

Gaspard de la Nuit

Duration: 6:00 to 6:30 minutes

à Harold Bauer
I. Ondine

Maurice Ravel

(Slow) ♩ = 58
Lent

Piano

(a) Practice with accents on the chords. An alternate fingering is shown above the chords.

(b) **ERROR:** According to Robert Casadesus, Ravel told him that the right-hand pattern here, and later on when it is divided between both hands, should remain the same. When Casadesus spoke to Paul Badura-Skoda about this, Badura-Skoda remarked that when he played *Ondine* for Ravel, the composer told him to continue the same kind of figure.* The corrected version appears above the original one.

*Dean Elder, "Robert Casadesus," *Clavier* (Evanston: March 1971), p. 17.

7

9

11

13

15

(c) Alternate fingering:

(d) The top D-sharp in the left hand should be together with the third in the right hand.

(e) Slide the thumb from the black key to the white key.

17

ppp

5 4-5 4 3 4

1 2 4 1 2 4 1 2

5 4 3 2 1 3 2 1 5 4 3 2 1

7 6 6 6

Detailed description: This system contains measures 17 and 18. Measure 17 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features a descending eighth-note scale in the right hand and a corresponding descending eighth-note scale in the left hand. Measure 18 continues with a similar descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. The dynamic marking is ppp. Fingering numbers are provided for various notes.

19

pp

R.H.

5 3 2 1 4 3 2 1 1 2 3 4 5

4 3 2 1 4 3 2 1

1 2 4 1 2 4 1 2

7 6 6 6

Detailed description: This system contains measures 19 and 20. Measure 19 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. Measure 20 continues with a similar descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. The dynamic marking is pp. The right hand is labeled R.H. Fingering numbers are provided for various notes.

21

p

L.H.

5 4 2 1 2 1 2 3 4 5

5 1 4 3 2 1 2 1 2 3 4 5

1 2 1 2 4 1 2 3 5

1 2 3 4 1 5 1

(Hold back lightly)
Cédez légèrement

Detailed description: This system contains measures 21 and 22. Measure 21 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. Measure 22 continues with a similar descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. The dynamic marking is p. The left hand is labeled L.H. The instruction '(Hold back lightly) Cédéz légèrement' is written above the right hand. Fingering numbers are provided for various notes.

23

ppp

25

3 2 2do.

Detailed description: This system contains measures 23, 24, and 25. Measure 23 features a descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. Measure 24 continues with a similar descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. Measure 25 continues with a similar descending eighth-note scale in the right hand and a descending eighth-note scale in the left hand. The dynamic marking is ppp. The number '25' is written above the right hand. The instruction '2do.' is written below the left hand. Fingering numbers are provided for various notes.

25

27

Un peu retenu (Hold back a little)

29

- (f) Hook the thumb over the F-sharp to play the E-sharp.
- (g) Accompanying figures do not have to be divided evenly.

- (h) Be sure to change the pedal with the left-hand E-sharp and not the top F-double sharp.

(a tempo)
au Mouvt

31

pp ppp

33

pp 2 3 4 5 2 3 5 3 4 2 1

35

3 4 3 2 1 3

37

3 2 1 5 3 1 5 3 2 1 1 3 3 2 1 5 4 5 3 2 1 4 2 1 2 4 1 1 2 pp 5-3 4 5 2 5 3 2 1 4 3 2 1 2 3 4 1 2 3 1 3

39

5 2 1 4 3 2 1 2 1 2 3 4 1 2 5 4 3 2 1 3 2 1 3 2 1 7 7

ⓐ Alternate fingering:

Ⓚ Alternate fingering:

L.H.

ⓑ ERROR: According to Cécile Ousset, F-sharp, not G-sharp is correct.

41 *p*

42 *pp*

43 *pp*

44

45 *très doux*
(very sweet)

① Alternate fingering:

③ Alternate fingering:

④ Flutter the pedal to clear the sound.

⑤ ERROR: D-sharp, not D-double sharp is correct.

46

ppp

1 5 2 1-2 1 3 2 5 1 3-5 2 1 2

48

pp

49

50

très doux (very sweet)

R.H. L.H. L.H. R.H.

51

pp

R.H. L.H.

(p) Alternate fingering:

L.H. L.H.

(q) According to Marcel Ciampi, the first two octaves should be arpeggiated in this measure and in measure 49.

52

53

(the melody very sustained and expressive)

P le chant bien soutenu et expressif

54

56

mf

f

R.H.

mf

(r) It is absolutely essential that the pedaling be strictly observed throughout this section. It *must* be changed on the bass grace note and *not* on the following downbeat!

58

8

pp

f

59

8

pp

f

60

8

p

61

8

p

f

(S) ERROR: F-sharp, not F-natural, is correct.

62

L.H.

63

f *p* (increase little by little) *augmentez peu à peu*

65

(Hold back) *Retenez*

Un peu plus lent (A little more slowly)

67

ff

(t) According to Marcel Ciampi, this D-natural should be left out.

(u) ERROR: E-natural, not E-sharp, is correct.

68

5 2 1 5 2 1 5 2 1 5 2 1 5 2 1 3 5 2 1 3 2 1 2 3 5

69

mf

5 2 1 2

70

mf

p

R.H.

71

p

Leg.

(v) Do not double the tempo in this measure!

(x) Possible hand division: Take the middle left-hand notes with the right hand.

(w) Possible execution:

p

R.H.

Retenez (Hold back)

72

(Even more slowly)
Encore plus lent

73

(the most *p* possible)
le plus P possible

glissando

R.H.

74

L.H.

1 2 4 5

1 2 3 1 2

5 2 1 3 2 1

aa

(a tempo) (A little more slowly than the beginning)
au Mouvt (Un peu plus lent qu'au début)

75

toujours *ppp* (always *ppp*)

glissando L.H.

ppp

(y) **ERROR:** D-natural, not D-sharp.

(z) Avoid accenting the A when taking it with the left hand.

(aa) According to Robert Casadesus, these last two bass notes should be played an octave lower.*

(bb) **ERROR:** E-sharp, not E-natural, is correct.

(cc) If the action is very hard on an instrument, it is preferable to finger this glissando.

77 *un peu en dehors* (bring out a little)

78

79

80 *L.H.* *p* *10* *ee*

81 *pp* (expressive) *expressif*

ⓓ ERROR: F-sharp, not E-sharp is correct.

ⓔ According to Marcel Ciampi, the G-sharp should be tied to the whole note G-sharp in the next measure.

82

Musical score for measures 82-83. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#) and the time signature is 5/4. A large slur covers the entire system. In measure 82, the right hand has a complex rhythmic pattern of eighth and sixteenth notes. The left hand has a simple bass line. A fingering '1 3 5' is written above the first measure of the left hand. In measure 83, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'p' is present in the left hand.

83

Musical score for measures 83-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps and the time signature is 5/4. A large slur covers the entire system. In measure 83, the right hand has a complex rhythmic pattern. The left hand has a simple bass line. A dynamic marking 'p' is present in the left hand. In measure 84, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand.

84

(Very slow)
Très lent

Musical score for measures 84-89. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps and the time signature is 5/4. A large slur covers the entire system. In measure 84, the right hand has a complex rhythmic pattern. The left hand has a simple bass line. A dynamic marking 'pp' is present in the left hand. In measure 85, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand. In measure 86, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand. In measure 87, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand. In measure 88, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand. In measure 89, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'pp' is present in the left hand. A 'Ped.' marking is present at the bottom left.

(Rapid and brilliant)
Rapide et brillant

89

Musical score for measures 89-94. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has three sharps and the time signature is 5/4. A large slur covers the entire system. In measure 89, the right hand has a complex rhythmic pattern. The left hand has a simple bass line. A dynamic marking 'ff' is present in the left hand. In measure 90, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'ff' is present in the left hand. In measure 91, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'ff' is present in the left hand. In measure 92, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'ff' is present in the left hand. In measure 93, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'ff' is present in the left hand. In measure 94, the right hand continues with similar patterns, and the left hand has a few notes. A dynamic marking 'ff' is present in the left hand. A 'Ped.' marking is present at the bottom left.

(Hold back little by little)
Retenez peu à peu

au Mouvt du début (Tempo of the beginning)

90

(very even sound)
bien égal de sonorité

(Without ritard)
Sans ralentir

91

Ⓣ ERROR: D-natural, not D-flat, is correct.

à Jean Marnold
II. Le Gibet

Duration: 7:30 to 8:00 minutes

(Very slow)
Très lent ♩ = 60

(Without rushing or ritarding until the end)
Sans presser ni ralentir jusqu'à la fin

Piano

pp (a little marked) *un peu marqué*

Sourdine durant toute la pièce
(Una corda throughout the piece)

p expressif
(expressive)

- (a) The lower B-flats are tied even though they are on the same stem as the upper B-flats. A less confusing notation might have been:



See measure 12 for a clear example.

- (b) Catch this second B-flat on the rebound before the key comes up completely.

- (c) “un peu marqué” refers to the upper note of the lower staff.
- (d) Small hands may play the F in the bass clef with the right hand whenever this chord occurs. It is a better solution than to arpeggiate it even though at times you might lose the tied B-flat in the right hand because of the pedal change.
- (e) Do not bring this note out. The melody is in the left-hand B-flat, not the right-hand C-flat.
- (f) **ERROR:** The E-flats should be tied as in measure 3.

8

expressif
(expressive)

L.H.

g

12

p

mf

h

15

pp

mf

m.d.
R.H.

m.g.
L.H.

i

1/2

g **ERROR:** The lower B-flats should be tied.

h “m.d.” is the French abbreviation for “main droite,” which means “right hand.” “m.g.” is the French abbreviation for “main gauche,” which means “left hand.”

i **ERROR:** E-flat, not E-natural, is correct.

(k) **PPP très lié** (very connected)

19 *un peu en dehors*
(bring out a little)

(R.H.) *m.d.* (L.H.) *m.g.* L.H.

PPP très lié (very connected)

22 *toujours PPP*
(always ppp)

(R.H.) *m.d.* (L.H.) *m.g.* (m) (R.H.) *m.d.*

(j) The chords must not be arpeggiated in this passage or in similar passages, according to Vlado Perlemuter. I am in total agreement. However, this poses a problem for those with small hands. Although some redistribution of notes between the hands is possible, it may still be necessary to leave out one or two well-chosen notes. It is much more important to project the atmosphere of these passages than to include every note by arpeggiating, which destroys the emotional content. The notes I leave out are in brackets and shown in the example below along with a suggested redistribution of notes. The example is written in A major as I find it easier to read and retain these measures in this key.

(k) These chords should be connected by evenness and quality of sound. It is obviously not possible to connect them by *legato* fingering.

(l) **ERROR:** There should not be a dot over the B-flat. It is tied, not played.

(m) **ERROR:** There should not be a dot over the second A-sharp. It is tied, not played.

25

(R.H.) *un peu marqué (a little marked)*
md.

L.H.

p

(bring out a little but without expression)
pp un peu en dehors, mais sans expression

28

(R.H.) *md.*

L.H.

p

31

(L.H.) *m.g.*

L.H.

q

r

- (n) The accents on the B-flats (A-sharps) have been omitted until measure 36. This helps to convey the mood of desolation and despair that is found in the ensuing passage marked "without expression."
- (o) I take the C-sharp with the third finger of my left hand as I find this division gives me more control of the sound.
- (p) Be sure to change the pedal here so as to avoid a sound break in the right-hand melodic line. Do *not* change it on the C-sharp octave in the next measure.

- (q) **ERROR:** The lower B-flats should be tied.
- (r) Be sure to change the pedal here so as to avoid a sound break in the right-hand melodic line. Do *not* change it on the E-flat and B-flat fifth in the next measure.

34

(R.H.)
m.d.

37

L.H. L.H. L.H. L.H. L.H.

1/2

40

PPP très lié
(very connected)

mp

8a bassa

(8a bassa)

43

L.H. *ppp* *L.H. >* *mp*

8

46

p. *p* *pp (s)*

8

49

ppp

8

- (s) There should be a very expressive touch and color change here in order to mark the *pp* and the final two statements of the theme. Do not ritard these measures!

à Rudolph Ganz
III. Scarbo

Duration: 10:00 minutes

(Moderato)
Modéré ♩ = 88

Piano

pp

sourdine
(una corda)

123

a *très fondu, en trémolo*
Tr. (very deep, like a tremolo)

(very long)
très long

11

b *8^a bassa*

En ac - cé - lé - rant

17

c

a Do not “finger” (3 2 1 3 2 1) the repeated D-sharps in these measures. The sound might be too articulated and not deep enough in the key. Instead use a combination of the thumb, second and third fingers held together throughout this passage. With a loose arm drop with these fingers on the first accented D-sharp and let the key and arm rebound. Before the key is fully up, begin to play the note with a rapid motion from a high wrist. It is also possible to play the chord with the left hand and the D-sharp with the right hand using a combination of the second and third fingers.

b It is my belief that if Ravel had had an instrument with an extended keyboard (Bösendorfer) he would have written F-double sharp and G-sharp as he did in the following measures instead of A-natural and A-sharp. The same supposition applies in measures 334, 395, 402 and 409 but with different notes.

c Rebound off the D-sharp, then immediately depress the *una corda* and come under the remaining sound with the *pp subito* chords.

(Lively)
Vif

23

8

pp subito *ff*

1 2

(a tempo) (Lively)
au Mouvt (Vif)

32

mf *ff*

4 5 4 5

5 1 4 5 2 1 3 5 3 2 1 4

37

mf

5 3 1

Teo. Teo.

45

ⓓ

Sans ralentir (Without ritard)

p *pp*

L.H. (under) L.H. L.H. L.H. L.H.

2 Teo.

un peu marqué (a little marked)

ⓔ

1 3 2 1 3 4 5 3 3 5 3 2 1 1 3 1 1

pp

ⓓ I use the left hand to help keep an absolutely even tempo. However, great care must be taken not to emphasize the bar line.

ⓔ Vlado Perlemuter's fingering. An alternate fingering could be:

58

64

70

78

84

(f) **ERROR:** There is a C-sharp 16th note missing from the score. The measure should read:

(g) These staccato chords should be very dry and sharp.

90

95

102

110

115

(h) ERROR: F-double sharp, not F-sharp, is correct.

122

PPP très fondu et bien égal de sonorité (very deep and with a very even sound)

128

pp

ppp

135

141

pp

PPP

147

pp

PPP

(i) **ERROR:** The natural sign should be on C instead of B.

(j) **ERROR:** According to Vlado Perlemuter, B-flat, not B-natural, is correct. Ravel corrected it in his copy.*

(k) **ERROR:** The D-sharp should be tied to the D-sharp in the next measure as it is in measures 154 and 155.

* Dean Elder, "Perlemuter on Ravel," *Clavier* (Evanston: March 1982), p. 20.

153

pp *sans arrêt*
(without stop) *pp*

159

f *p* *mf* *p*

165

mf *sans arrêt*
(without stop) *pp*

171

pp

177

p

① Other fingerings such as 4 5 4, 4 5 5, etc. can be used here and in similar passages. It is important to choose one that enables you to keep a loose wrist in all these left-hand figurations.

Ⓜ If you use the bottom fingering (2 3), straighten the hand before playing the E-flat in the next measure.

183

p

189

mf

194

mf

f

200

mf

ff

205

mp

(n) Be sure to note that this is a 16th rest rather than an eighth rest as in measure 190.

(a little marked)
un peu marqué

3 2 1 3

211

217

2 3 1 2 4 2 11 3 11 2 11 3 2 1 2 3

1 3 2 1 3

222

5 4 1 2

227

2 4 2

8 5 3 1 4 2 1

3 1

ppp

232

1 2 4

8

8

3 2 1 2 3

1 3 2 1 3

pp

ⓐ ERROR: The A-sharp should be a dotted quarter as in measure 222.

237

243

249

254

259

(p) Keep the left hand above except for measure 261.

(q) Alternate fingering:

265

Musical score for measures 265-270. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. Measure 265 contains a complex melodic line in the right hand with fingering: 5, 1, 2, 1, 5, 1, 2, 5, 1, 2. Measure 266 continues with similar patterns. Measure 267 has a melodic line with fingering: 5, 4, 3, 1, 2, 1. Measure 268 features a descending melodic line with fingering: 5, 4, 3, 2, 1. Measure 269 has a melodic line with fingering: 5, 4, 3, 2, 1. Measure 270 concludes with a melodic line and fingering: 4, 2, 1. Dynamics include *ppp* in measure 268 and *pp* in measure 270. A *20.* marking is present in the lower staff of measure 268.

270

Musical score for measures 270-276. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. Measure 270 contains a melodic line in the right hand with fingering: 4, 2, 1, 5. Measure 271 continues with a melodic line and fingering: 5, 4, 3, 2, 1. Measure 272 has a melodic line with fingering: 5, 4, 3, 2, 1. Measure 273 features a melodic line with fingering: 5, 4, 3, 2, 1. Measure 274 has a melodic line with fingering: 5, 4, 3, 2, 1. Measure 275 has a melodic line with fingering: 5, 4, 3, 2, 1. Measure 276 concludes with a melodic line and fingering: 1, 2, 1. Dynamics include *pp* in measure 270, *ppp* in measure 271, and *pp* in measure 276. A *R.H.* marking is present in the lower staff of measure 273.

276

Musical score for measures 276-282. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. Measure 276 contains a melodic line in the right hand with fingering: 3, 2, 1, 2, 1, 3, 2, 3. Measure 277 continues with a melodic line and fingering: 3, 2, 1, 3, 2, 1, 1, 3, 2, 3. Measure 278 has a melodic line with fingering: 3, 2, 1, 3, 1, 3, 2, 3. Measure 279 features a melodic line with fingering: 1, 3, 2, 1, 2, 3. Measure 280 has a melodic line with fingering: 1, 2, 1. Measure 281 has a melodic line with fingering: 1, 2, 1. Measure 282 concludes with a melodic line and fingering: 1, 2, 1. Dynamics include *ppp* in measure 276 and *pp* in measure 277. An *8-* marking is present in the lower staff of measure 276.

282

Musical score for measures 282-287. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. Measure 282 contains a melodic line in the right hand with fingering: 5, 1, 2, 1. Measure 283 continues with a melodic line and fingering: 5, 3, 1, 2, 1. Measure 284 has a melodic line with fingering: 5, 4, 1, 2, 1. Measure 285 features a melodic line with fingering: 5, 4, 1, 2, 1. Measure 286 has a melodic line with fingering: 3, 2, 1, 3, 2, 1, 3. Measure 287 concludes with a melodic line and fingering: 2, 1, 1, 3.

287

Musical score for measures 287-293. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lower staff is in bass clef with the same key signature and time signature. Measure 287 contains a melodic line in the right hand with fingering: 5, 4, 1, 1, 3, 1, 2, 5, 3. Measure 288 continues with a melodic line and fingering: 2, 1, 1, 3, 1, 1. Measure 289 has a melodic line with fingering: 5, 3, 3, 2, 1, 1, 7. Measure 290 features a melodic line with fingering: 4, 2, 1, 5, 4, 2, 1. Measure 291 has a melodic line with fingering: 5, 4, 2, 1. Measure 292 has a melodic line with fingering: 3, 2, 1, 2, 1, 3, 2, 1. Measure 293 concludes with a melodic line and fingering: 1, 3, 2, 1. Dynamics include *mf* in measure 289 and *ppp* in measure 293.

292

298

303

308

313

(r) **ERROR:** According to John Perry, G-sharp, not G-natural, is correct. See measure 284. This assumption is made because of the B-natural found on the third beat of measure 284.

(s) **ERROR:** F-double sharp, not F-sharp, is correct.

(t) This is a B-double flat in this chord. The double flat sign is not clear in the Durand Edition.

(u) From this measure until the climax of the section (measure 366) there is a jumping back and forth between two contrasting and opposing ideas. Take care not to rush. One must project with great color and drama the romantic sweep of the first theme against the biting nervous sound of the second theme.

(v) **ERROR:** E-natural, not E-sharp, is correct in measures 317 (LH) and 318 (RH).

318

Musical score for exercise 318. It consists of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It begins with a circled 'V' and contains several measures of music with fingerings like 5, 4, 1, 2, 1, 1, 2, 1, 4, 1, 5, 3, 1. A circled 'x' is placed over a measure. The lower staff is in bass clef and contains a sequence of notes with fingerings 1, 5, 4, 2, 1, 5, 2, 4. A circled '3' is placed over a measure in the upper staff. The dynamic marking *pp* and the instruction *L.H.* are present.

323

Musical score for exercise 323. It consists of two staves. The upper staff is in bass clef with a key signature of two sharps. It contains several measures of music with fingerings like 5, 2, 1, 4, 2, 1, 4, 2, 1, 4, 4. The lower staff is in bass clef and contains a sequence of notes with fingerings 5, 3, 1, 5, 3, 1, 1, 2, 4, 1, 2, 5. The dynamic markings *p* and *f* are present.

328

Musical score for exercise 328. It consists of two staves. The upper staff is in bass clef with a key signature of two flats (Bb and Eb). It contains several measures of music with fingerings like 1, 2, 3, 1, 4, 1, 2, 1, 1, 2, 1. The lower staff is in bass clef and contains a sequence of notes with fingerings 1, 5, 3, 2, 5, 4, 3, 2, 1, 4, 3, 2, 1. The dynamic marking *dim.* and the instruction *L.H.* are present.

332

Musical score for exercise 332. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains several measures of music with fingerings like 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 3, 2, 1, 1, 5, 1, 5, 1, 5, 1, 5, 1, 8. The lower staff is in bass clef and contains a sequence of notes with fingerings 1, 2, 3, 1, 2, 4, 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 3, 1, 8. The dynamic markings *f* and *dim.* are present.

336

Musical score for exercise 336. It consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains several measures of music with fingerings like 1, 2, 4, 1, 2, 4, 1, 2, 5, 5. The lower staff is in bass clef and contains a sequence of notes with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 5, 5. The dynamic marking *mf* is present.

341

Musical score for measures 341-345. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. Dynamics include *f* and *mf* *marqué* (marked).

346

Musical score for measures 346-350. The right hand continues with a melodic line, and the left hand provides harmonic support. Dynamics include *ff*. Fingerings are indicated with numbers 1-5.

351

Musical score for measures 351-355. The right hand has a melodic line with slurs, and the left hand plays chords and single notes. Dynamics include *p* and *mf*. Fingerings are indicated with numbers 1-5.

356

Musical score for measures 356-360. The right hand features a melodic line with slurs, and the left hand plays chords. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

361

Musical score for measures 361-365. The right hand has a melodic line with slurs, and the left hand plays chords. Dynamics include *mf*. Fingerings are indicated with numbers 1-5.

Un peu retenu (Hold back a little)

366

ff

8-1

372

ff

p

8

379

pp

ppp

tr

8

386

expressif (expressive)

ff

L.H.

R.H.

8

392

(of the preceding tempo)
du mouvt précédent

p

L.H.

sourdine (una corda)

8

397

pp

8

Detailed description: This system covers measures 397 to 402. The upper staff features a series of chords with long, sweeping glissandi. The lower staff has a steady eighth-note accompaniment. A dynamic marking of *pp* is present. A bracketed section in the lower staff is labeled '8'.

403

Detailed description: This system covers measures 403 to 408. The upper staff continues with chords and glissandi, including some notes marked with an 'x'. The lower staff maintains the eighth-note accompaniment.

409

ppp

8

Detailed description: This system covers measures 409 to 413. The upper staff has chords with glissandi, some marked with an 'x'. The lower staff has eighth-note accompaniment. A dynamic marking of *ppp* is present. A bracketed section in the lower staff is labeled '8'.

414

Detailed description: This system covers measures 414 to 417. The upper staff features chords with glissandi. The lower staff has eighth-note accompaniment.

418

ppp

8 bassa

Detailed description: This system covers measures 418 to 423. The upper staff is mostly empty. The lower staff has eighth-note accompaniment. A dynamic marking of *ppp* is present. A dashed line labeled '8 bassa' is below the staff.

424

8

Red.

Detailed description: This system covers measures 424 to 429. The upper staff has a long, sweeping glissando. The lower staff has eighth-note accompaniment. A dynamic marking of *ppp* is present. A bracketed section in the lower staff is labeled '8'. The word 'Red.' is written below the staff.

$\text{♩} = \text{♩}$ du mouvt précédent (of the preceding tempo)

430

toujours ppp
(always *ppp*)

pp un peu marqué (a little marked)

432

434

1 2 3 5 1 2 3 5

Ⓜ R.H. R.H. ⓧ

tr. # (♯)

tr. p (♮)

4 3 2 1

L.H. L.H.

436

5 4 3 2 1 4

5 3 1 2 5

1 2 4 1 3

438

1 2 3 1 2 3 4 3 4 2 1 2 3 5

3 1 3 2 5 4 3 2

L.H. L.H.

Ⓜ Bring out the top notes a little. Follow their sound and phrase to the descending sixty-fourth notes. Keep the same hand division for the trill. The dynamic level must always be *ppp*.

ⓧ **ERROR:** D-natural, not D-sharp, is correct.

440

442

444

446

448

(y) Alternate fingering: Continue the cross-hand octaves in measures 443 and 444.

(z) Ravel's mark (#). The correct notes are G-sharp and E-natural.

(aa) ERROR: F-natural, not F-sharp, is correct.

(bb) ERROR: D-natural, not D-sharp, is correct.

(cc) Ravel's fingerings are found in measures 448, 454, and 459. My fingering is found above the composer's in this section. The modifications I have made may facilitate control for some performers and ease the strain on the thumb.

450

452

En (getting faster) ac cé

454

lé

457

rant

(always getting faster) **Toujours en accélérant**

460

(dd) 17

p

(ee)

(dd) Be sure to use Ravel's fingering (treble clef measures 460 through 463, 466 through 469 and 472). Play with fairly flat fingers using a loose, slapping motion.

(ee) The sharp sign is misplaced in the Durand score. It should be on the A instead of the G. The correct notes are G-sharp and A-sharp.

(1st a tempo) (Lively)
1^{er} Mouvt (Vif)

464

468

473

478

484

490

(ff) The fourth 16th note remains an E-natural.

496

502

508

513

519

ⓖ ERROR: C-sharp, not C-natural, is correct

Ⓢ Ravel's fingering in this measure and in measure 512.

ⓗ ERROR: C-sharp and G-sharp, not C-natural and G-natural, are correct.

525

pp *pp* *mf* *pp*

1 3 1 3 1

5 4 3 2 1 2

1 2 3 1 2 4

5 2 1 4 5 5

531

p *mf* *p*

1 2 3 1 2 4

5 4 3 2 1 2

537

p *p* *mf*

1 2 4

543

mf *p* *mf* *mf* *mf*

5 1 2 1

2 1

1 2 3

5 3 1 5 3 2

5 3 1 4 3 5

(ij)

549

f

- (ij) The inner notes, specifically the top left-hand notes and the bottom right-hand notes, should form a line. Match and connect their sounds in this measure and in measures 548, 554 and 555.

554 *p*

p subito

(Holding back a little)

559 En retenant un peu

Un peu moins vif
8 - - - - - (A little less fast)

563

fff *mf* *ff*

568

fff *mf* *ff* *fff*

574

p *ff*

(kk) The left-hand bass notes on the first beats of the next eight measures should be very strong and well placed. They project the rhythmic energy that drives the right hand.

(II) ERROR: The octave E should be a dotted quarter.

580 *mf* *fff*

584 *f*

590 *mf*

mm (*una corda* but *f*)
sourdine mais *f*

marqué et
expressif
(marked and expressive)

596

marqué

mm According to Marcel Ciampi, this bass F-sharp and the bass F-sharp in measure 596 should have been D-sharps. It is a debatable question as to whether or not a ledger line was omitted by mistake. I play D-sharp in both places and change to F-sharp in measure 602.

602 *mf*

608 (Hold back very little)
Très peu retenu

$\text{♩} = \text{♩}$ du mouv^t précédent (of the preceding tempo)

615

622 *pp* Sans ralentir (Without ritard) (END) FIN

(nn) ERROR: D-natural, not D-sharp.

(oo) ERROR: The B should be a dotted quarter.

(pp) According to Vlado Perlemuter, Ravel wanted him to play these measures faster. Was it because he was playing them too slow to start with? I prefer them faster. In any case, Ravel didn't want the end to lose speed and marked the last four measures "Sans ralentir" (without ritard).