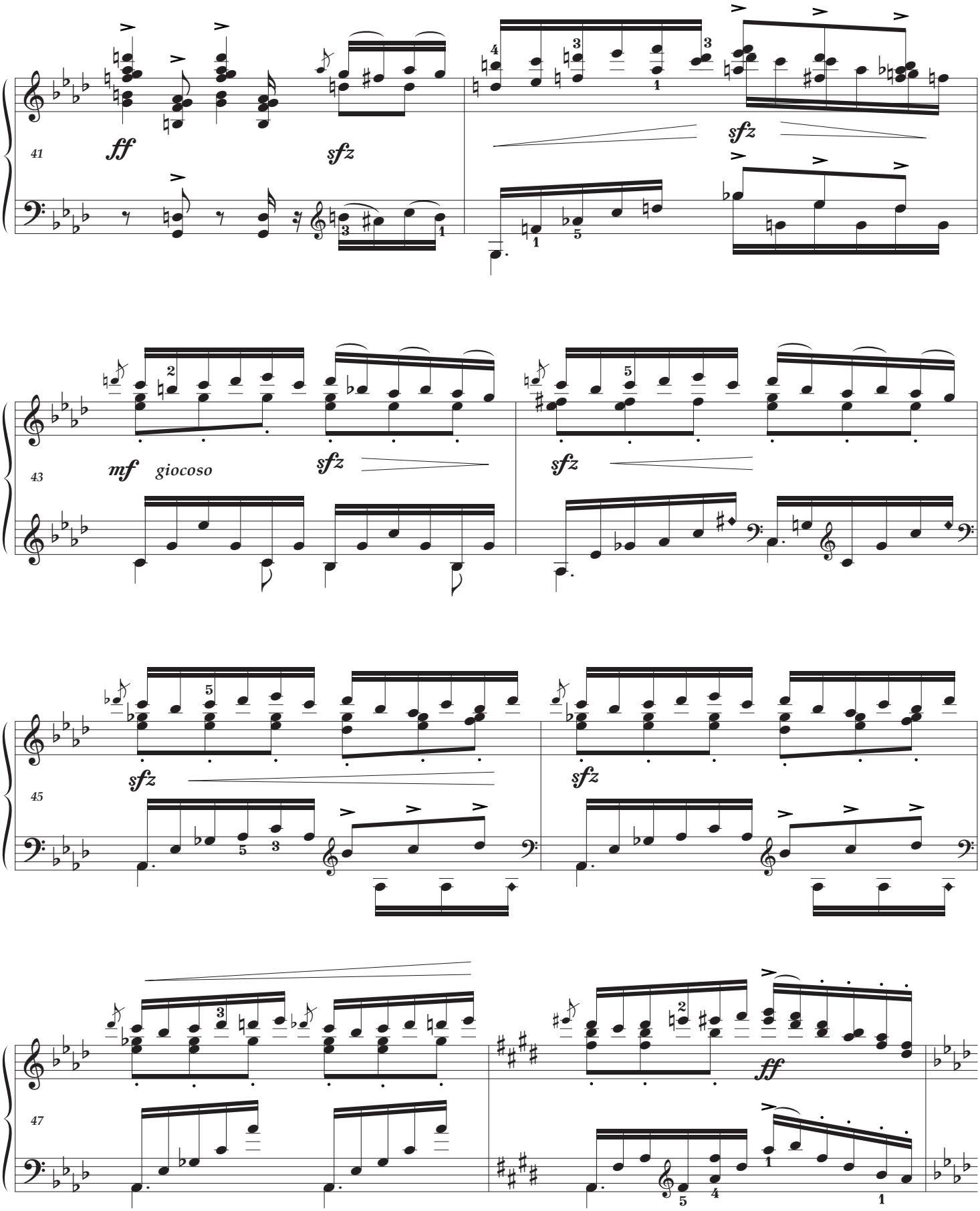


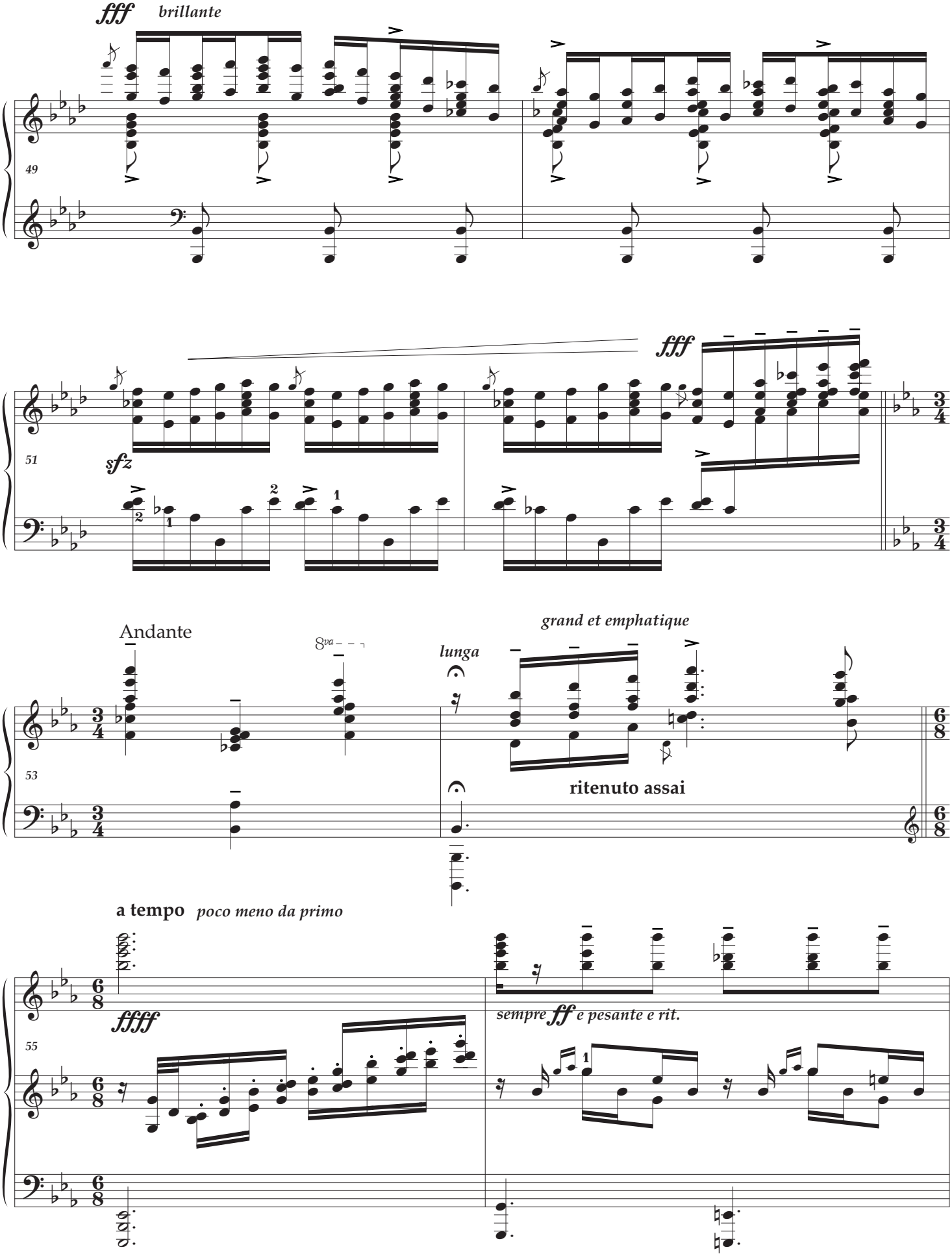

9
m.s.
sec
11
molto bruscamente e senza pedale
dolce espressivo
cantando e legato
13
15
sec

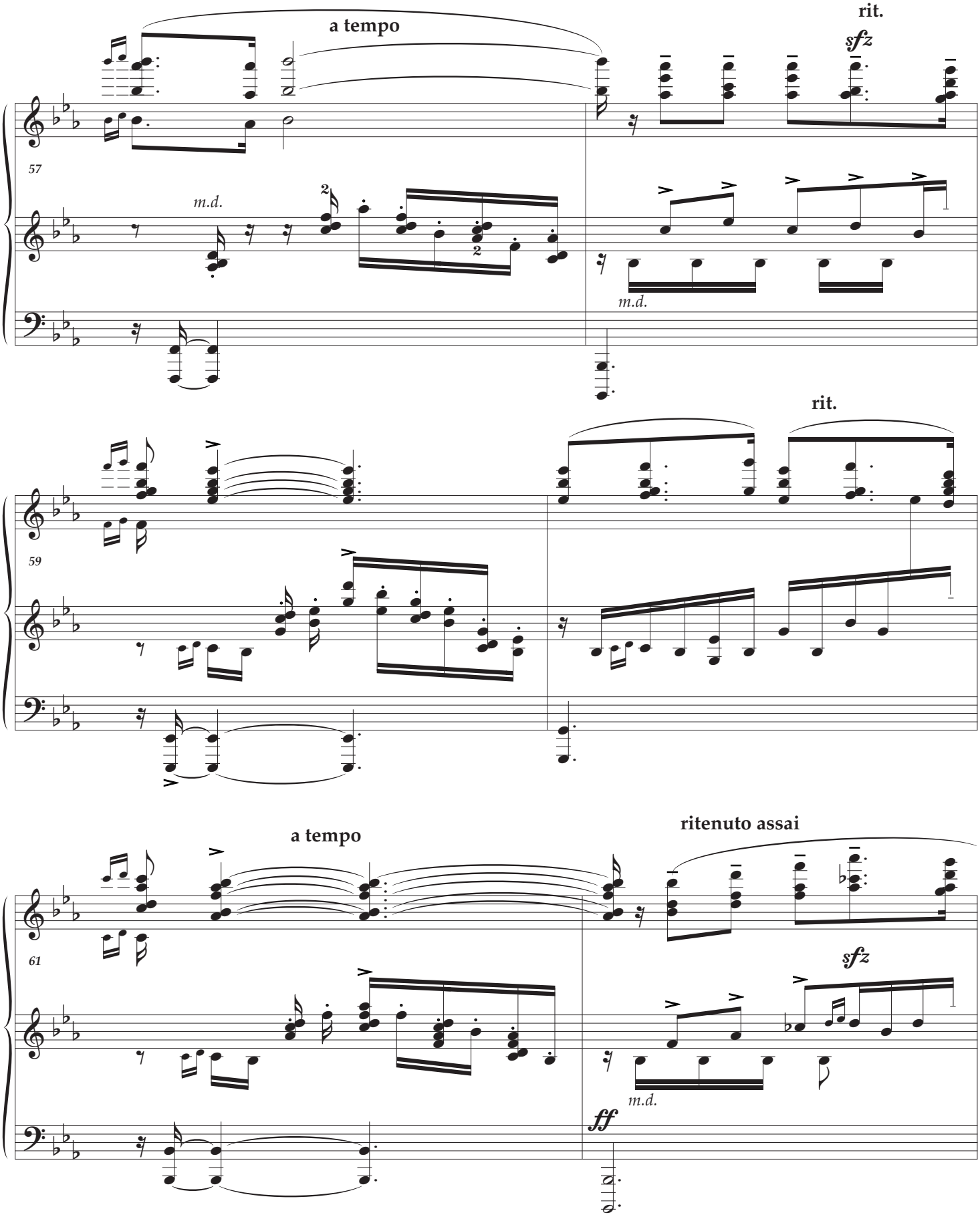

17
sfz
m.s.
sfz
sec
19
sfz
sopra
dolce subito
21
sfz
m.s.
m.s.
23
m.s.
m.s.
pp
m.s.

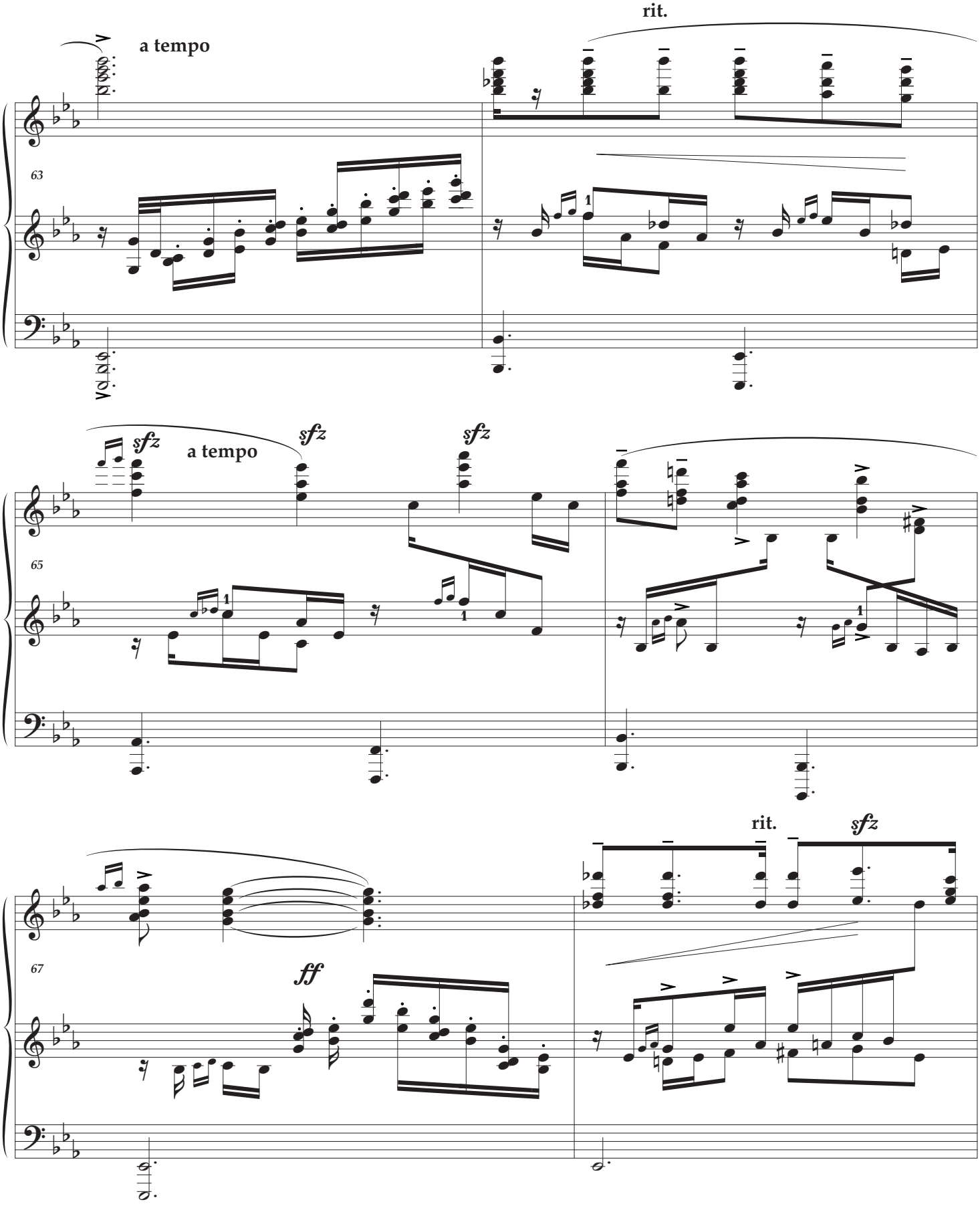

25
27
f
sfz
29
ben marcato
sfz
31
p
f
sfz

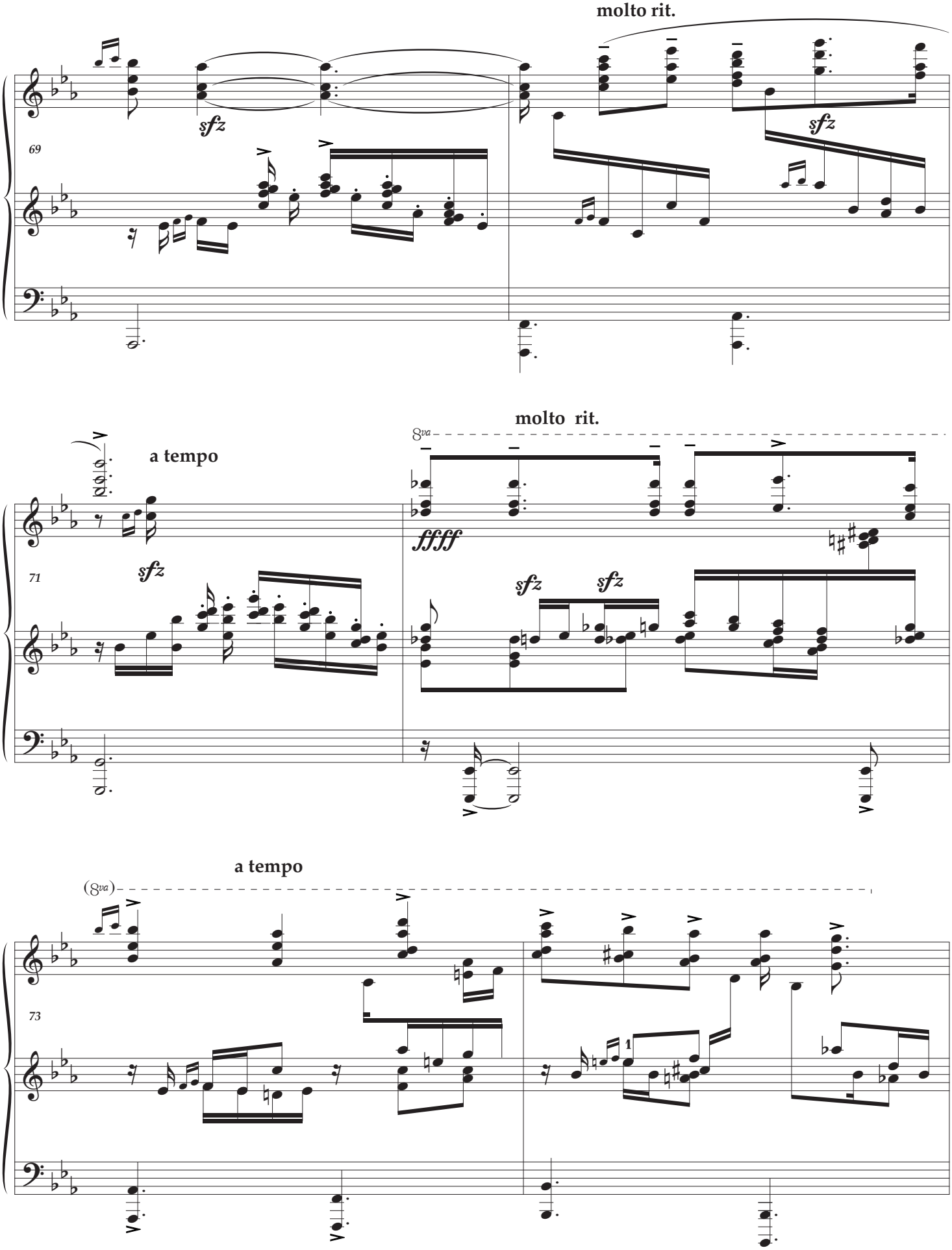

33
ff
fff
sfz
35
brillante
37
sfz
39
ff
sfz
f
sfz

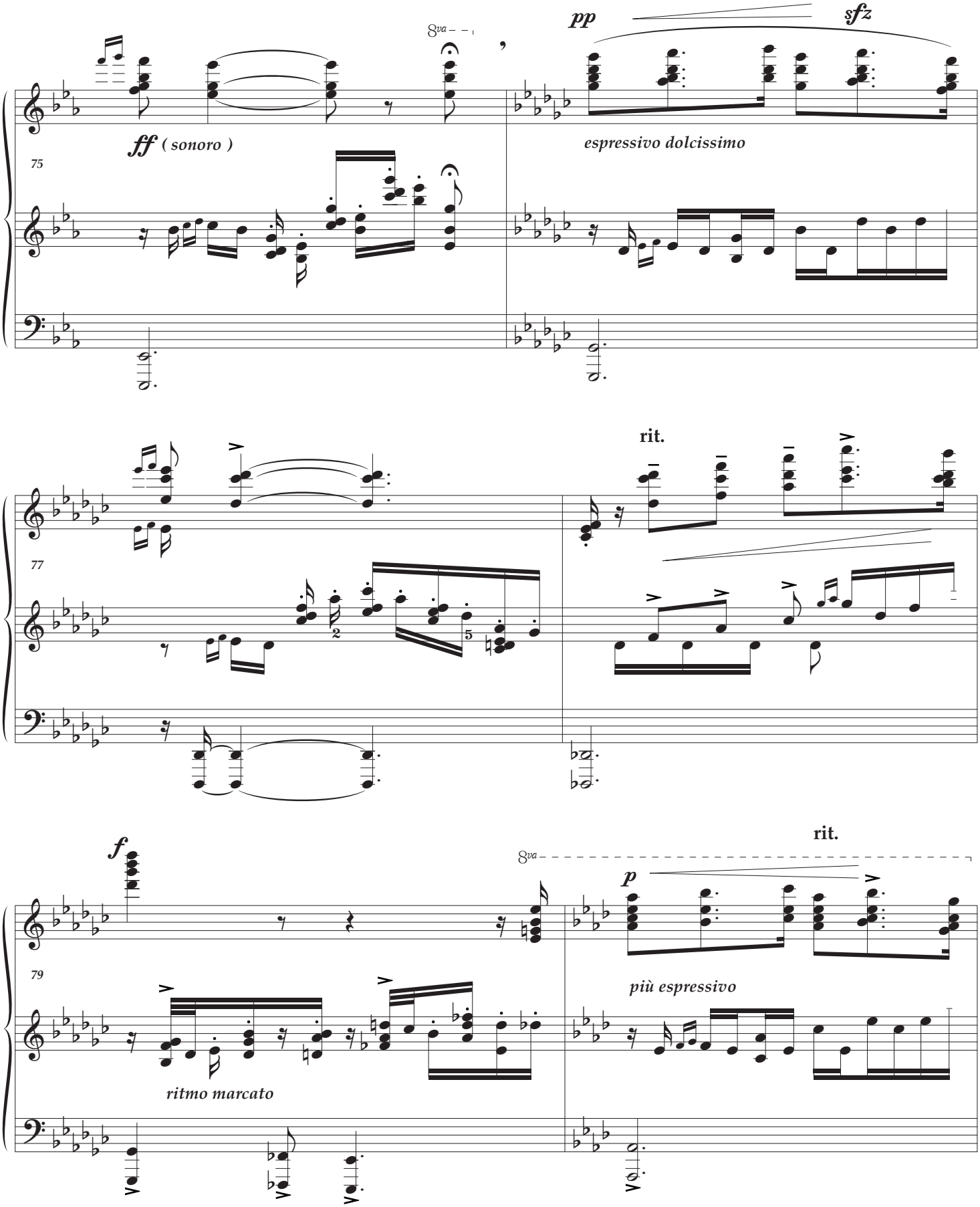

41
ff
sfz
sfz
43
mf giocoso
sfz
sfz
45
sfz
sfz
47
ff

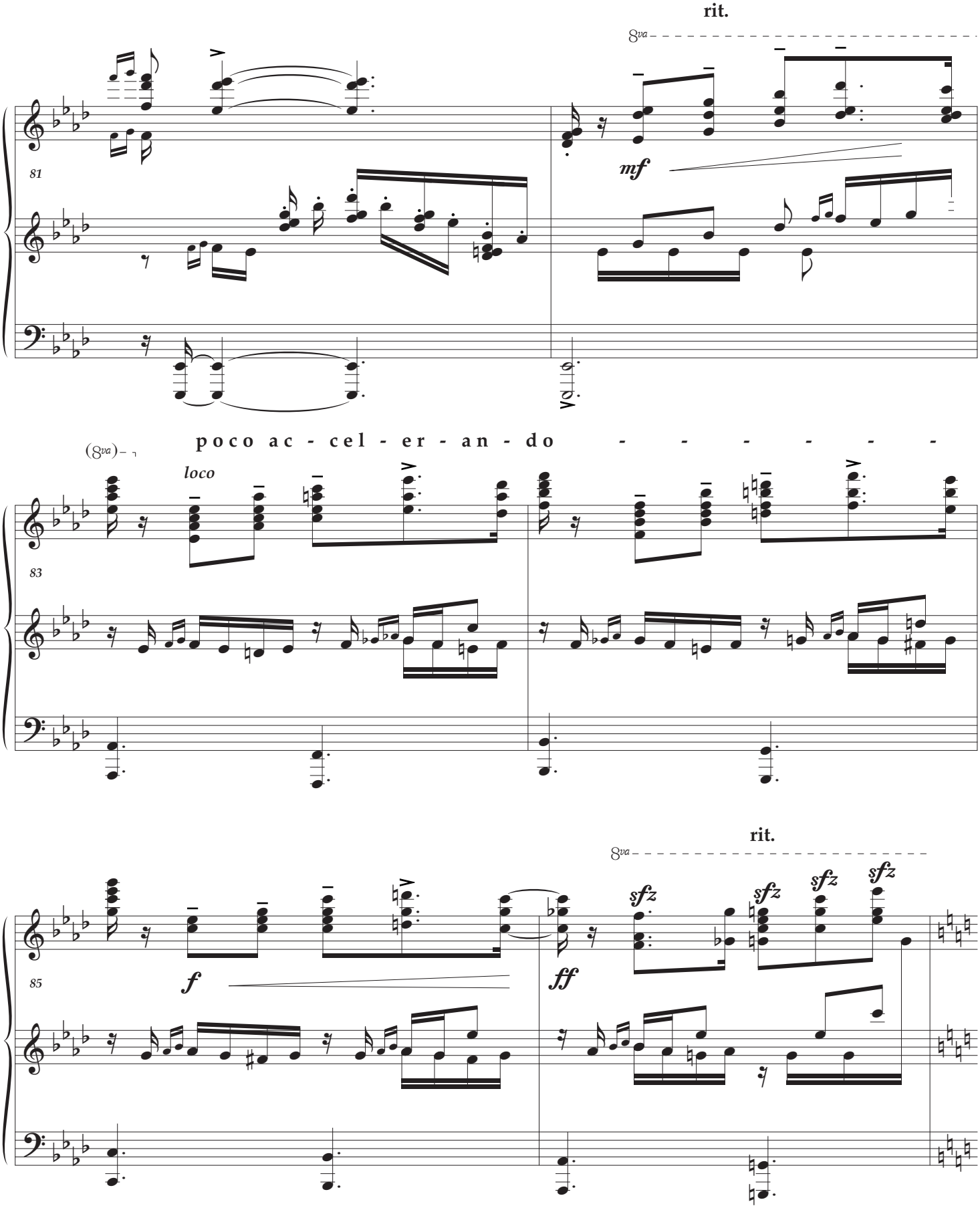

fff
brillante
49
sfz
fff
51
Andante
8va
lunga
grand et emphatique
53
ritenuto assai
a tempo
poco meno da primo
ffff
55
sempre ff e pesante e rit.

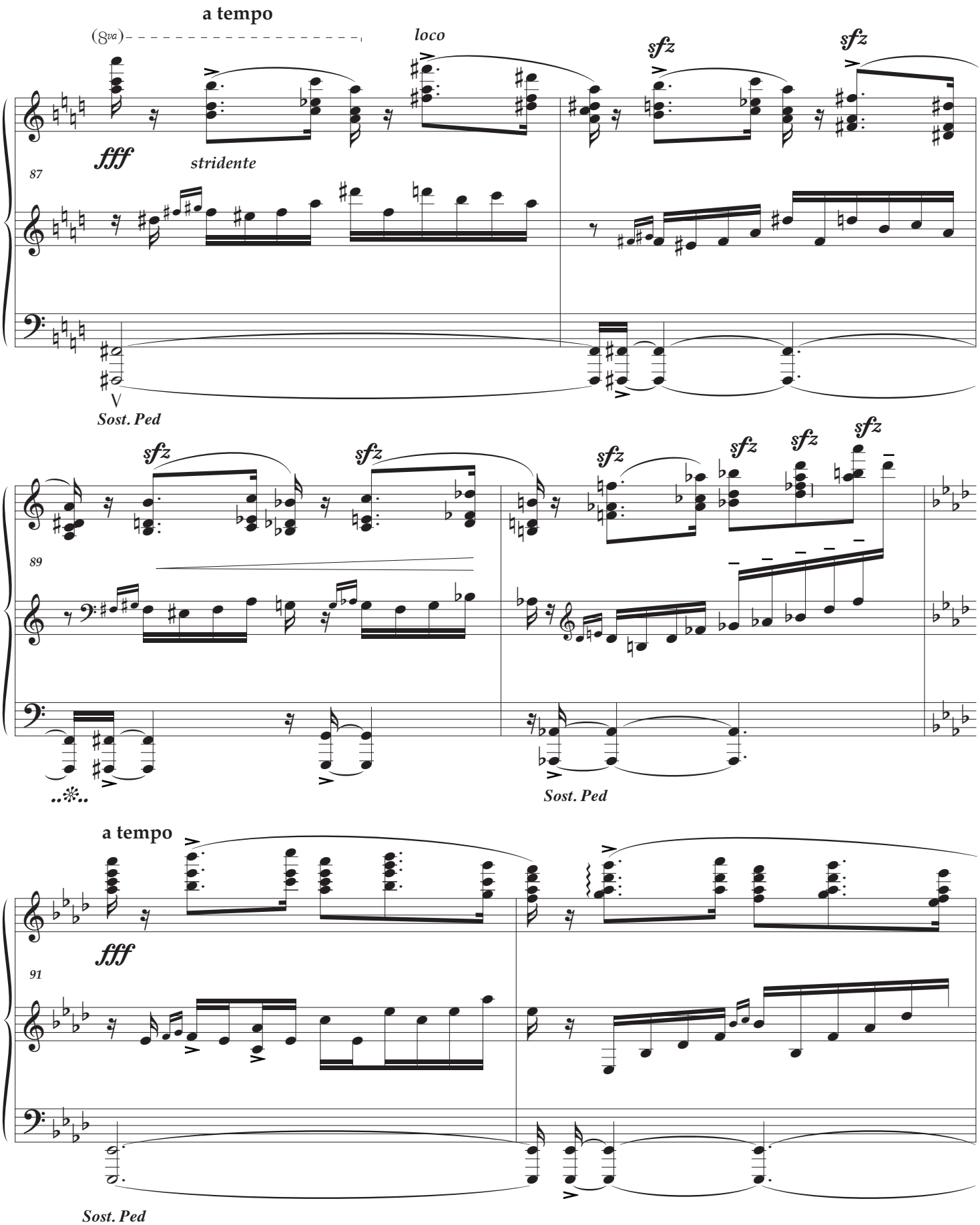

a tempo
rit.
sfz
57
m.d.
m.d.
rit.
59
a tempo
ritenuto assai
61
sfz
m.d.
ff

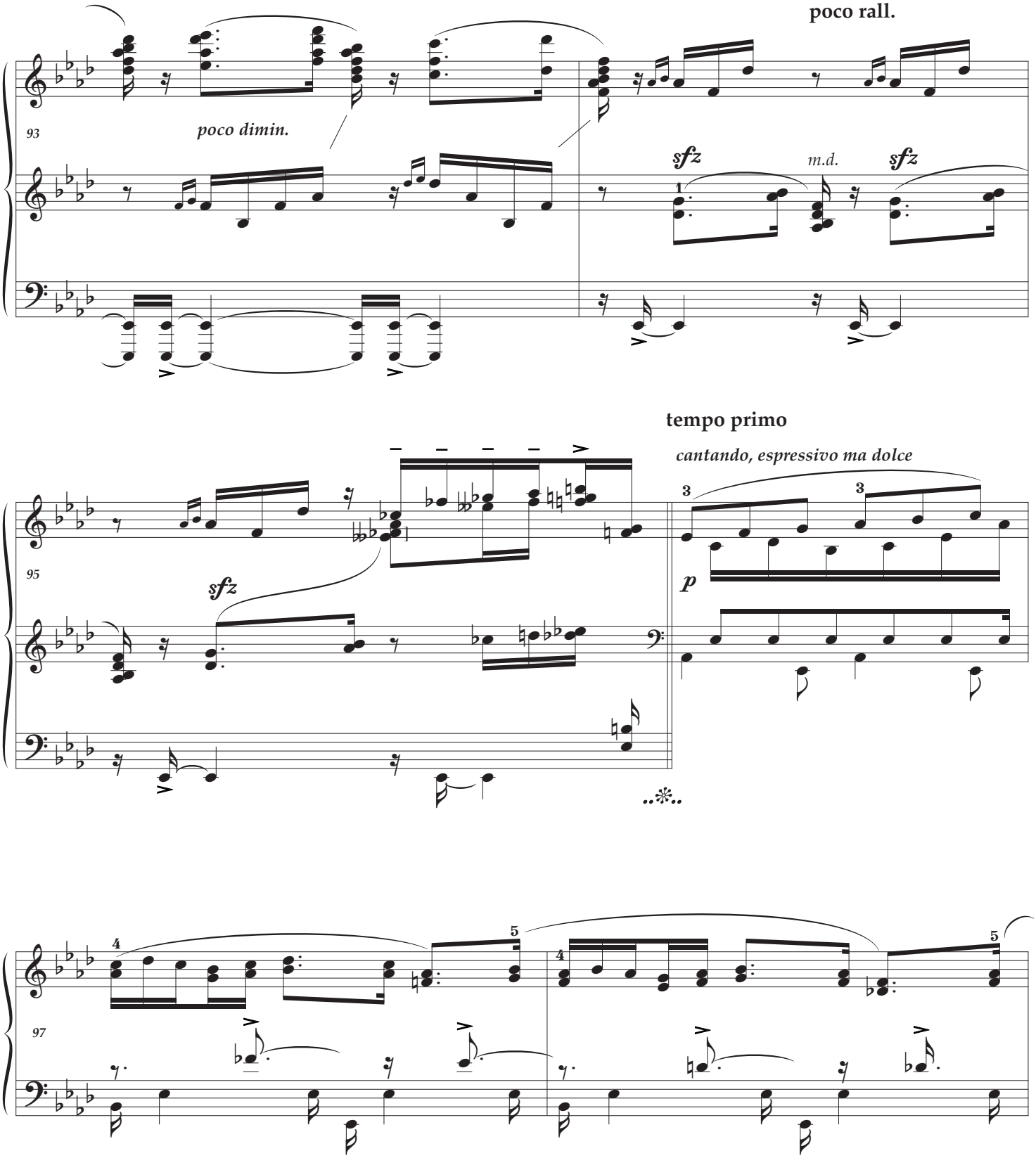

rit.
a tempo
63
sfz
sfz
sfz
a tempo
65
rit.
sfz
67
ff

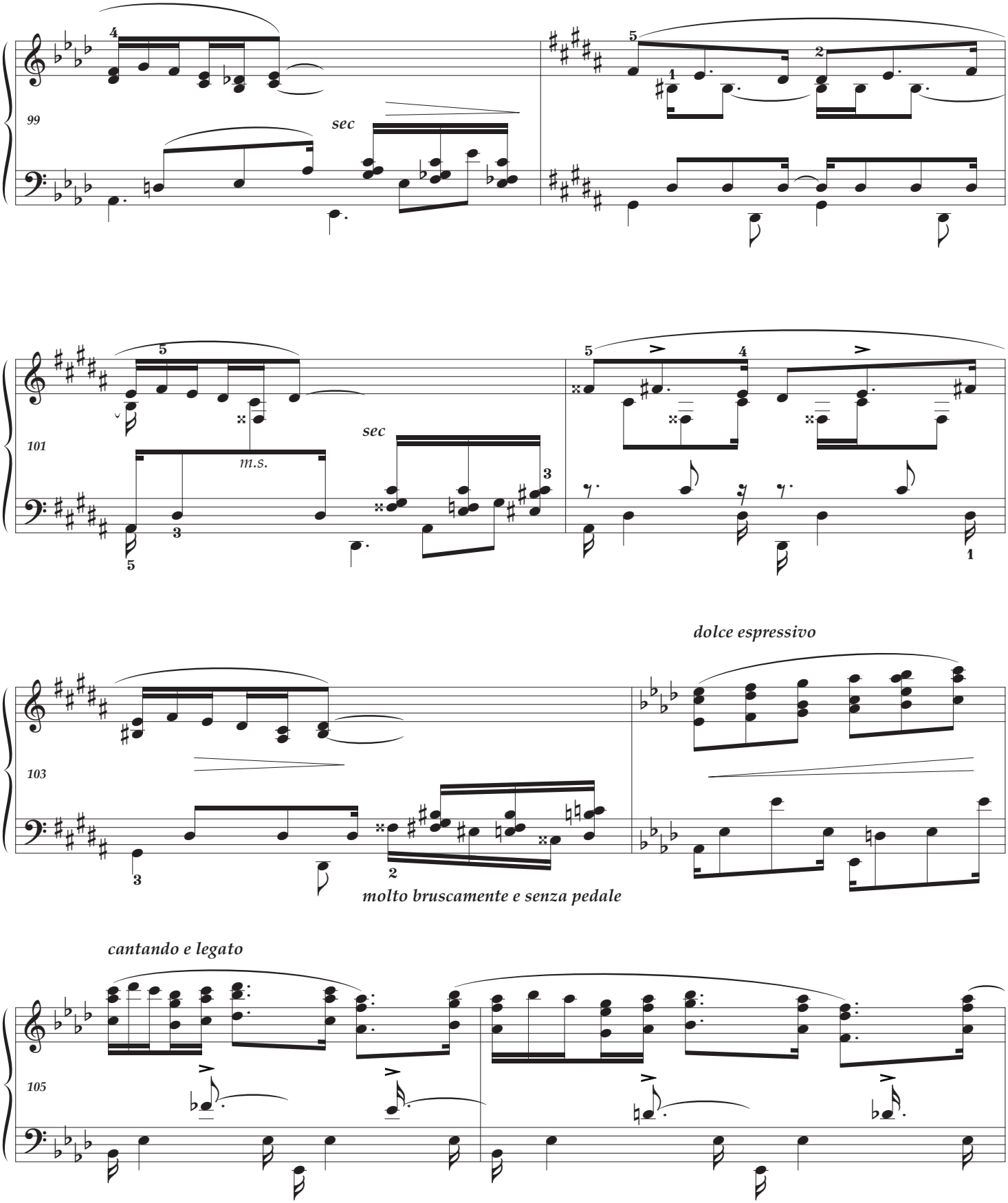

molto rit.
sfz
69
sfz
molto rit.
8va
a tempo
71
sfz
ffff
sfz
sfz
a tempo
(8va)
73
1

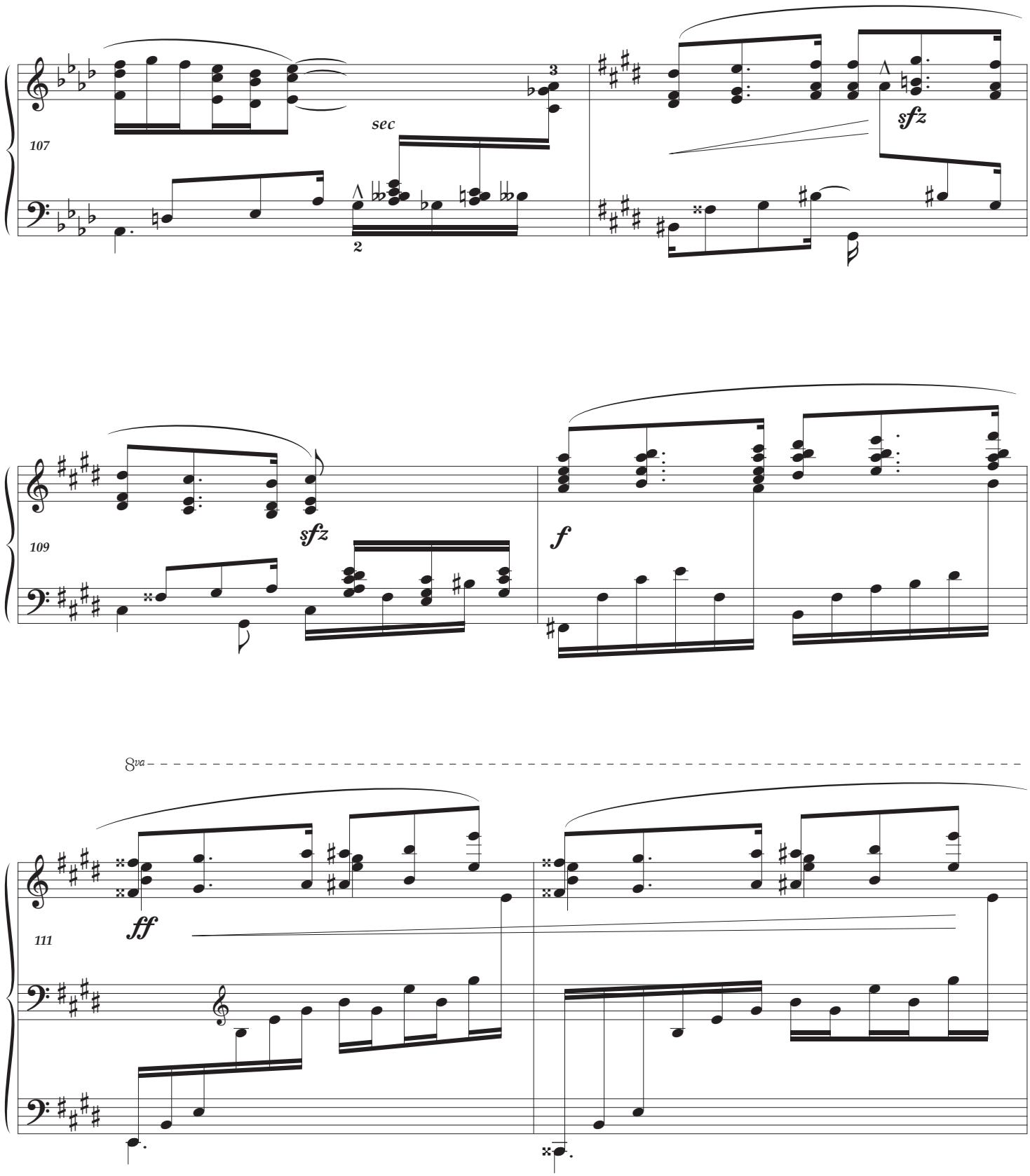

8va
pp
sfz
ff (sonoro)
espressivo dolcissimo
75
rit.
77
f
8va
rit.
p
79
più espressivo
ritmo marcato

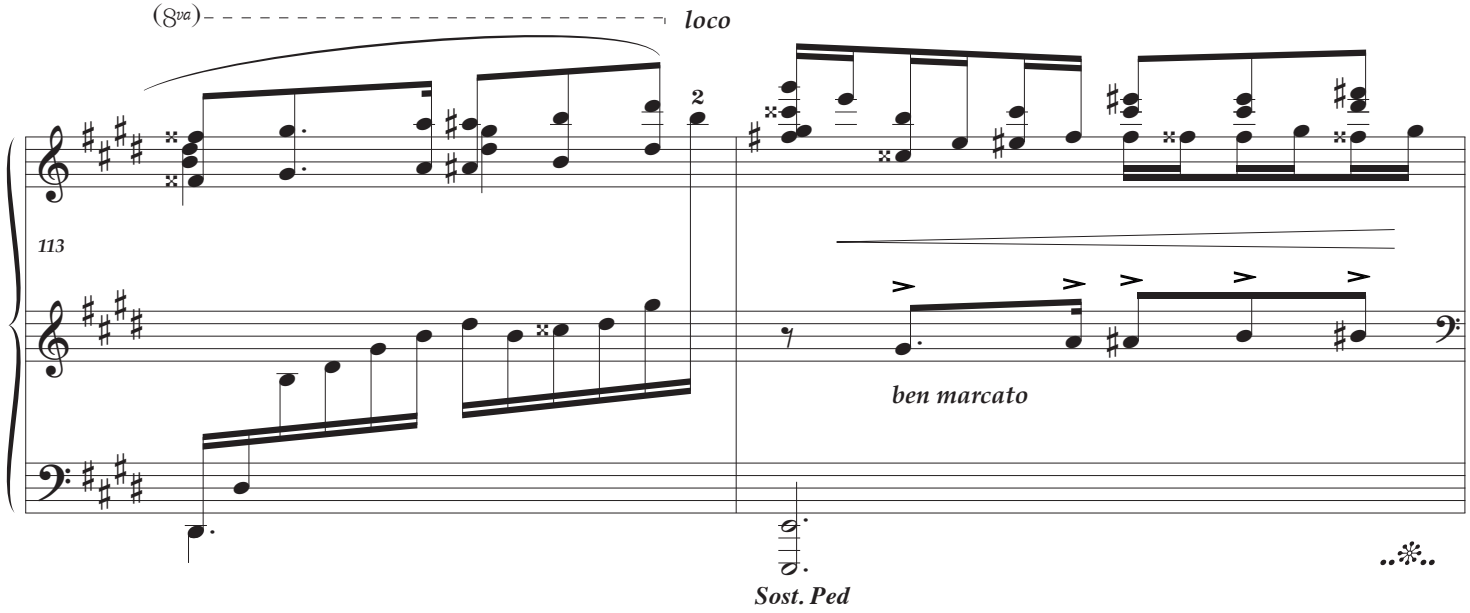

rit.
8va
81
mf
8va
loco
poco ac - cel - er - an - do - - - - - - -
83
rit.
8va
85
f
ff
sfz
sfz
sfz
sfz

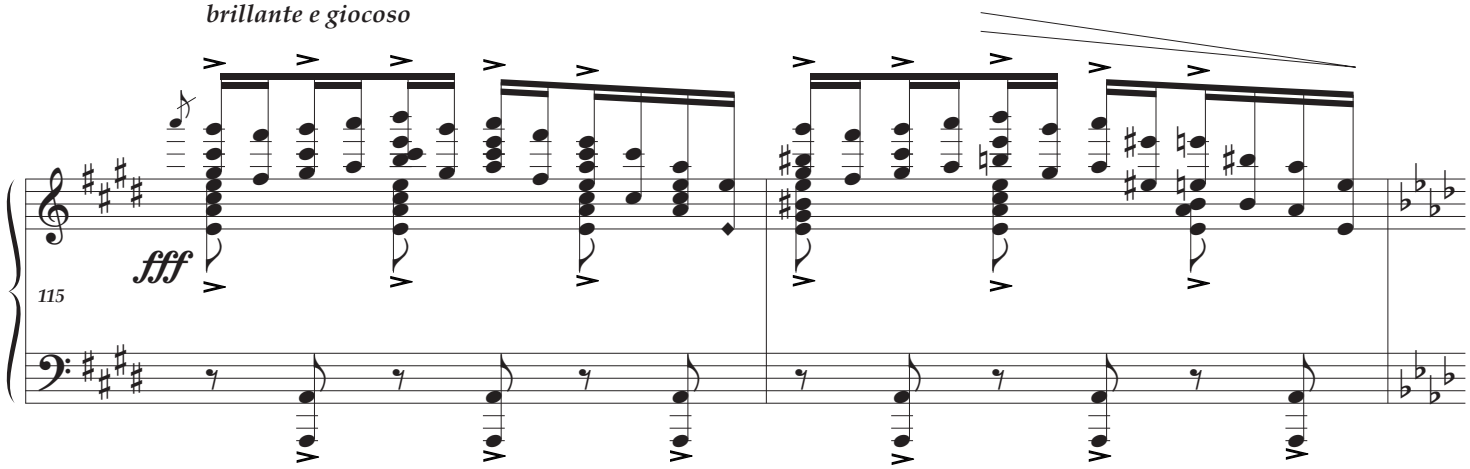

a tempo
(8va)
loco
sfz
sfz
fff
stridente
87
Sost. Ped
sfz
sfz
sfz
sfz
sfz
sfz
89
Sost. Ped
a tempo
fff
91
Sost. Ped


poco rall.
93
poco dimin.
sfz
m.d.
sfz
tempo primo
cantando, espressivo ma dolce
95
sfz
p
97

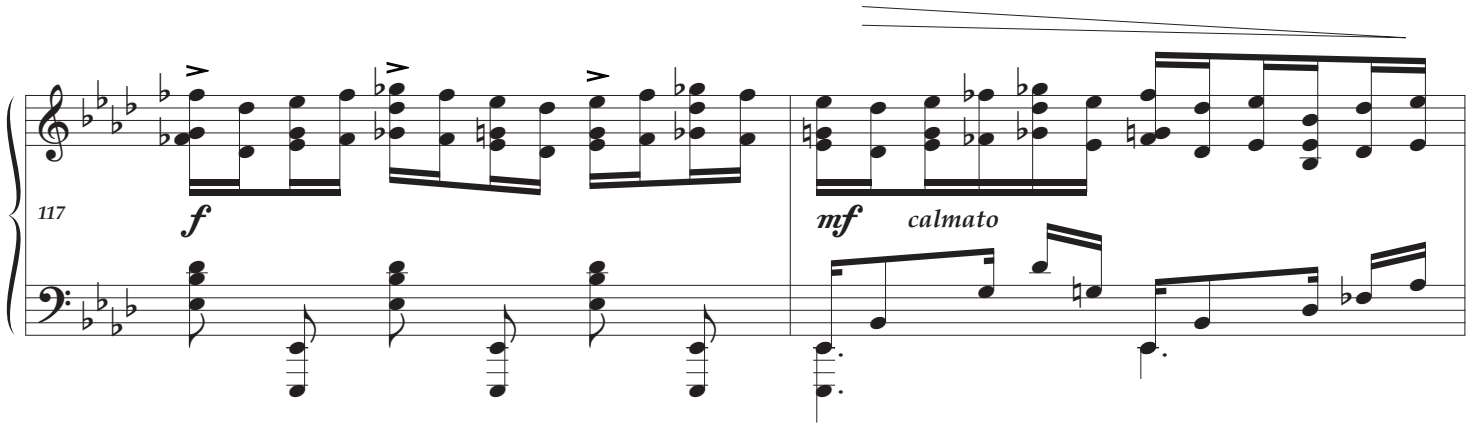

99
sec
101
sec
m.s.
dolce espressivo
103
molto bruscamente e senza pedale
cantando e legato
105

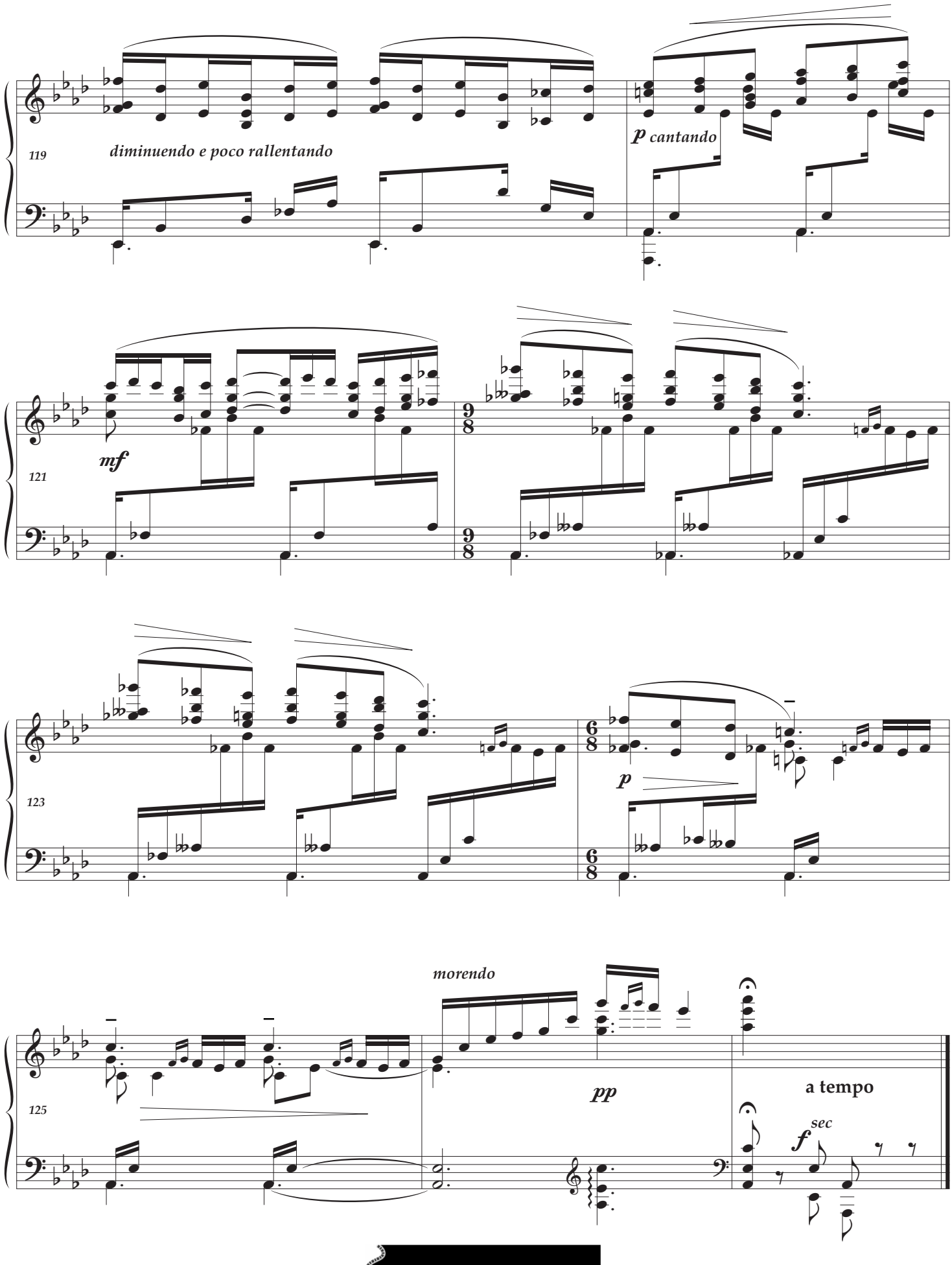

107
sec
3
2
sfz
109
sfz
f
8va
111
ff





the Albeniz manuscript ends here




tempo primo, poco meno mosso
119
diminuendo e poco rallentando
p cantando
121
mf
9/8
123
p
6/8
morendo
125
pp
a tempo
f
sec