Gaspard de la Nuit

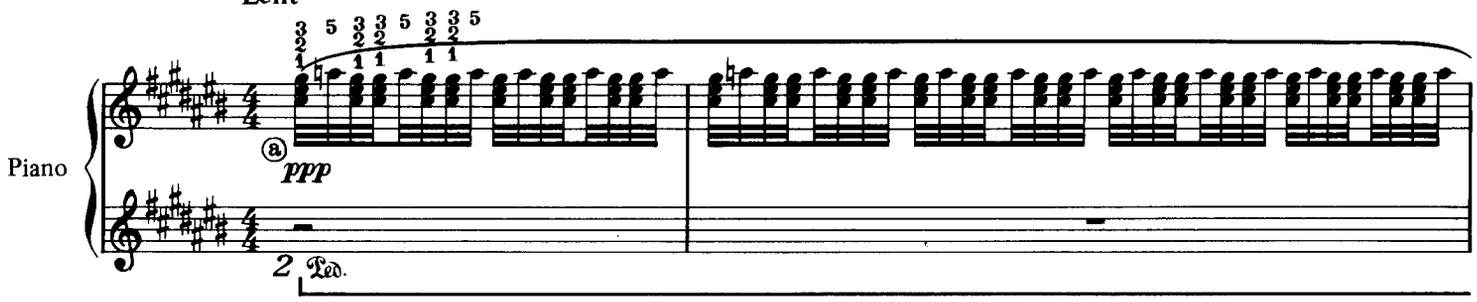
Duration: 6:00 to 6:30 minutes

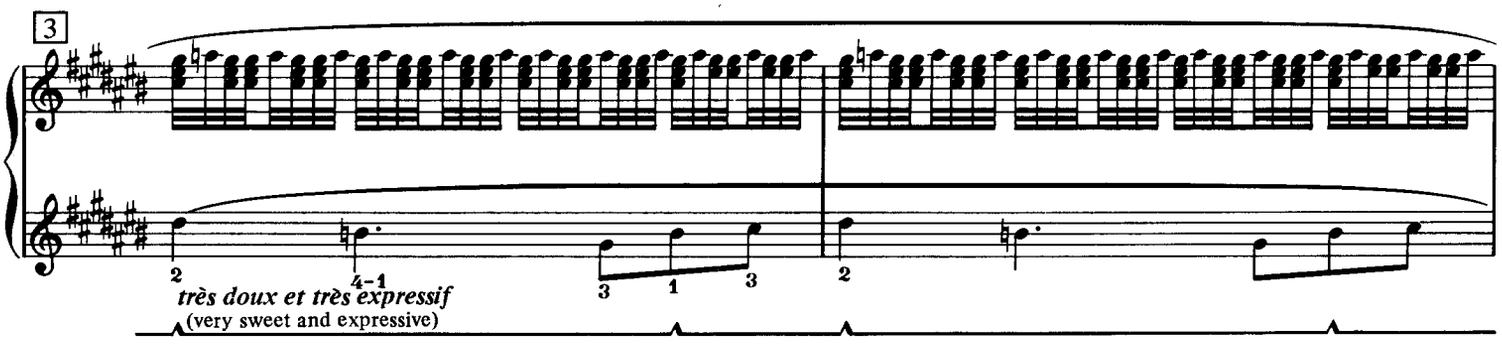
à Harold Bauer

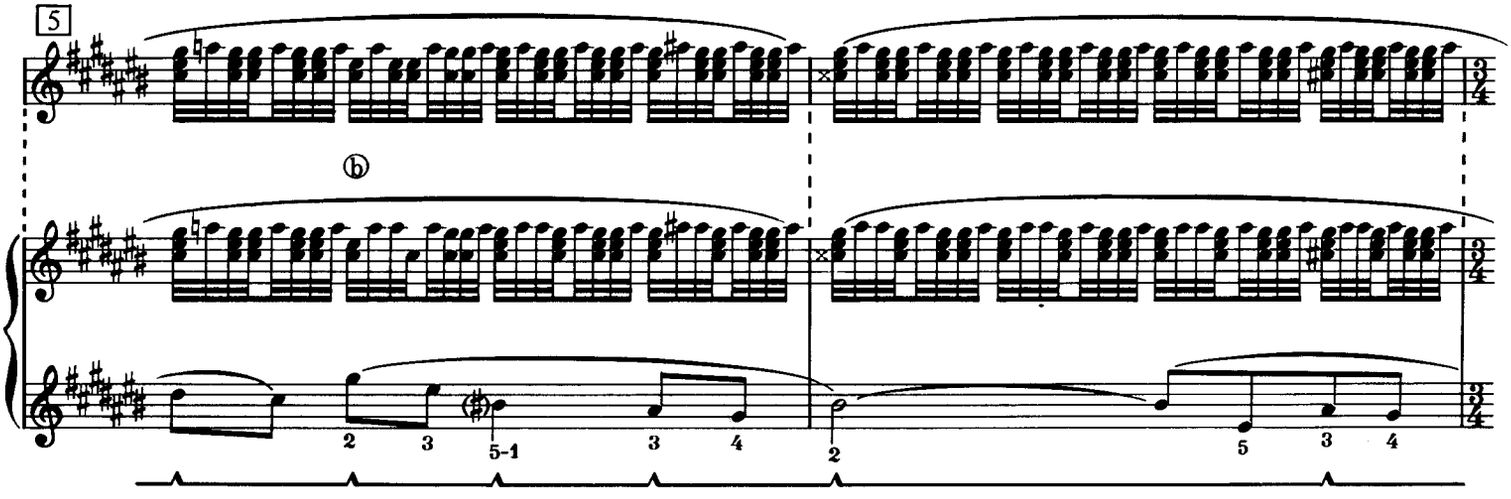
I. Ondine

Maurice Ravel

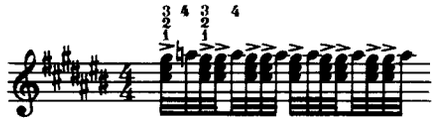
(Slow) ♩ = 58
Lent







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



ⓑ **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

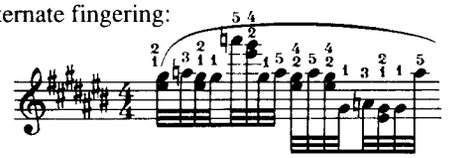
11

toujours pp (always *pp*)

13

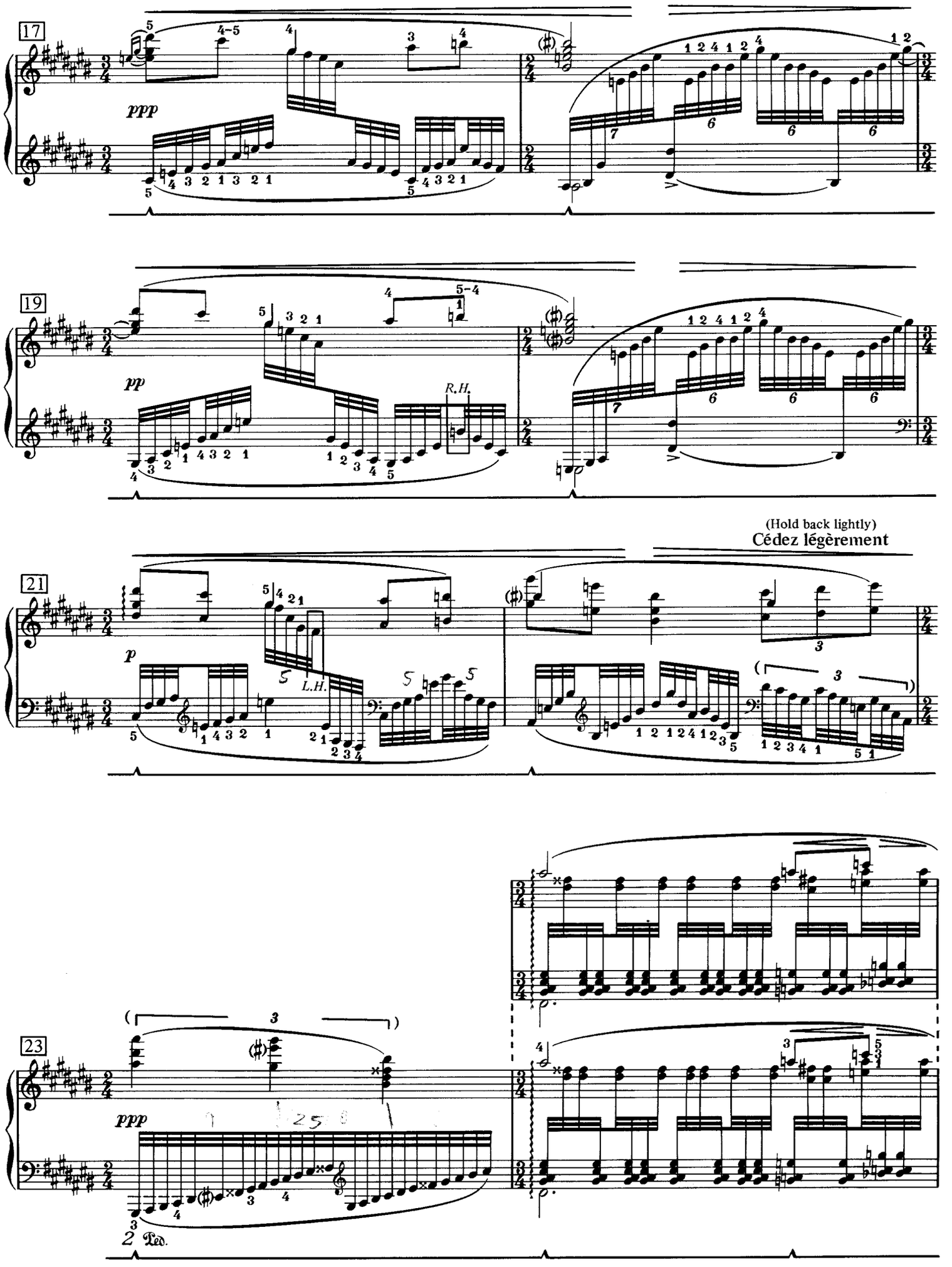
15

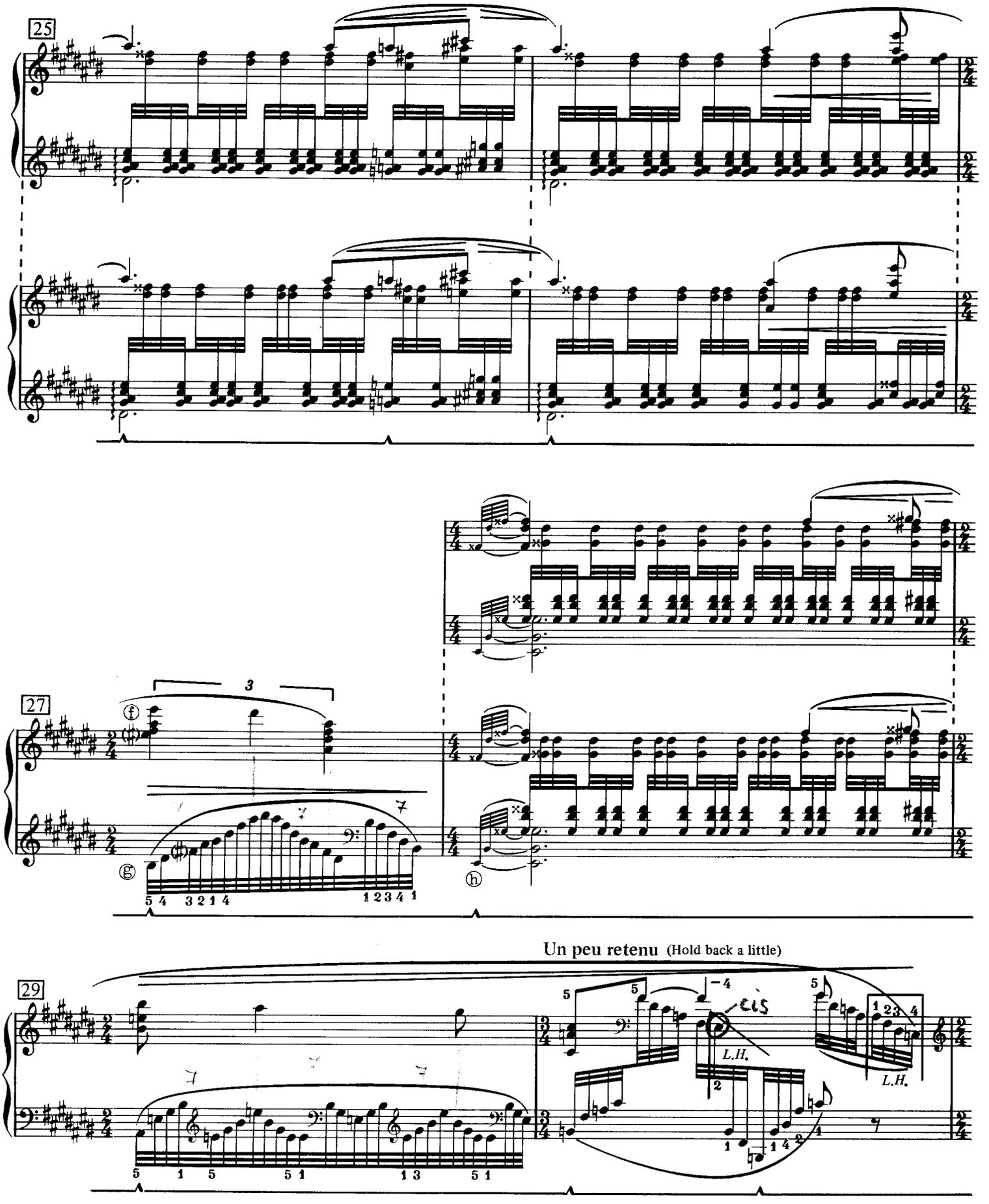
ⓒ Alternate fingering:



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

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

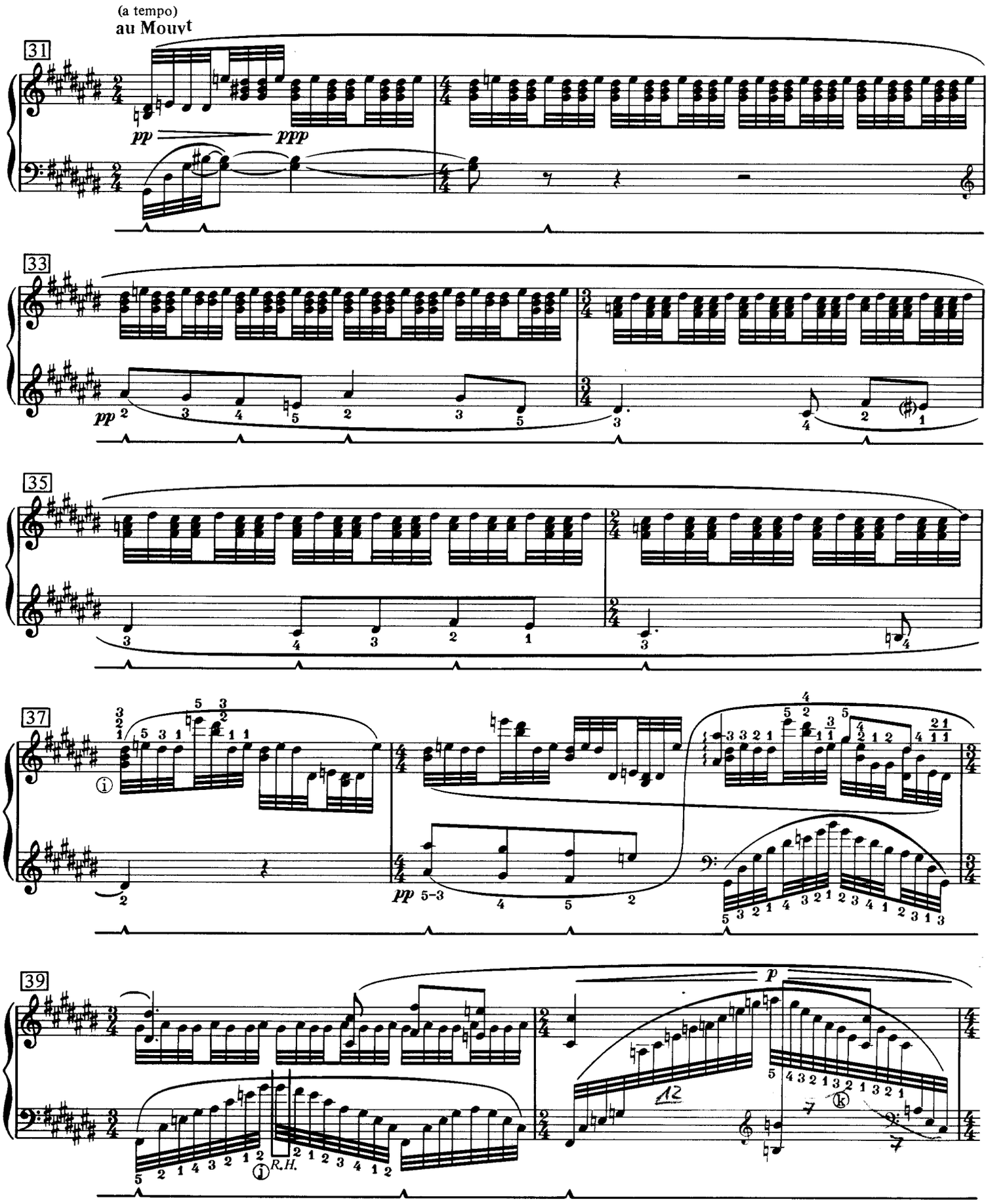

17
ppp
19
pp
R.H.
21
p
L.H.
(Hold back lightly)
Cédez légèrement
23
ppp
2 Ped.



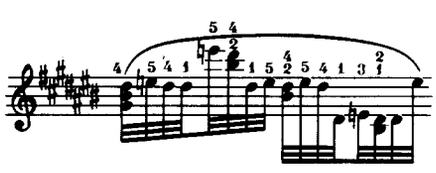
(f) Hook the thumb over the F-sharp to play the E-sharp.

(g) Accompanying figures do not have to be divided evenly.

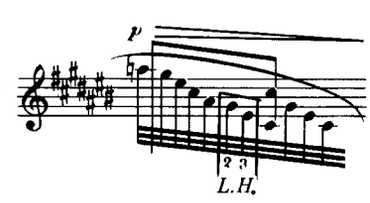
(h) Be sure to change the pedal with the left-hand E-sharp and not the top F-double sharp.



(i) Alternate fingering:



(k) Alternate fingering:



(j) **ERROR:** According to Cécile Ousset, F-sharp, not G-sharp is correct.

41

p

R.H.

42

pp

L.H.

R.H.

Ped.

43

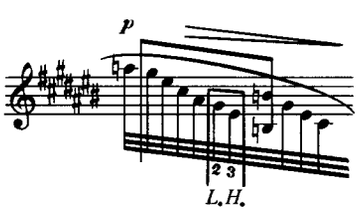
pp

44

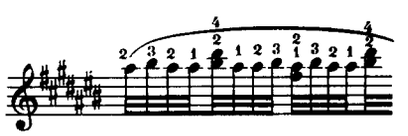
45

très doux
(very sweet)

(l) Alternate fingering:

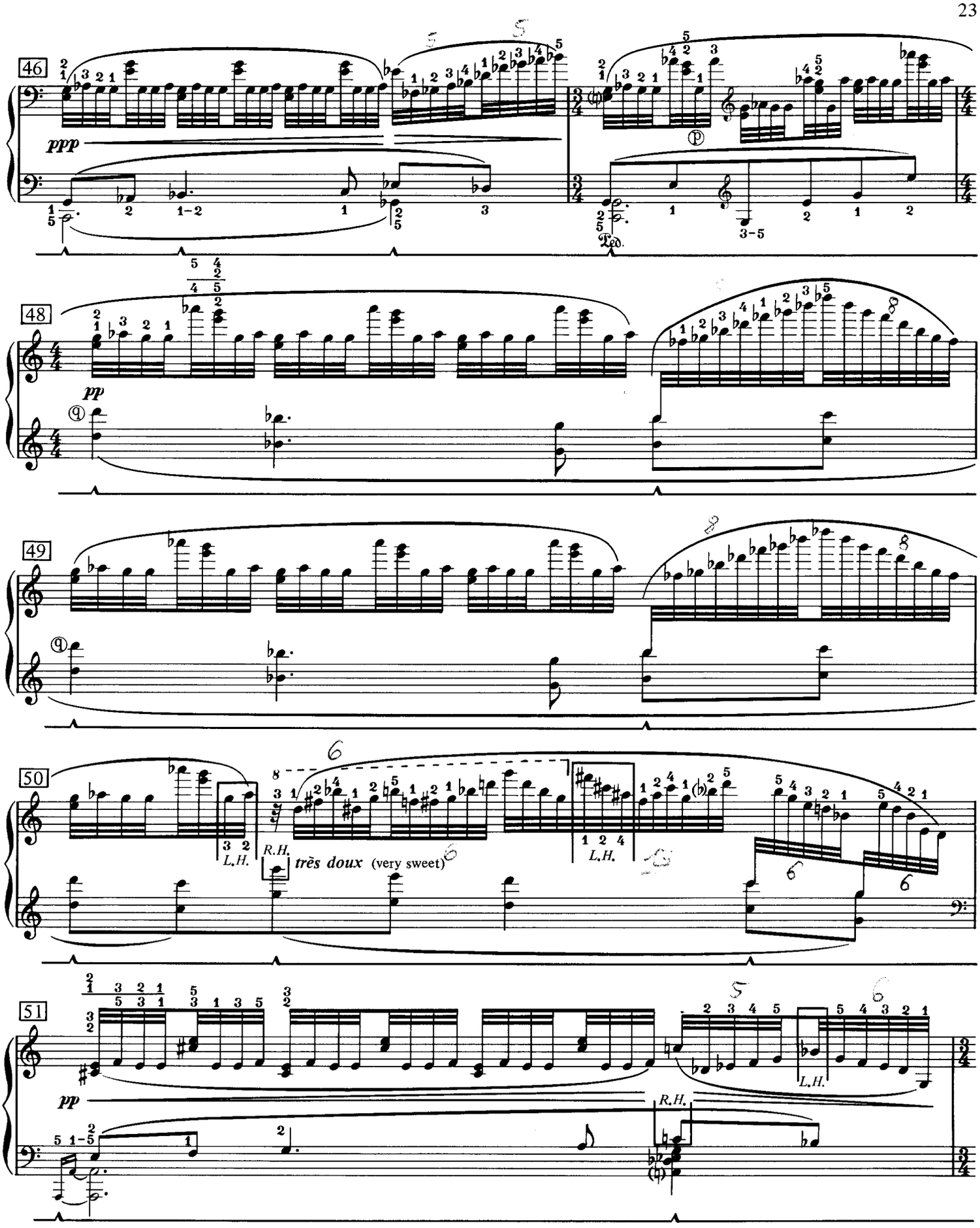


(m) Alternate fingering:

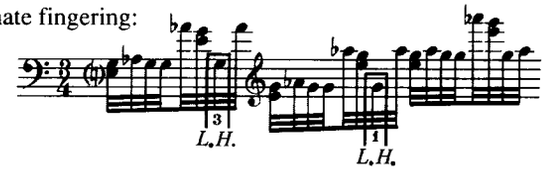


(n) Flutter the pedal to clear the sound.

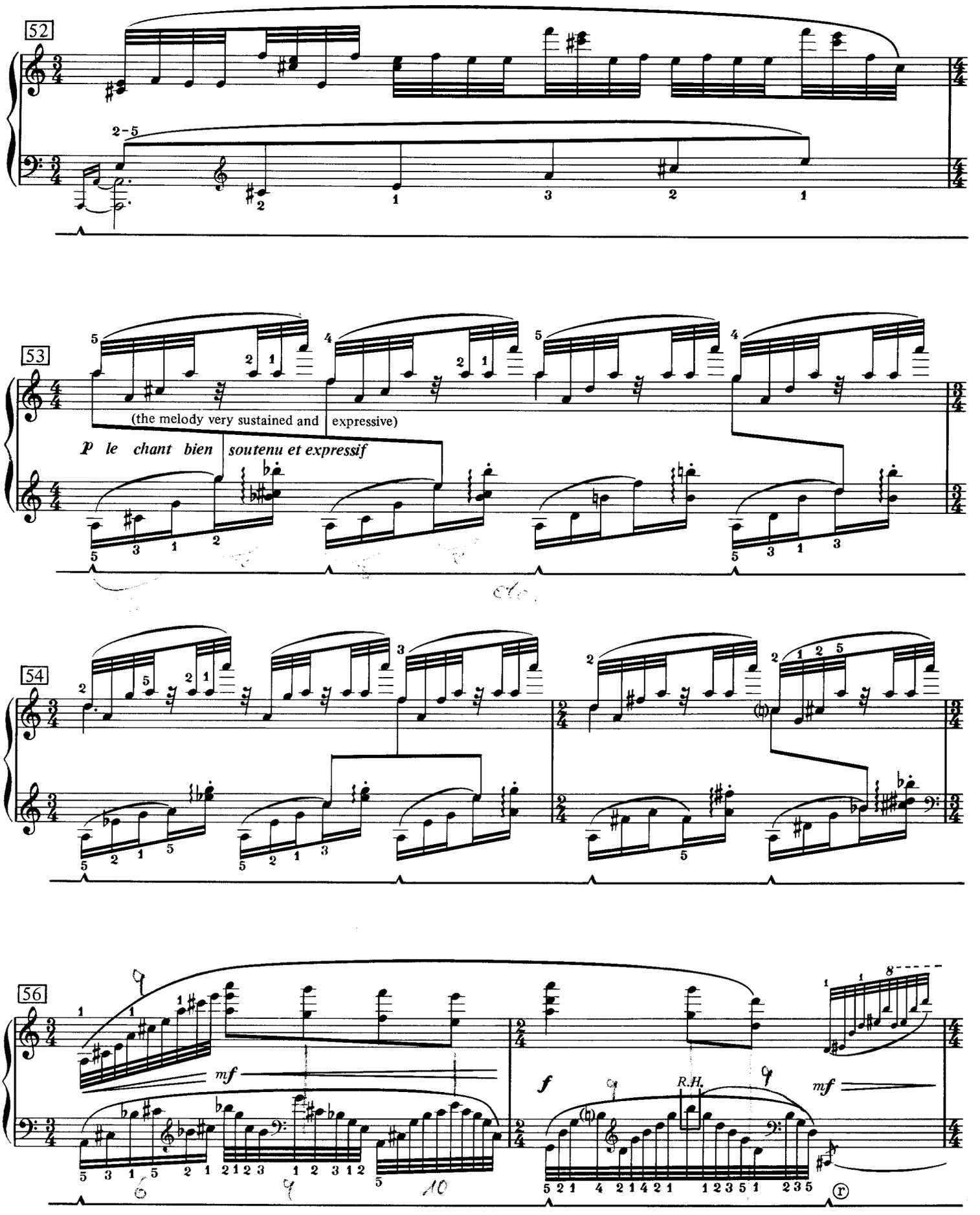
(o) **ERROR:** D-sharp, not D-double sharp is correct.



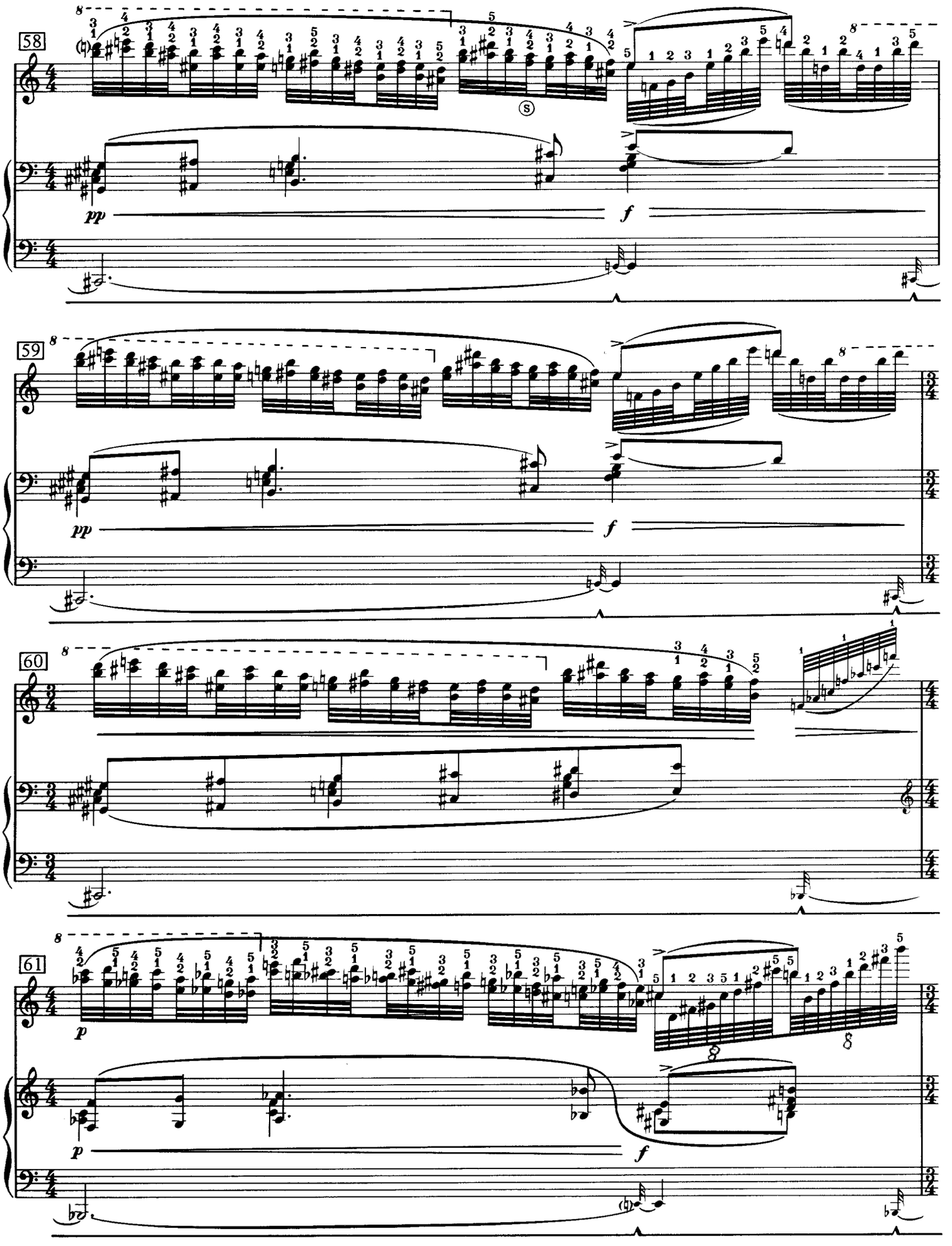
(p) Alternate fingering:



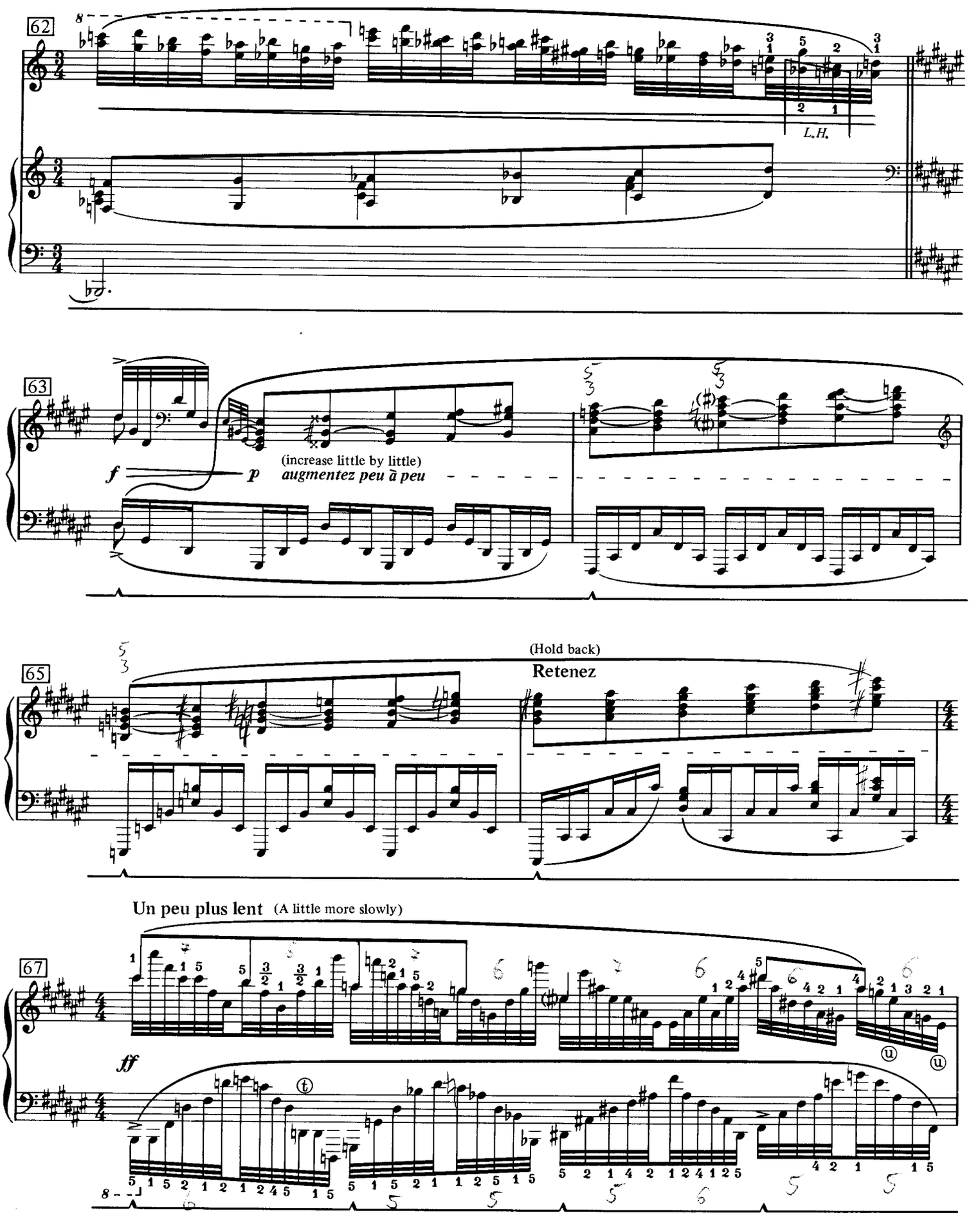
(q) According to Marcel Ciampi, the first two octaves should be arpeggiated in this measure and in measure 49.



(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!

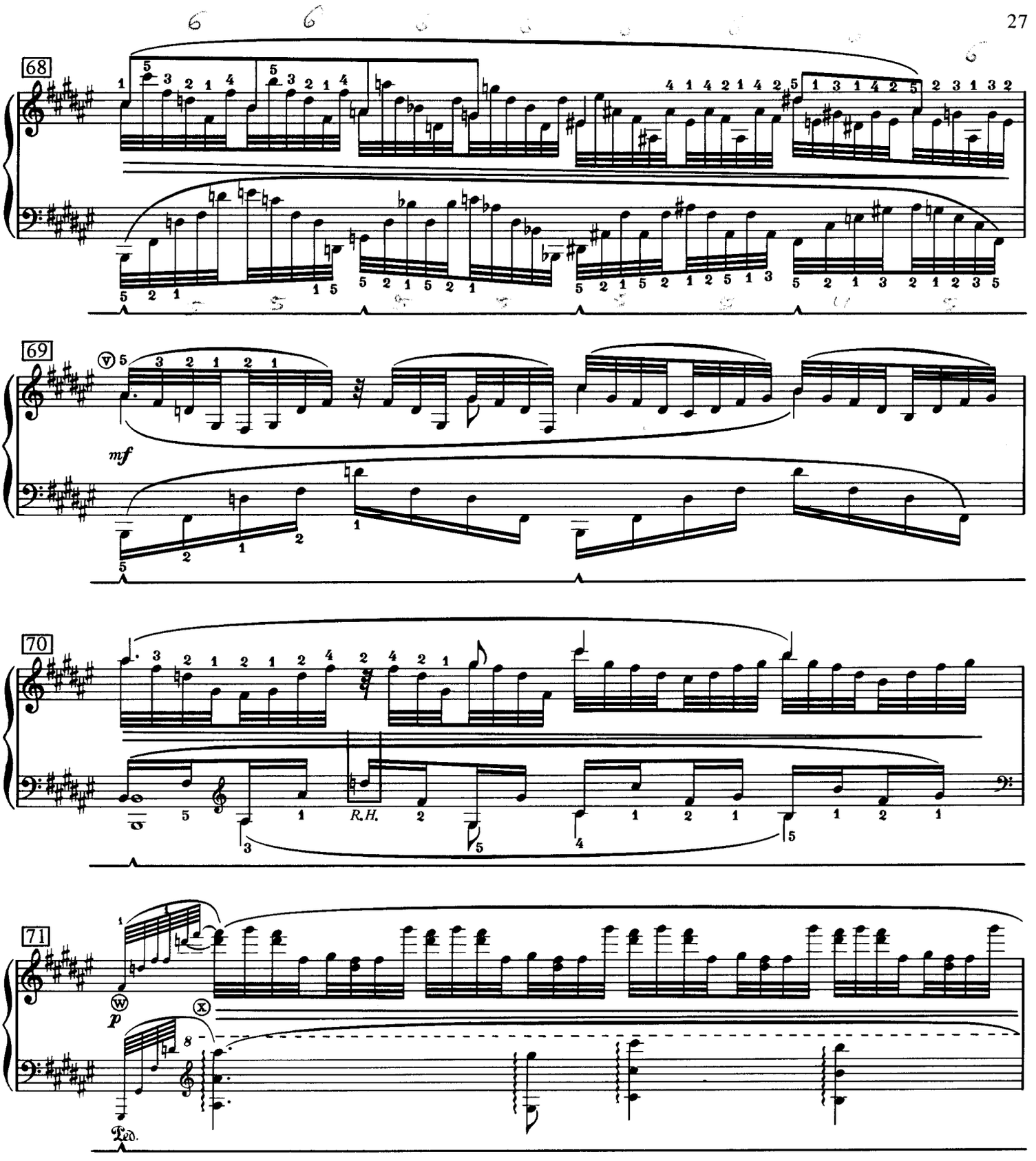


(s) **ERROR:** F-sharp, not F-natural, is correct.



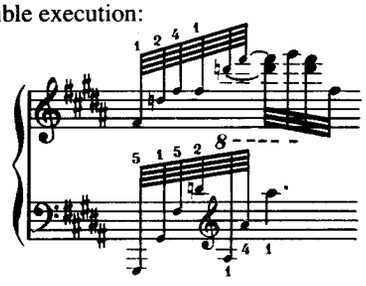
(t) According to Marcel Ciampi, this D-natural should be left out.

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

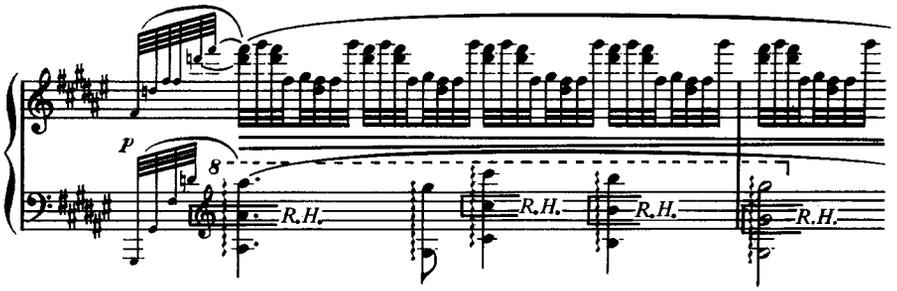


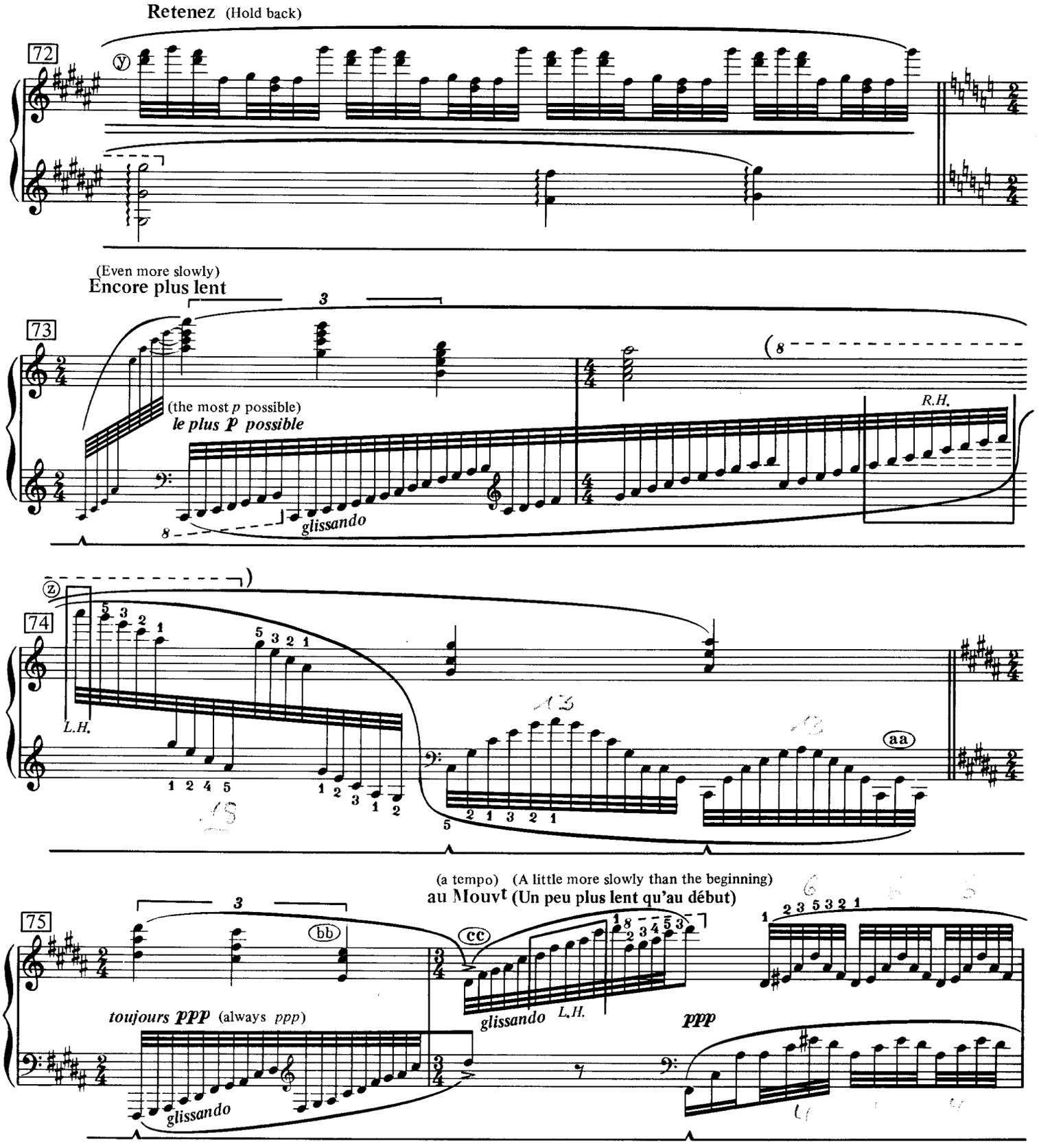
(v) Do not double the tempo in this measure!

(w) Possible execution:



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





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

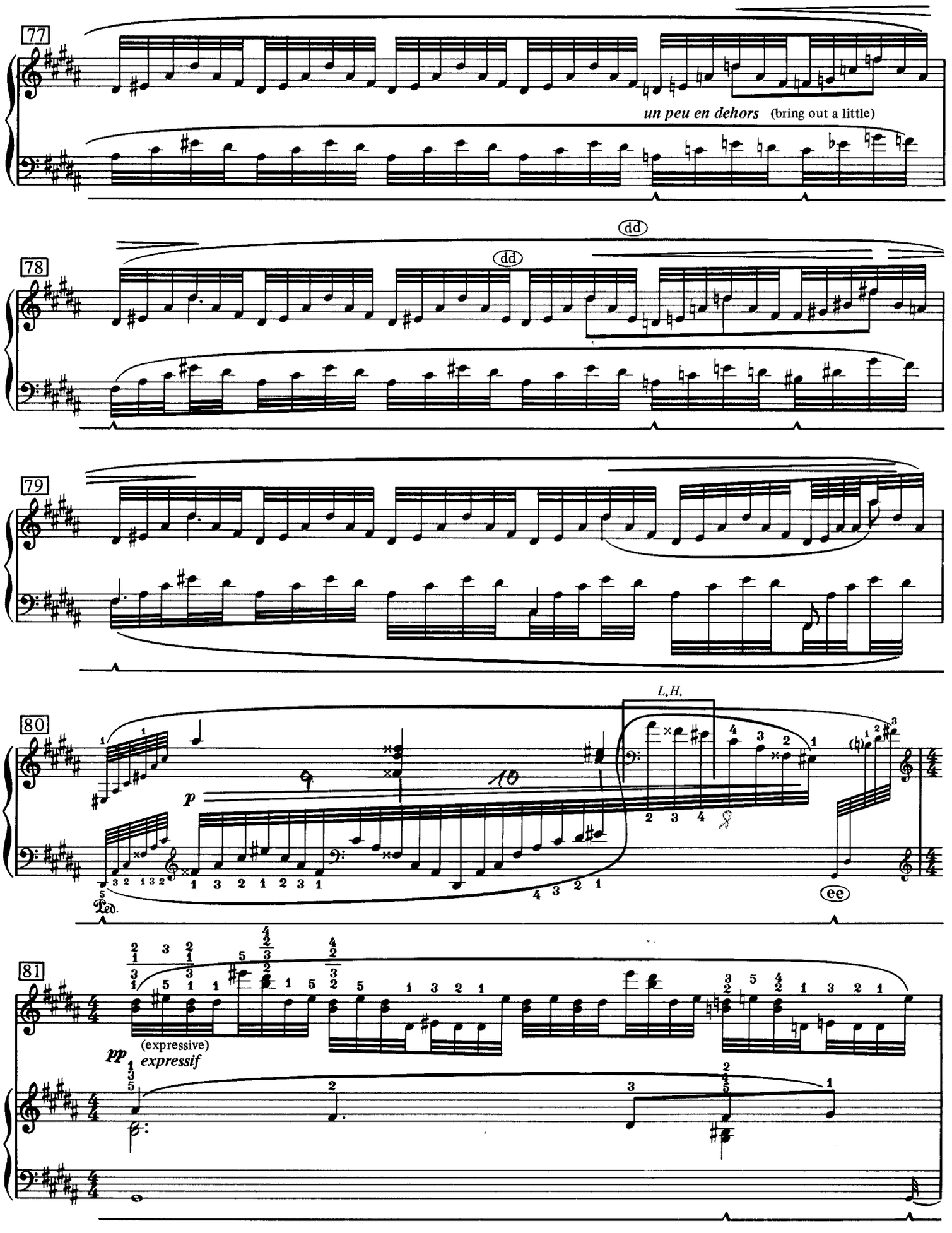
(z) Avoid accenting the A when taking it with the left hand.

(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.

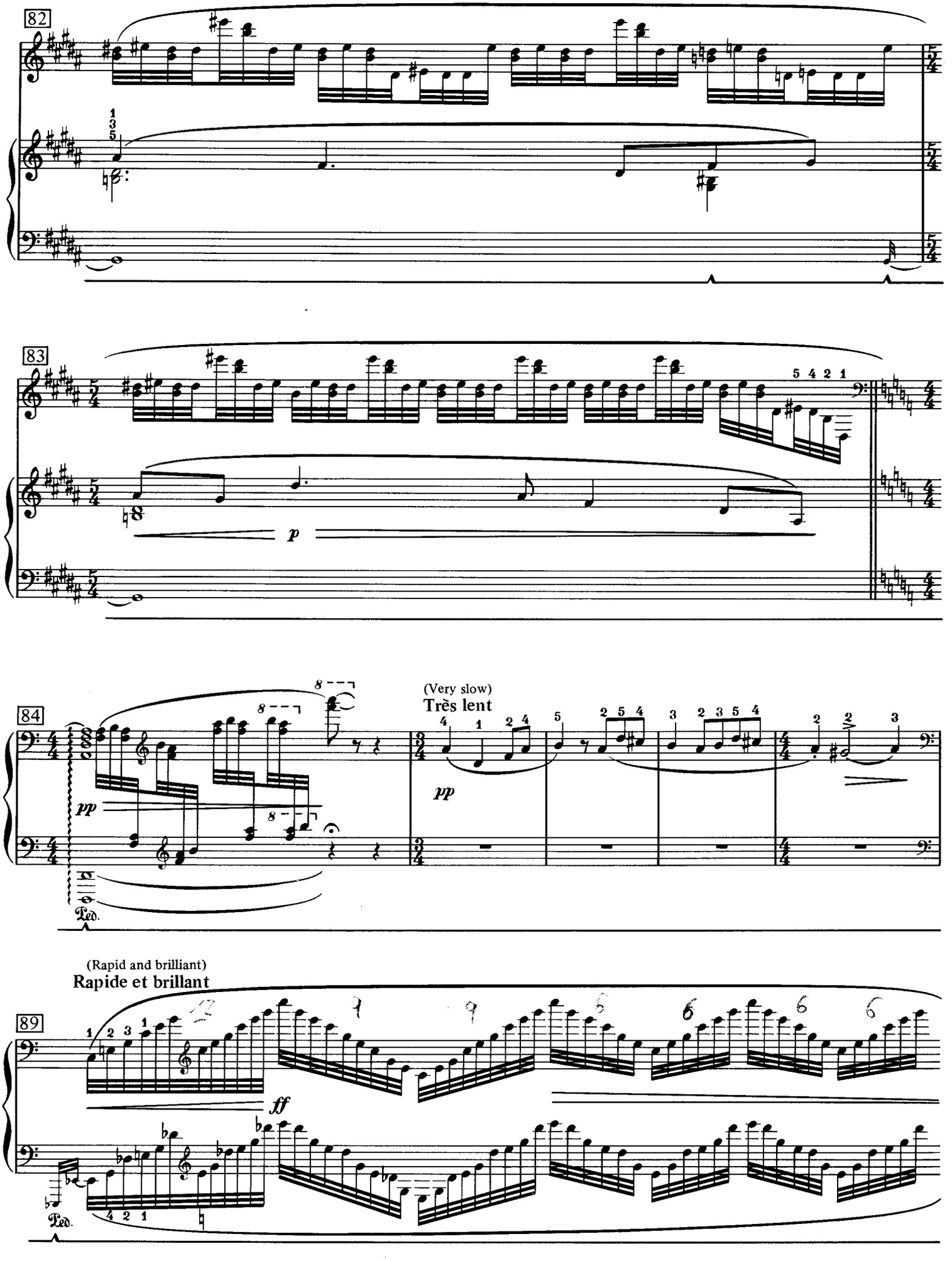
(cc) If the action is very hard on an instrument, it is preferable to finger this glissando.

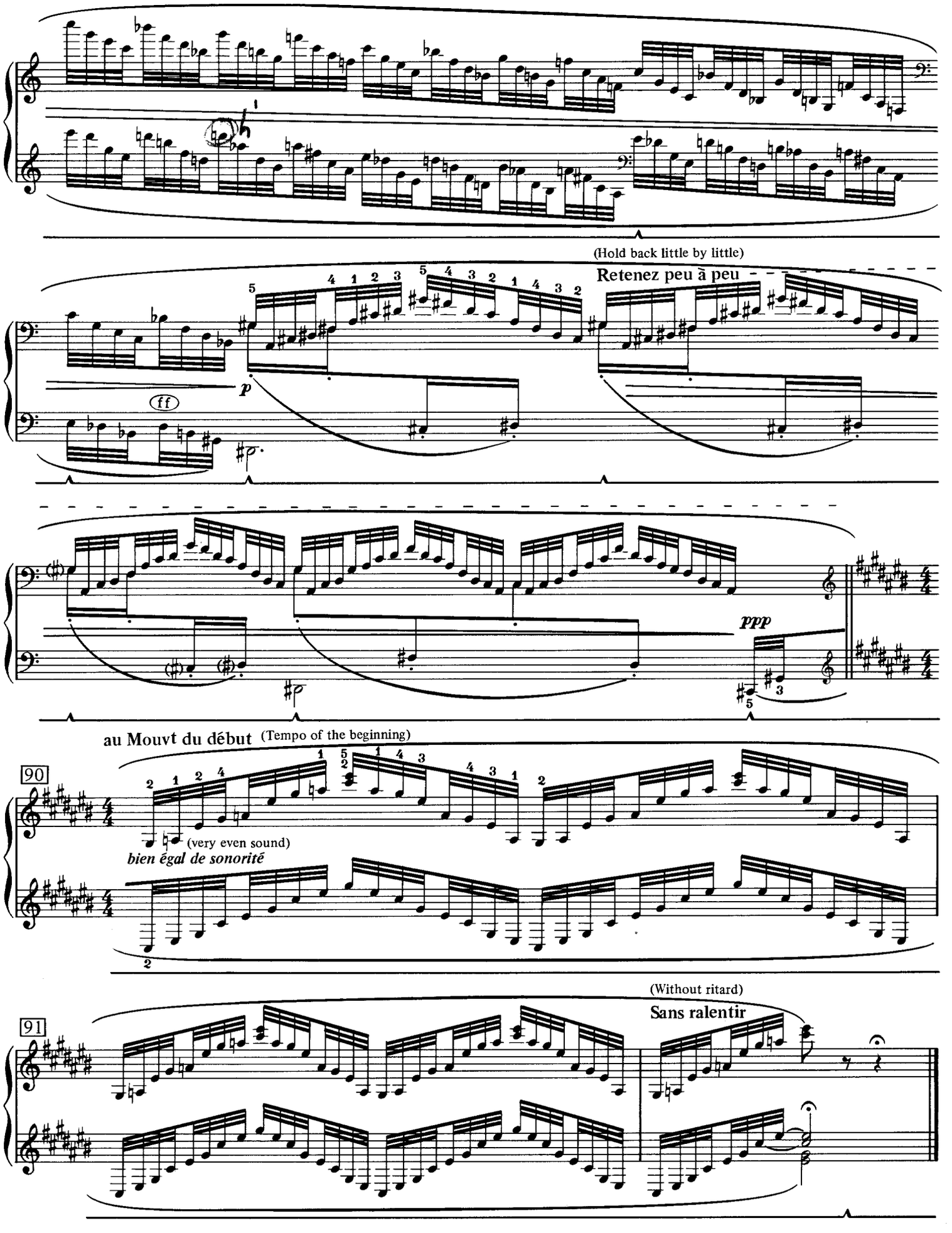
*Grant Johannesen, "The Lesson," *The Piano Quarterly* (Wilmington: Fall 1982), p. 24.



(dd) **ERROR:** F-sharp, not E-sharp is correct.

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


82
83
84
(Very slow)
Très lent
(Rapid and brilliant)
Rapide et brillant
89

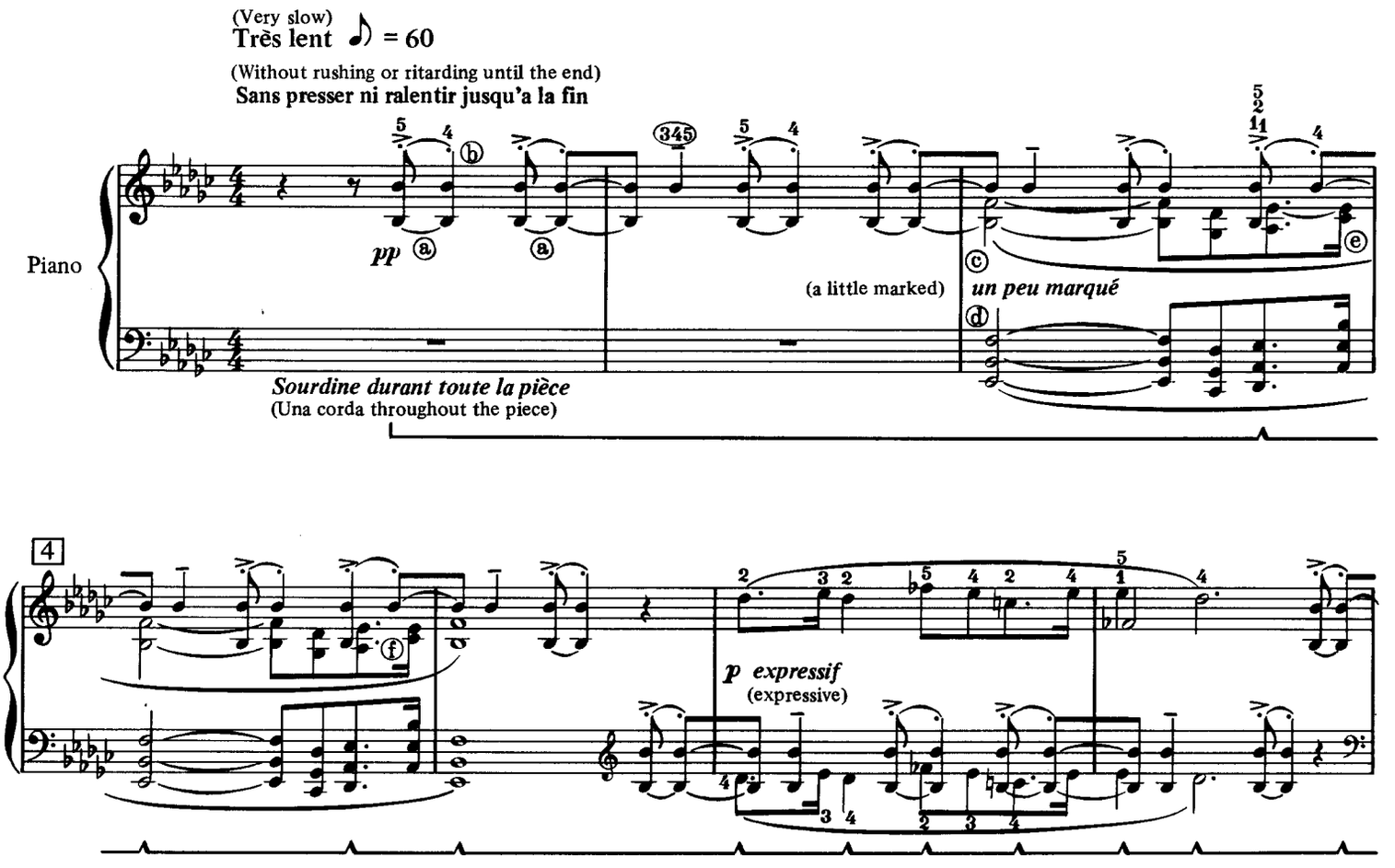


(ff) **ERROR:** D-natural, not D-flat, is correct.

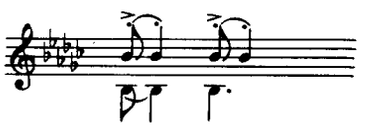
à Jean Marnold

II. Le Gibet

Duration: 7:30 to 8:00 minutes



(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.

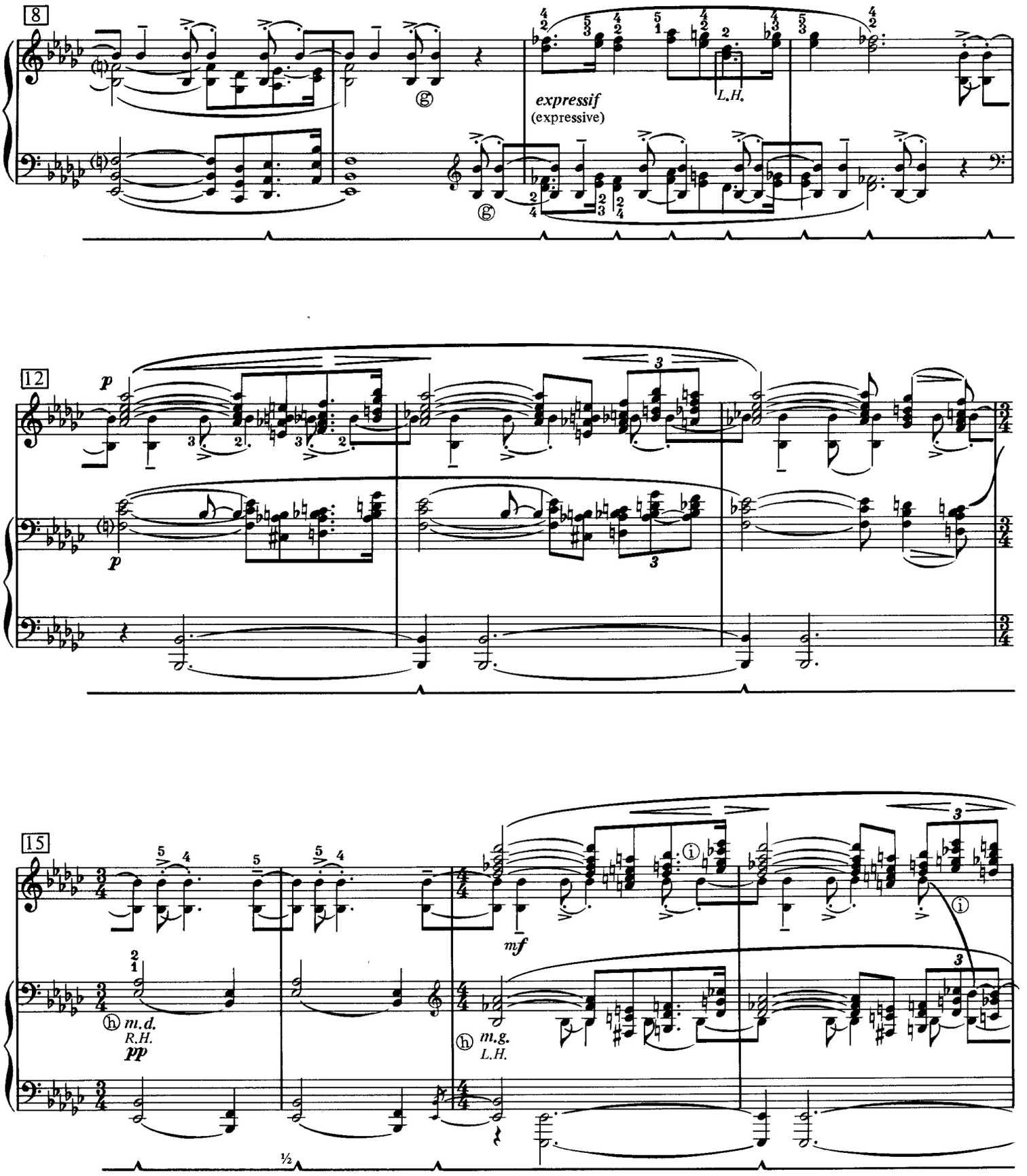
(b) Catch this second B-flat on the rebound before the key comes up completely.

(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.

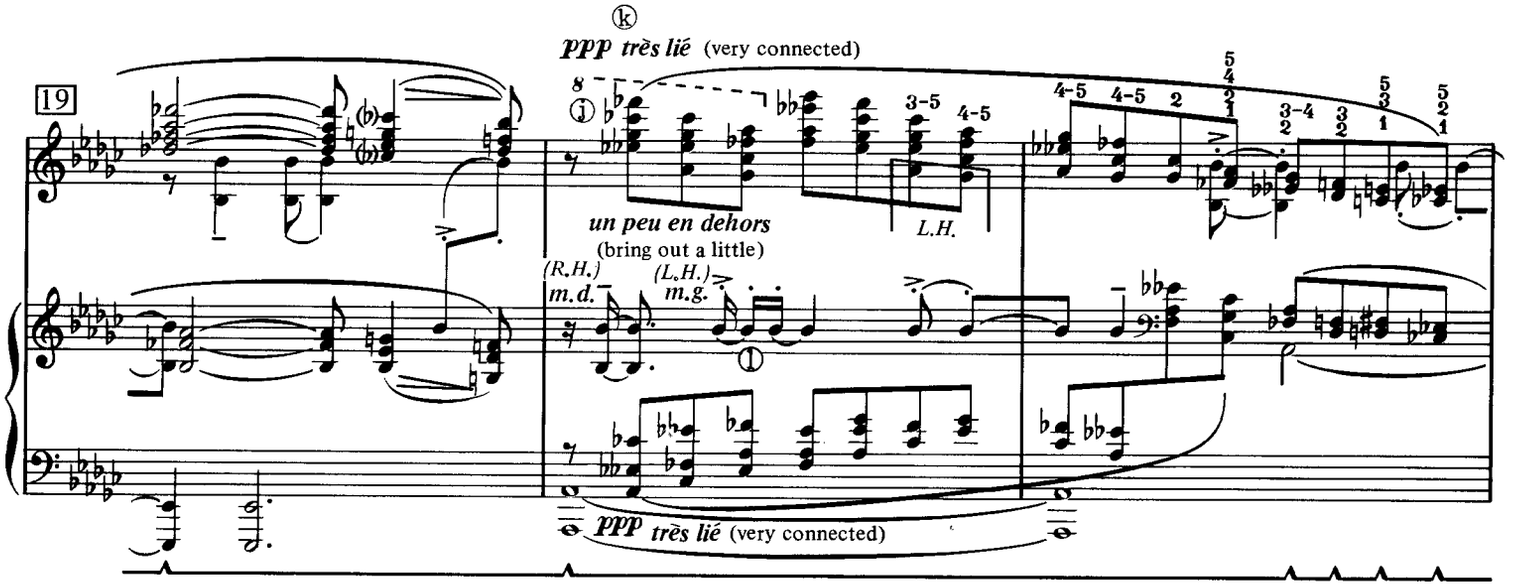
(f) **ERROR:** The E-flats should be tied as in measure 3.

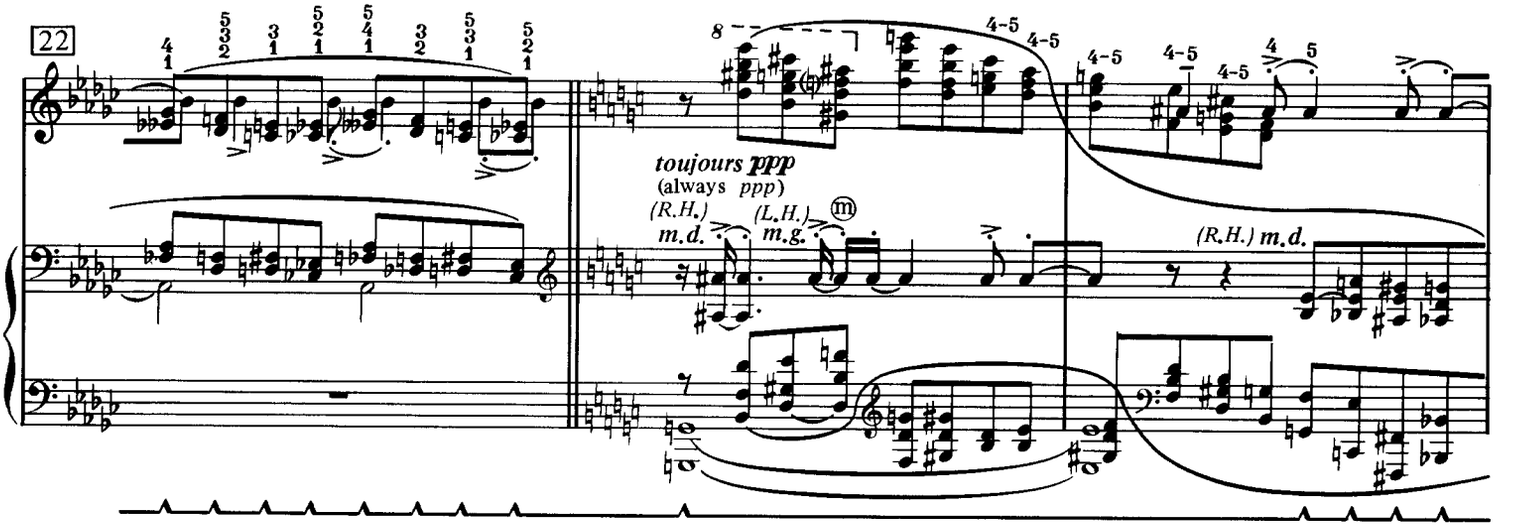


(g) **ERROR:** The lower B-flats should be tied.

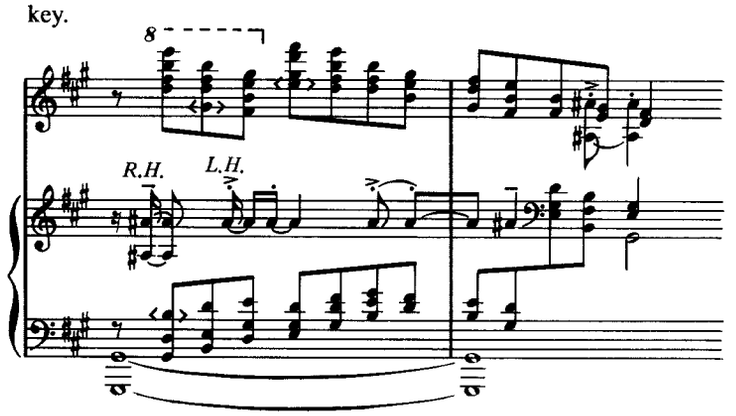
(h) "m.d." is the French abbreviation for "main droite," which means "right hand." "m.g." is the French abbreviation for "main gauche," which means "left hand."

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





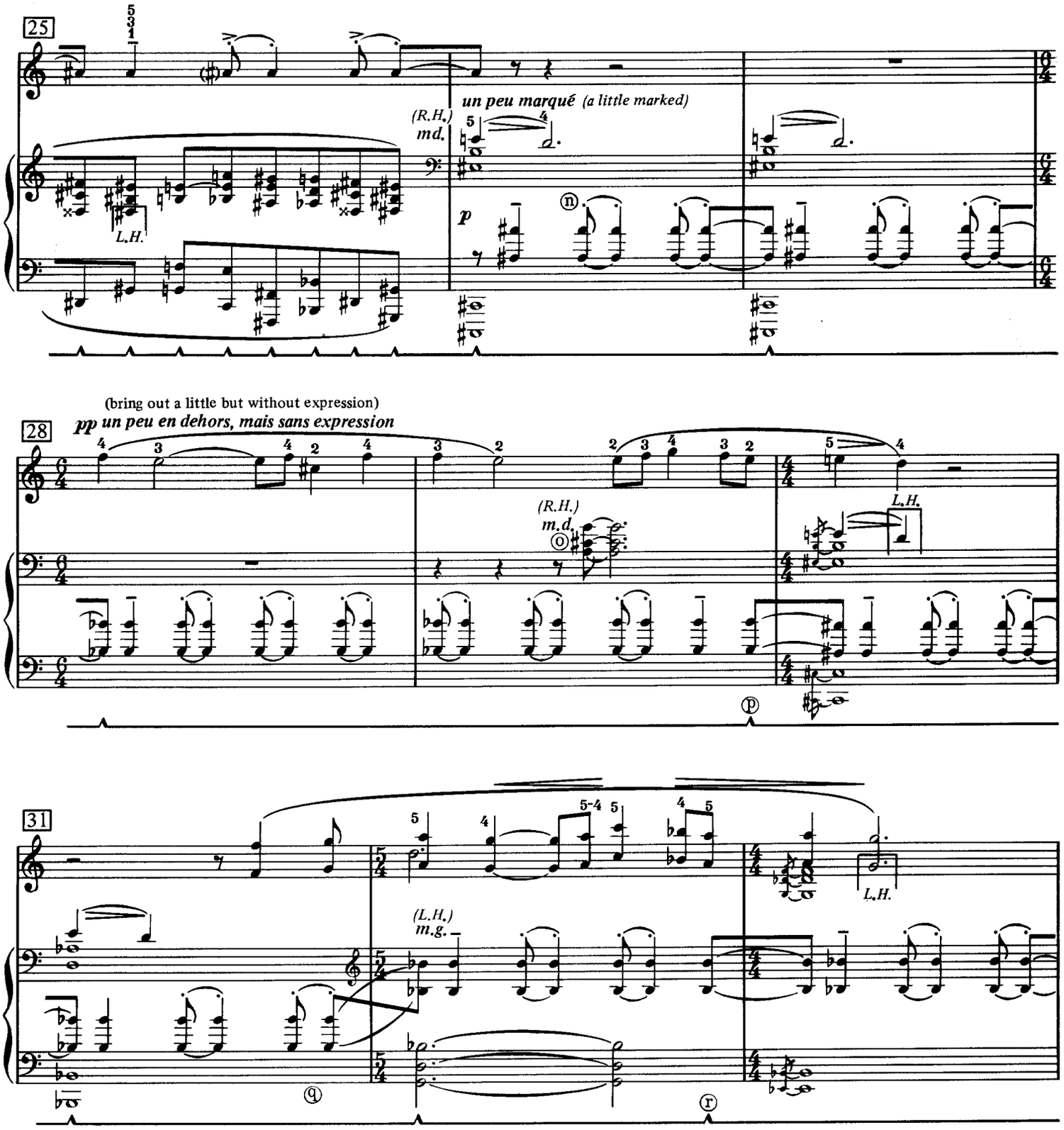
ⓙ The chords must not be arpeggiated in this passage or in similar passages, according to Vlado Perlemuter. I am in total agreement. However, this poses a problem for those with small hands. Although some redistribution of notes between the hands is possible, it may still be necessary to leave out one 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.



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

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

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



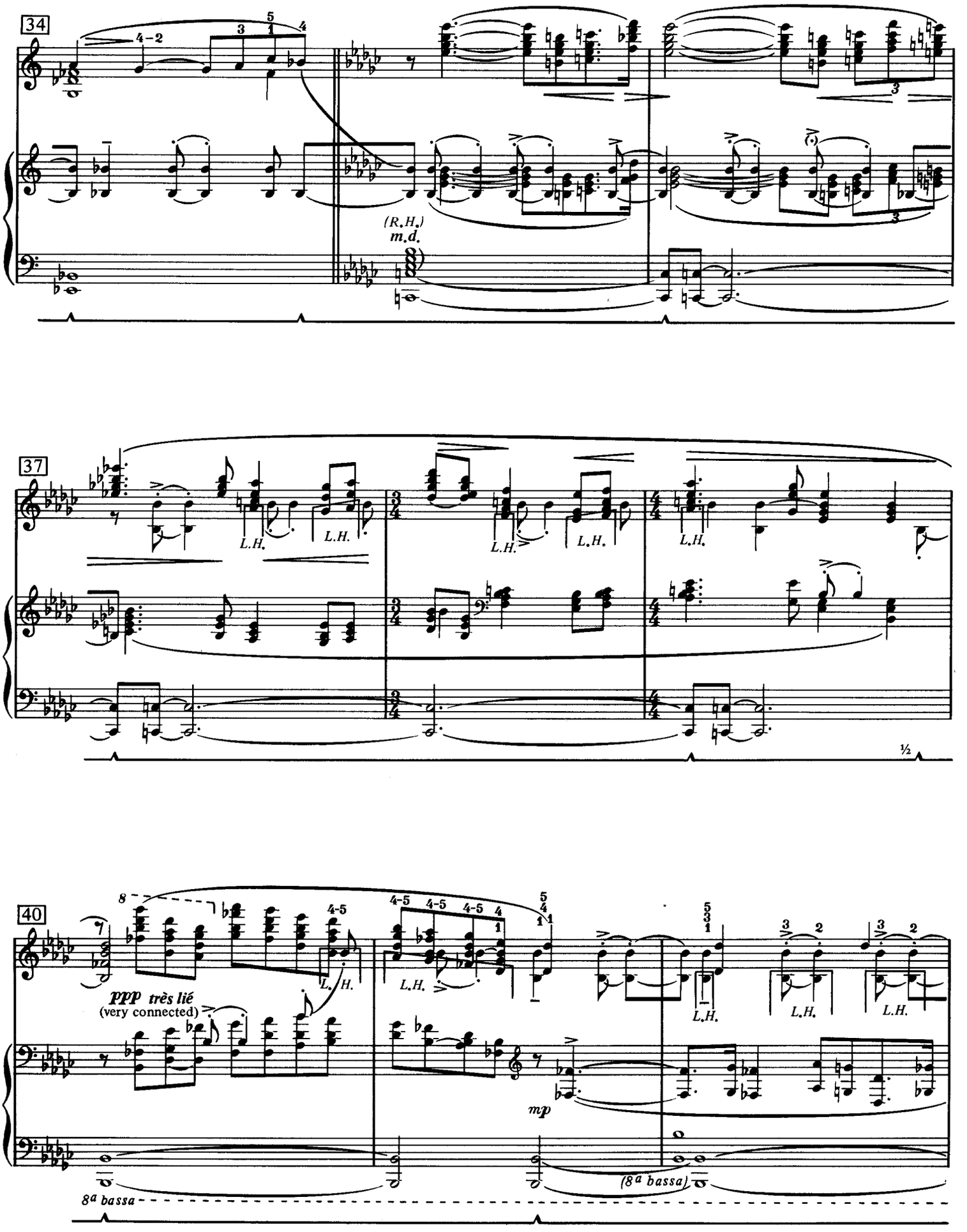
(n) The accents on the B-flats (A-sharps) have been omitted until measure 36. This helps to convey the mood of desolation and despair that is found in the ensuing passage marked "without expression."

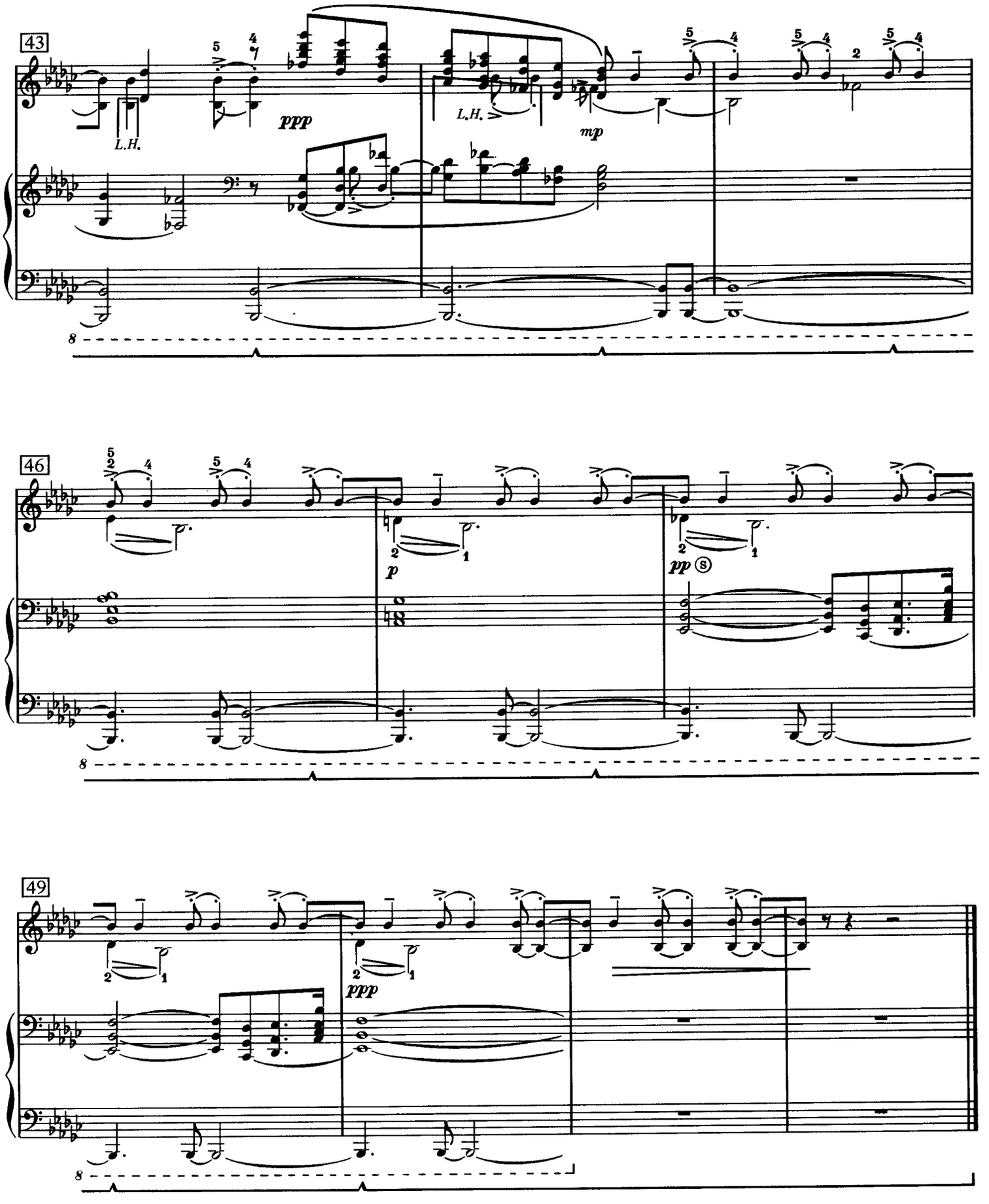
(o) I take the C-sharp with the third finger of my left hand as I find this division gives me more control of the sound.

(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.
40
ppp très lié
(very connected)
mp
8ª bassa
(8ª bassa)

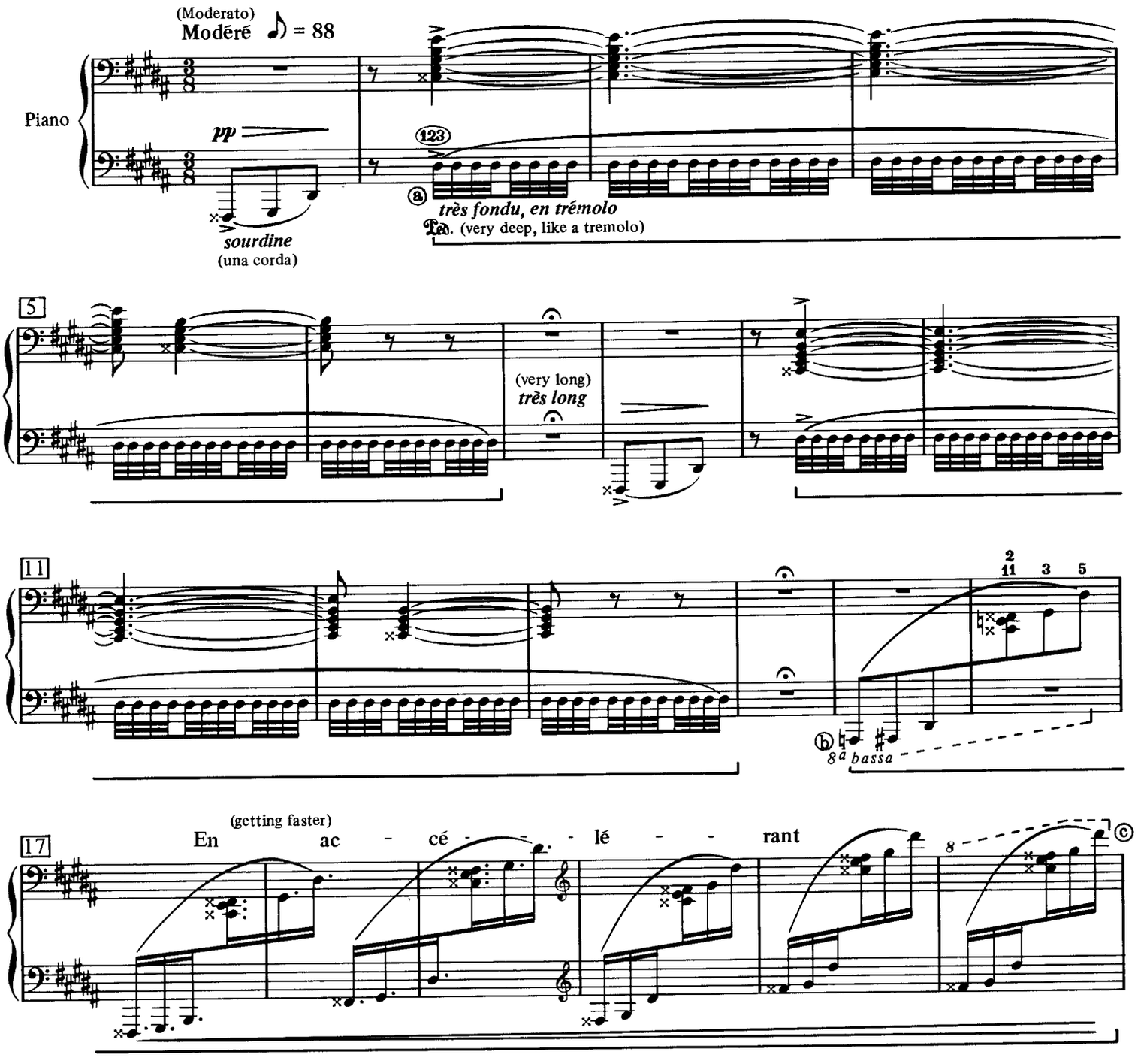


(S) There should be a very expressive touch and color change here in order to mark the ***pp*** and the final two statements of the theme. Do not ritard these measures!

à Rudolph Ganz

III. Scarbo

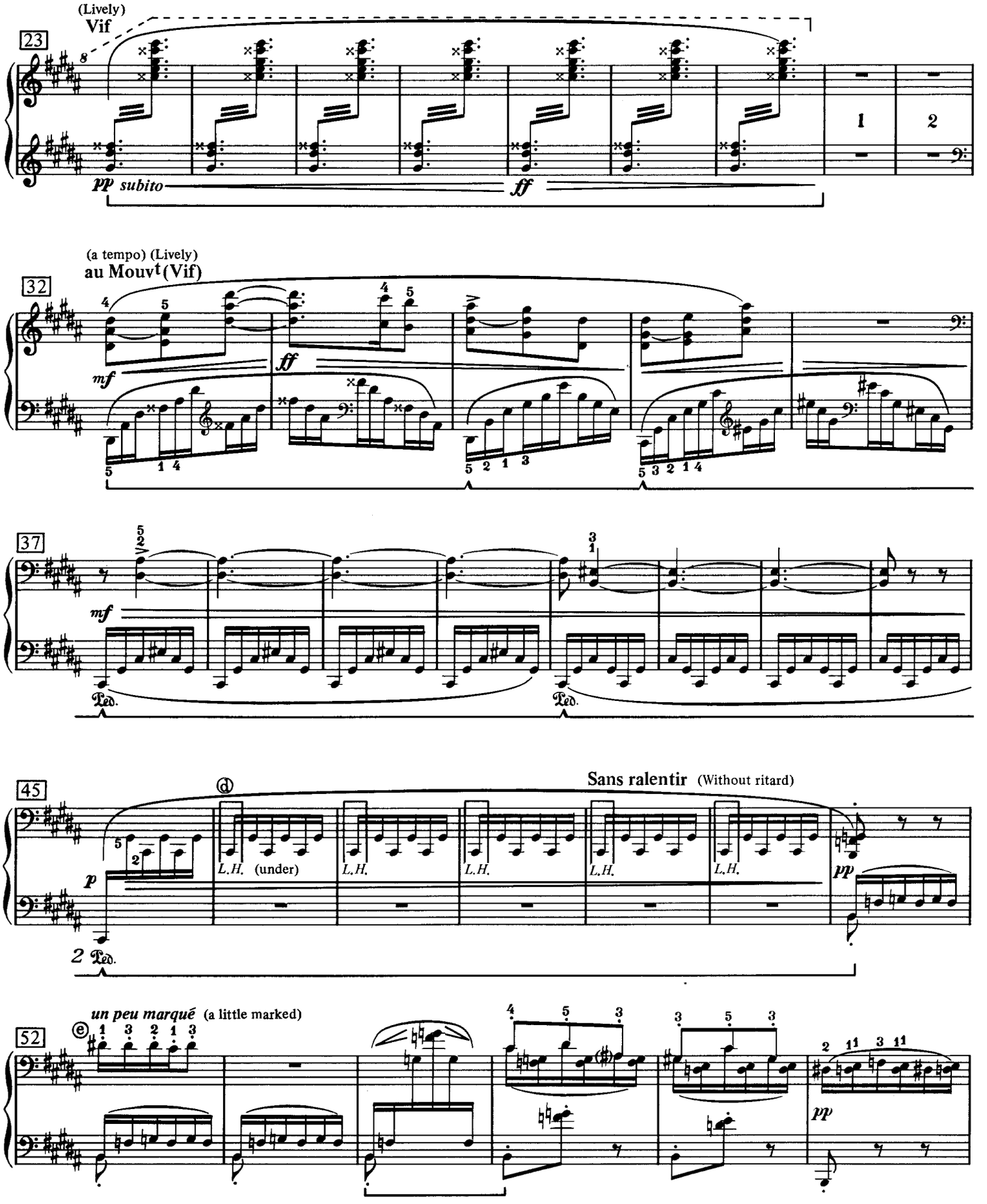
Duration: 10:00 minutes



(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.

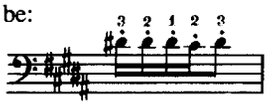
(b) It is my belief that if Ravel had had an instrument with an extended keyboard (Bösendorfer) he would have written F-double sharp and G-sharp as he did in the following measures instead of A-natural and A-sharp. The same supposition applies in measures 334, 395, 402 and 409 but with different notes.

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



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

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



58

64

2 Ped.

f

L.H.

R.H.

70

1 2 3

pp

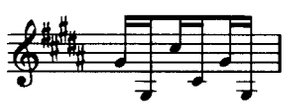
2 Ped.

78

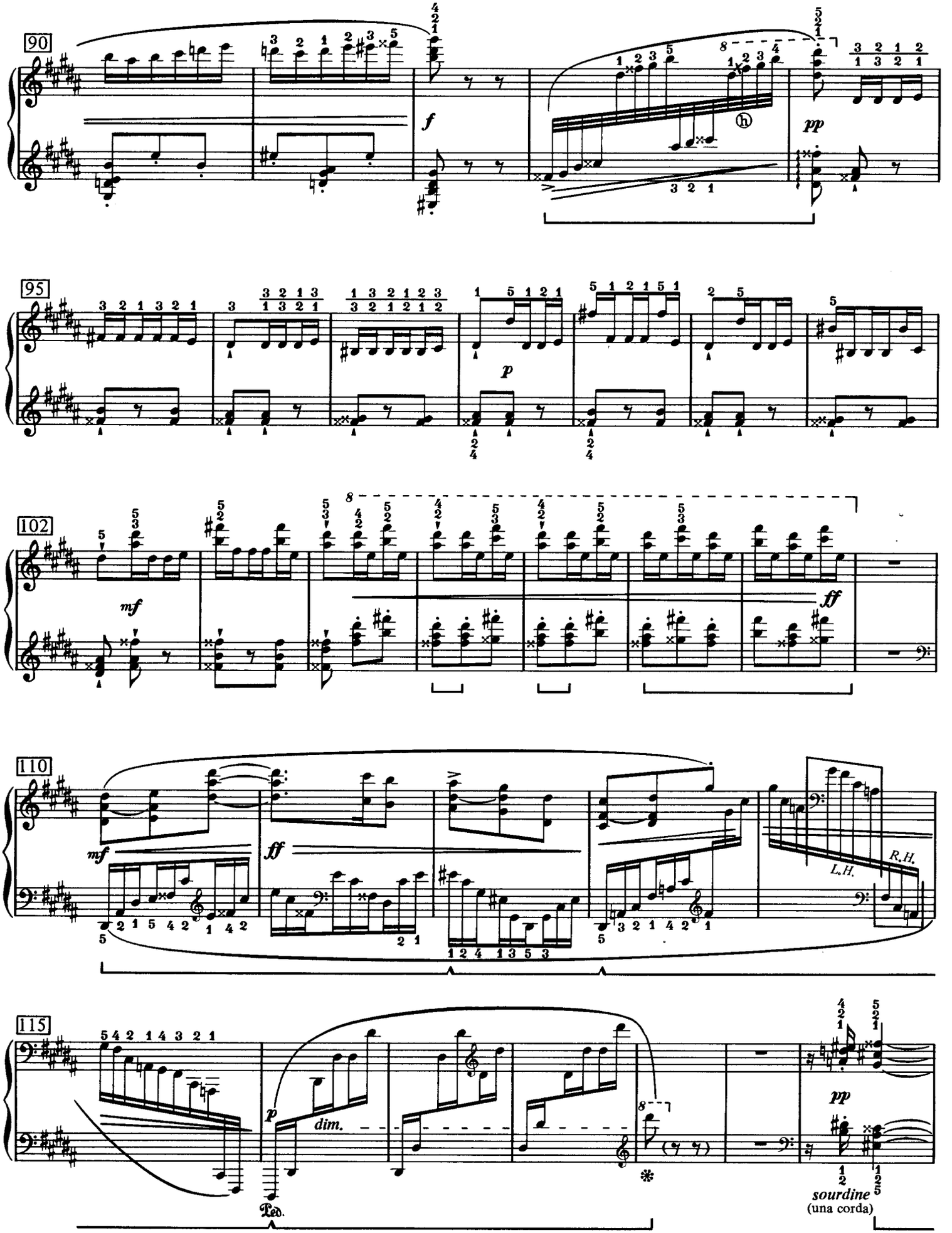
pp

84

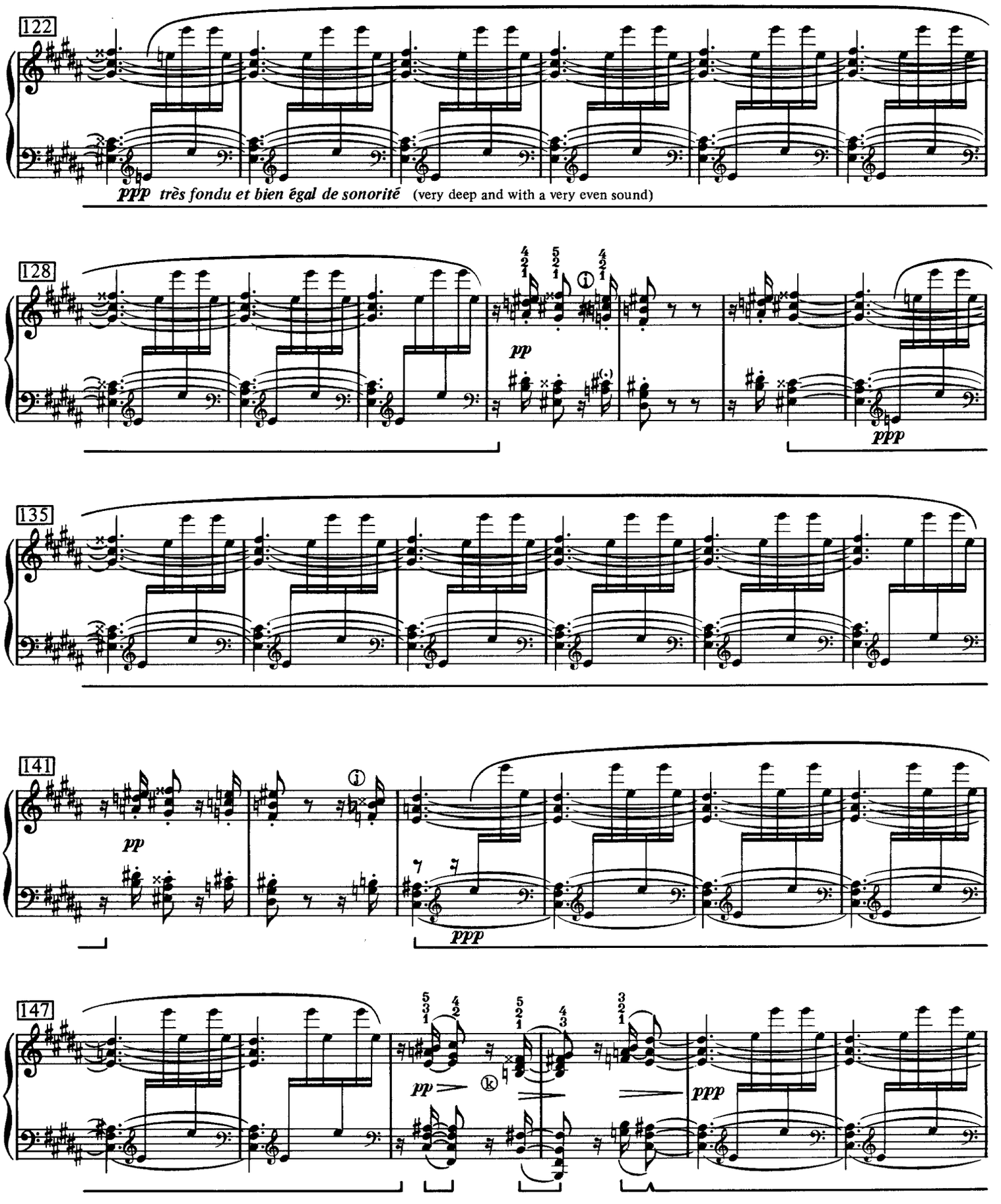
(f) **ERROR:** There is a C-sharp 16th note missing from the score. The measure should read:



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



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

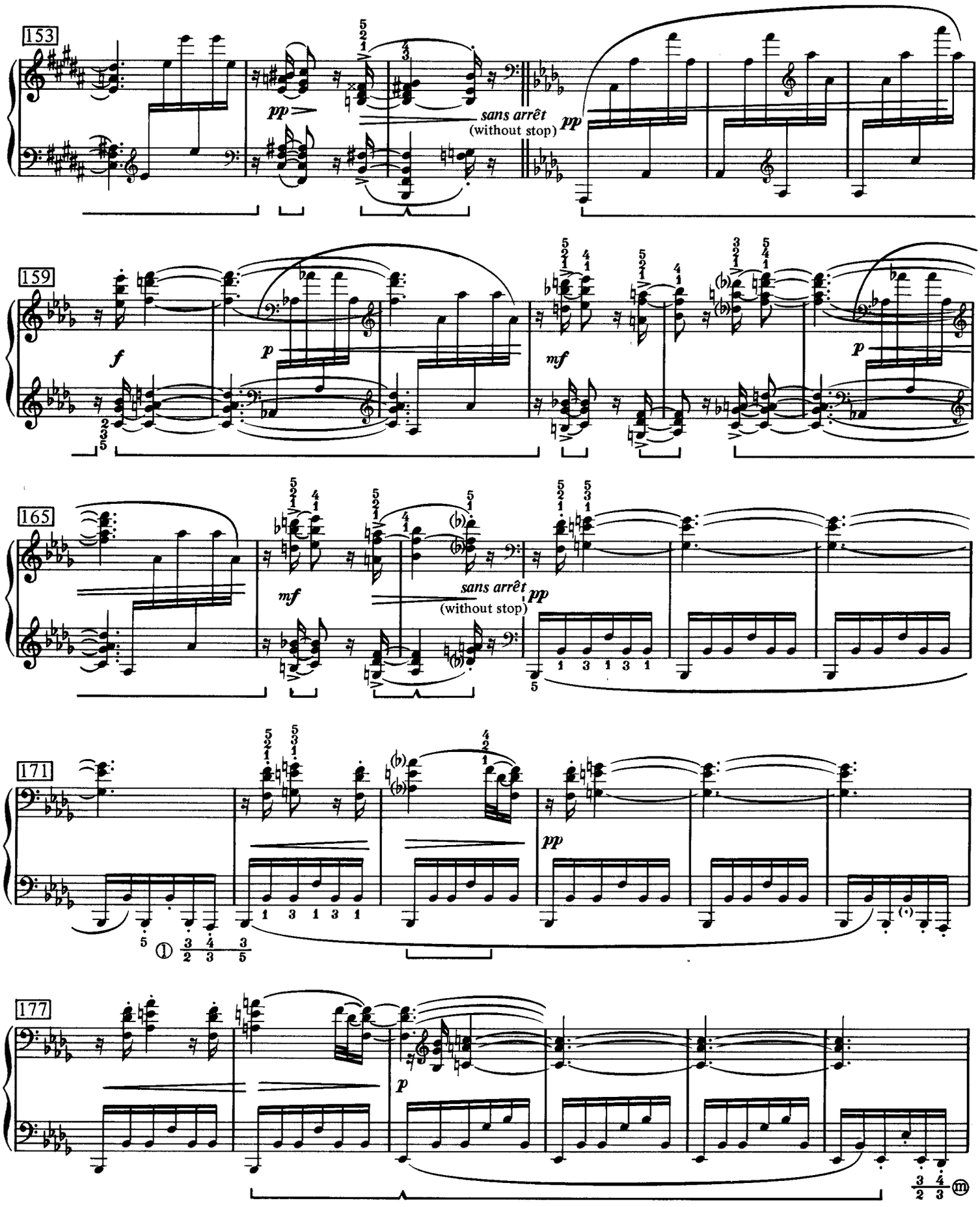


(i) **ERROR:** The natural sign should be on C instead of B.

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

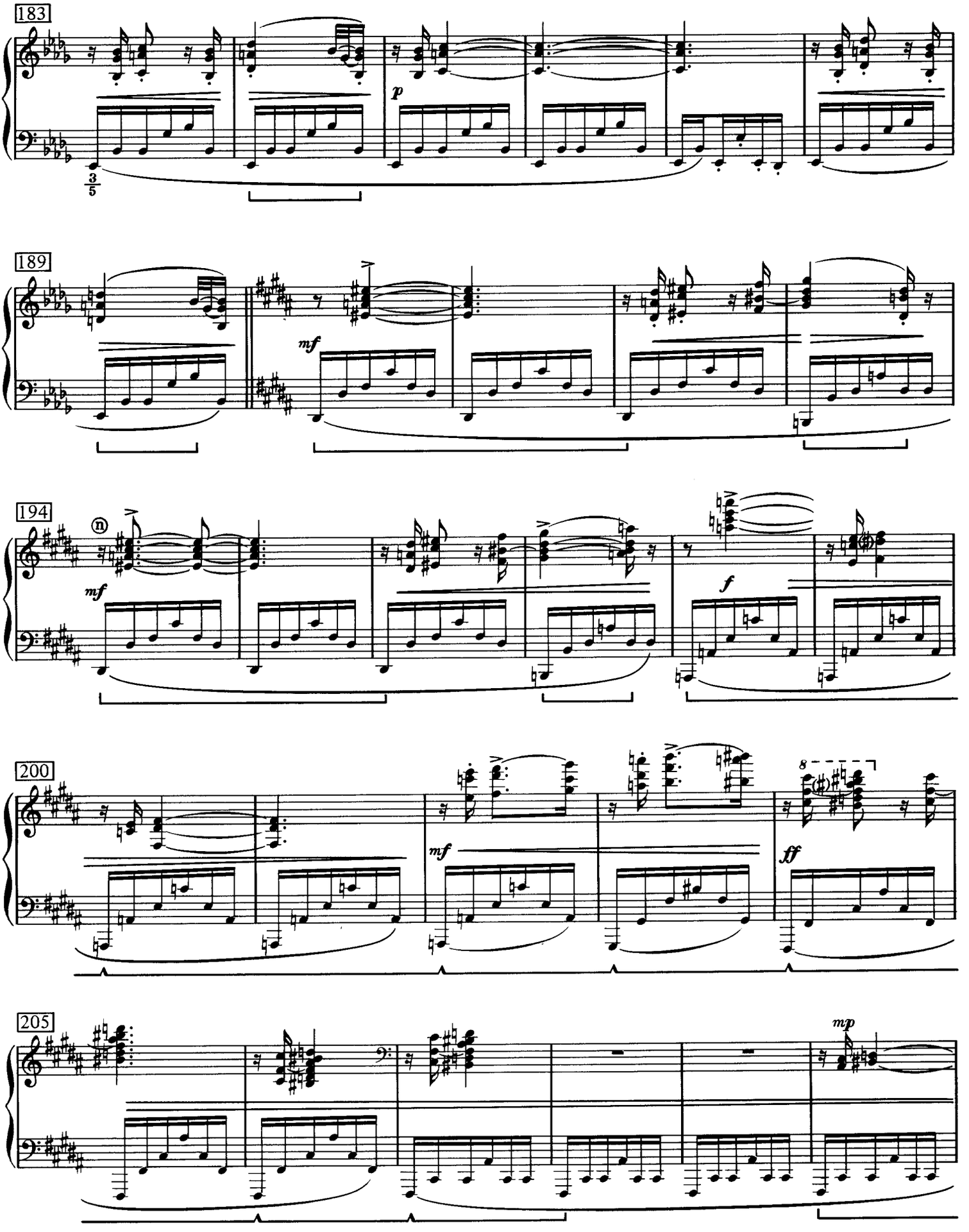
(k) **ERROR:** The D-sharp should be tied to the D-sharp in the next measure as it is in measures 154 and 155.

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

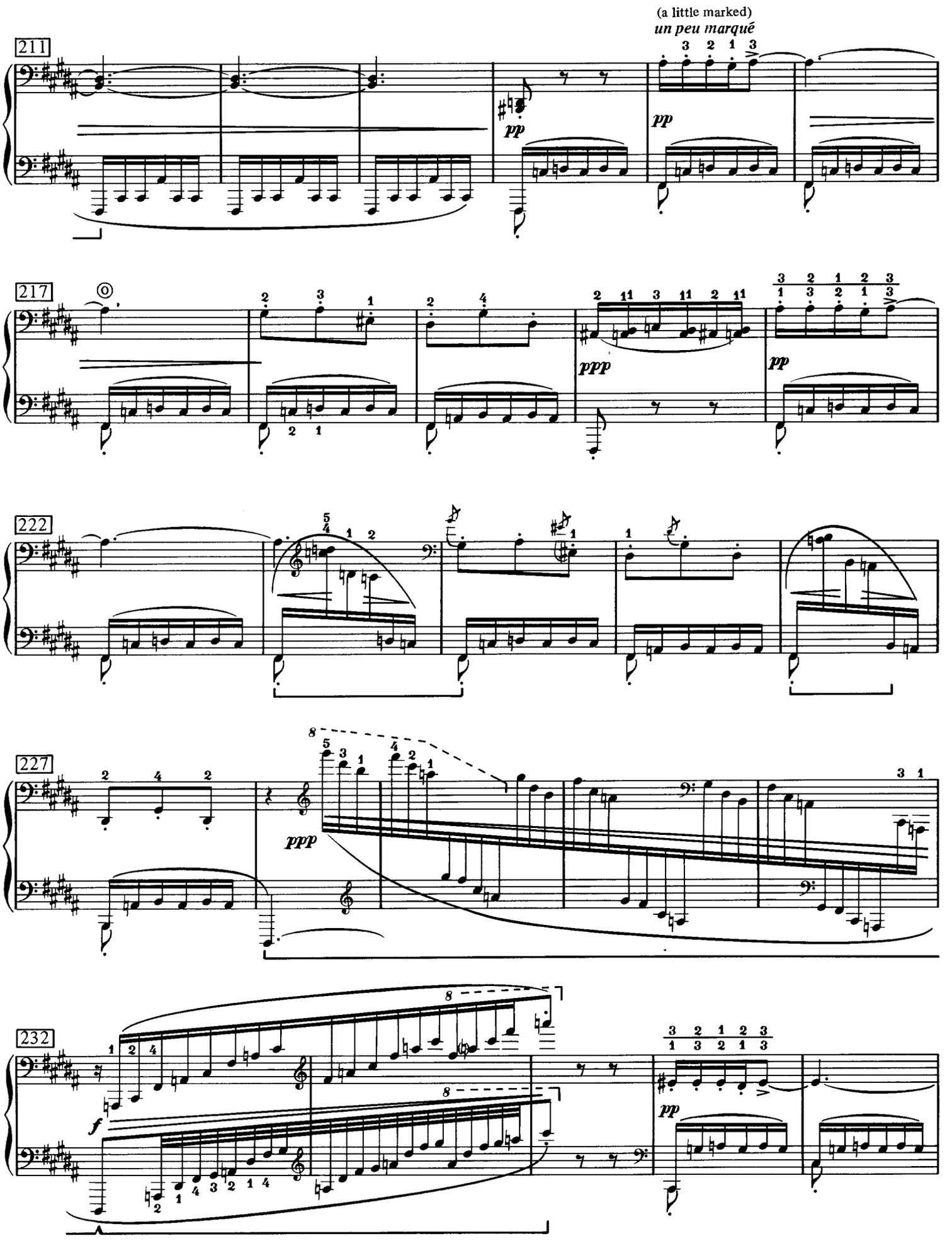


(l) Other fingerings such as 4 5 4, 4 5 5, etc. can be used here and in similar passages. It is important to choose one that enables you to keep a loose wrist in all these left-hand figurations.

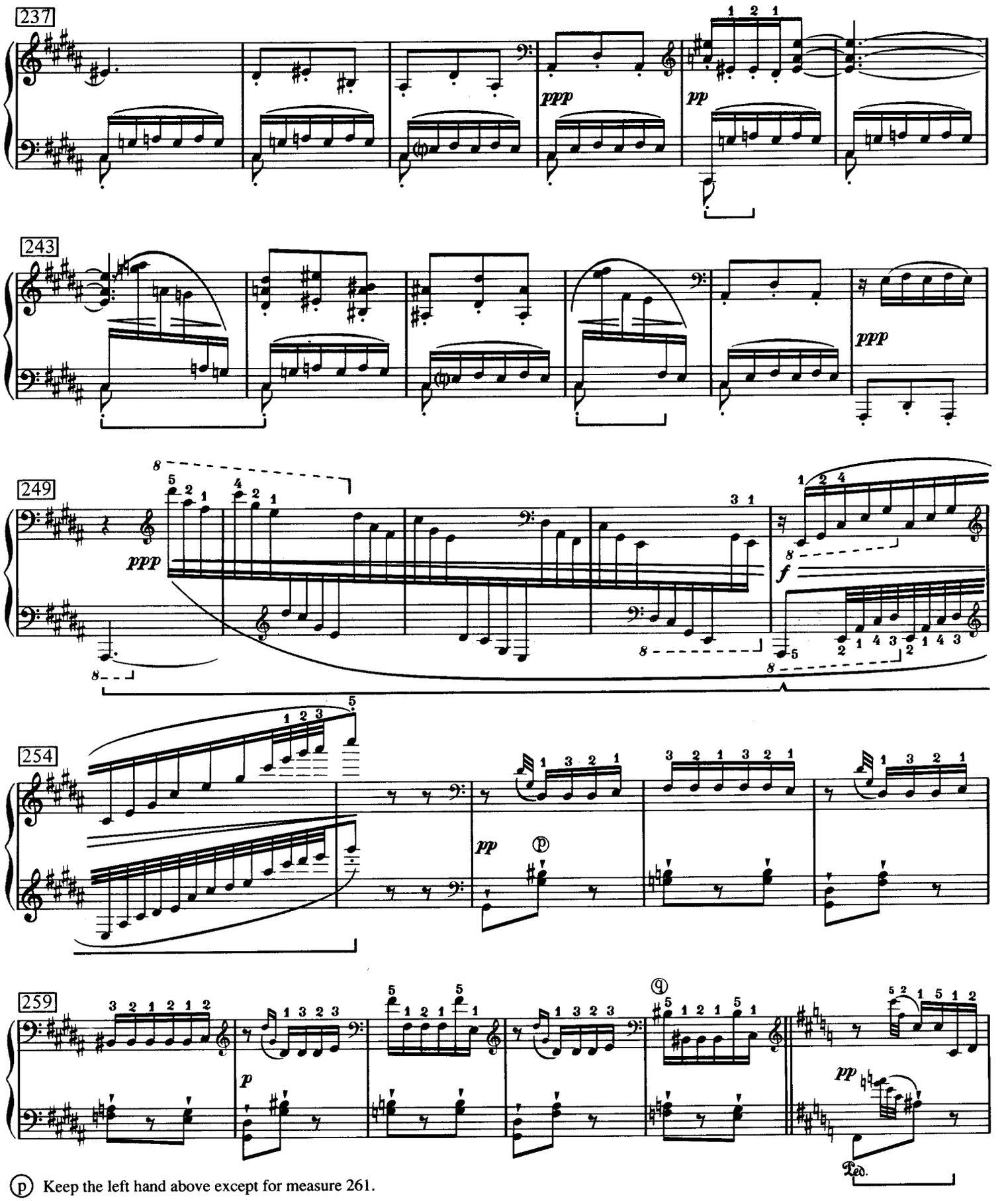
(m) If you use the bottom fingering (2 3), straighten the hand before playing the E-flat in the next measure.



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

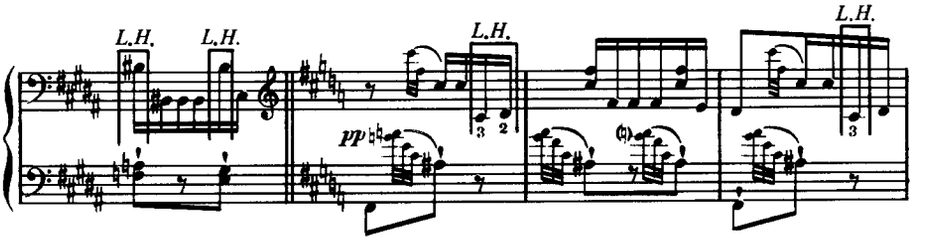


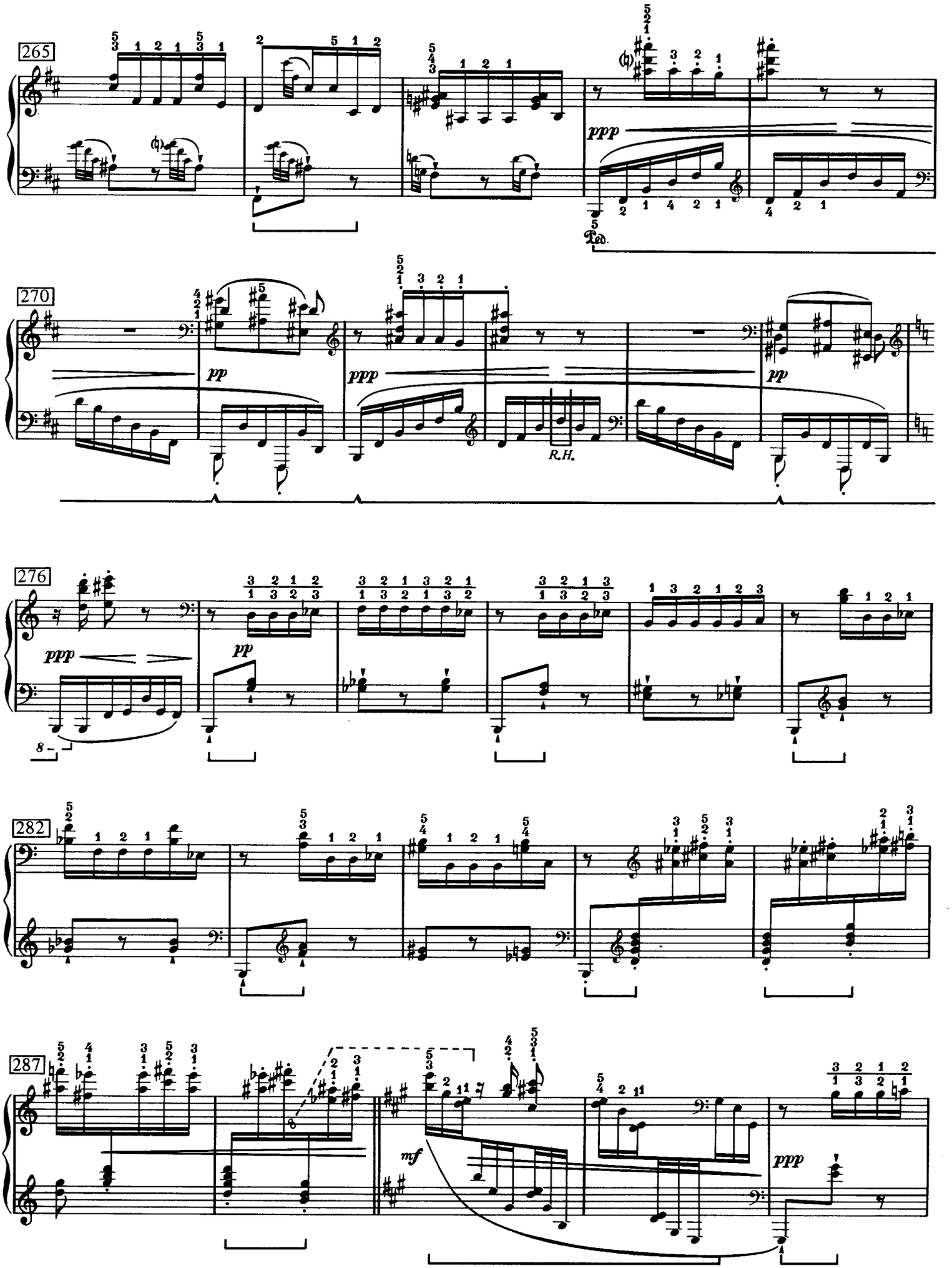
(o) **ERROR:** The A-sharp should be a dotted quarter as in measure 222.

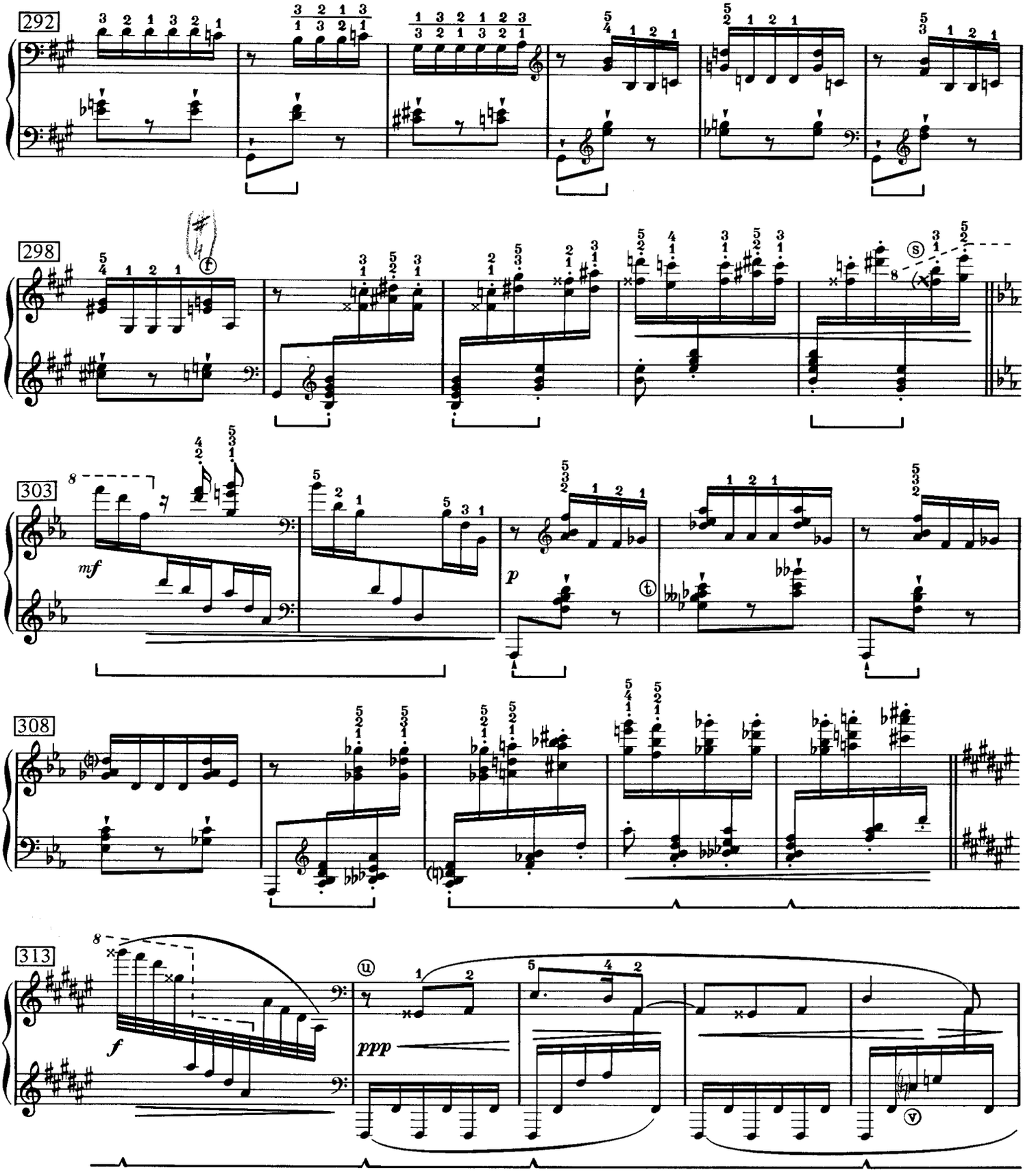


(p) Keep the left hand above except for measure 261.

(q) Alternate fingering:




265
ppp
Ped.
270
pp
ppp
R.H.
pp
276
ppp
pp
8
282
287
mf
ppp



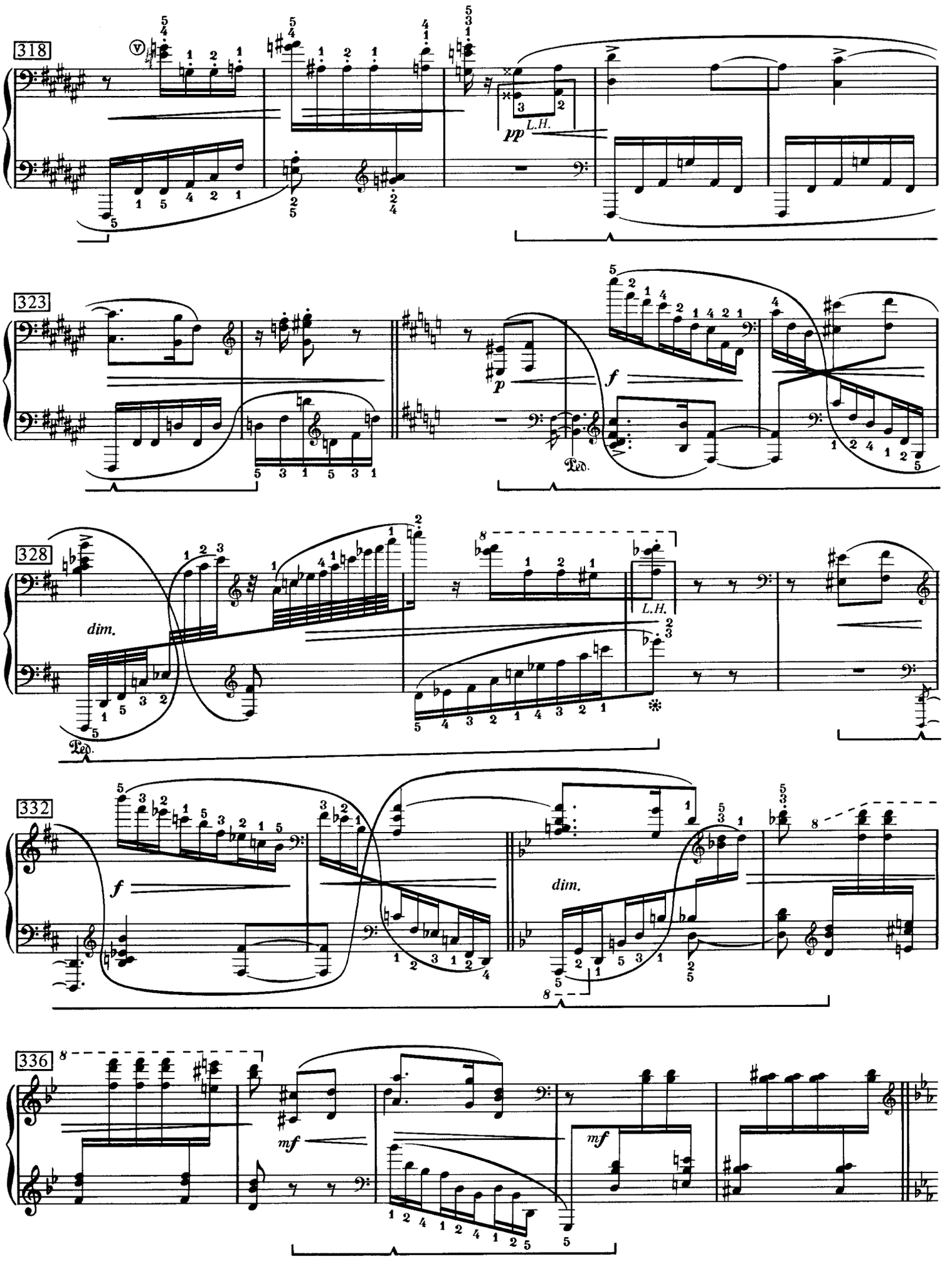
(r) **ERROR:** According to John Perry, G-sharp, not G-natural, is correct. See measure 284. This assumption is made because of the B-natural found on the third beat of measure 284.

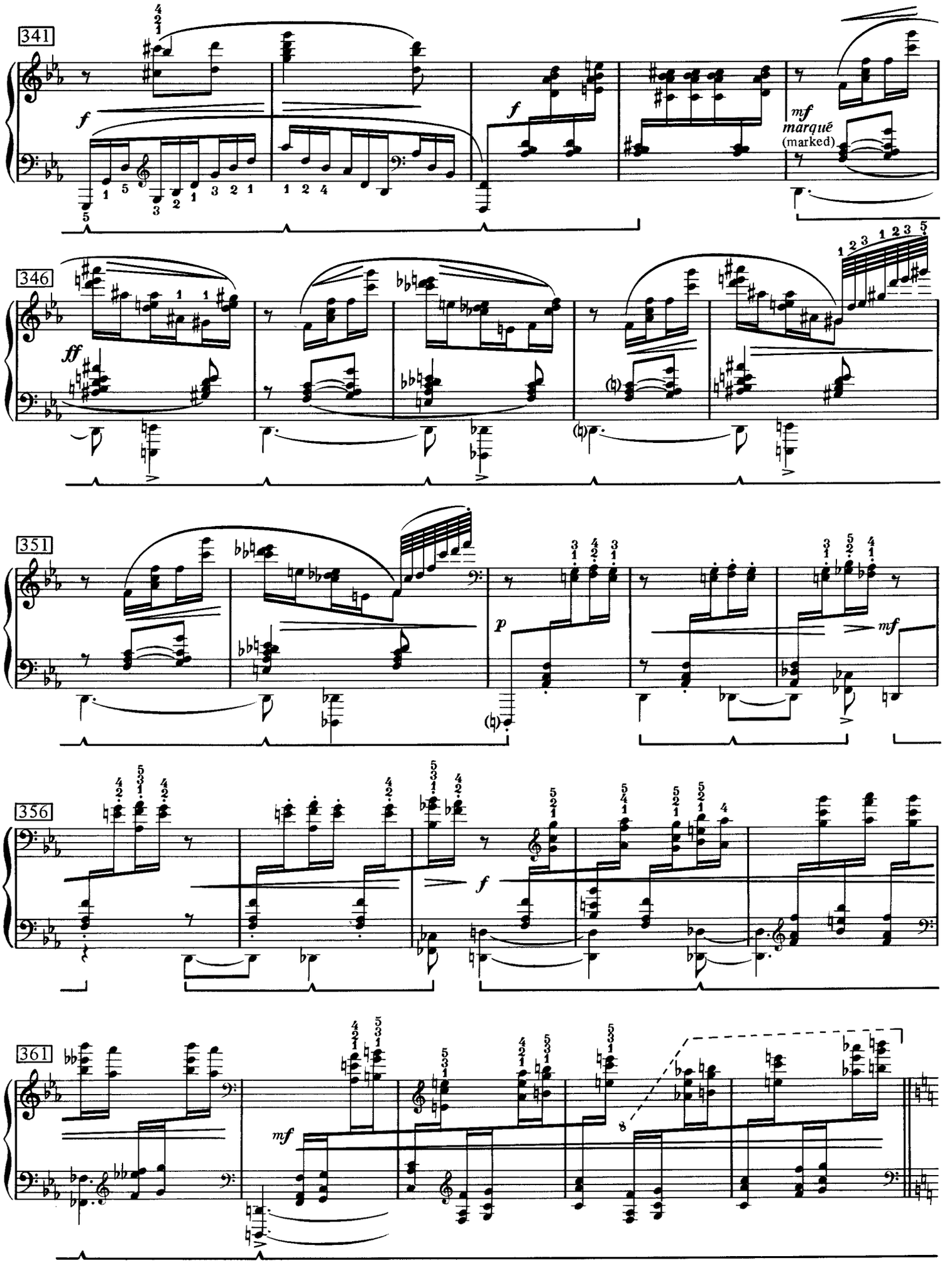
(s) **ERROR:** F-double sharp, not F-sharp, is correct.

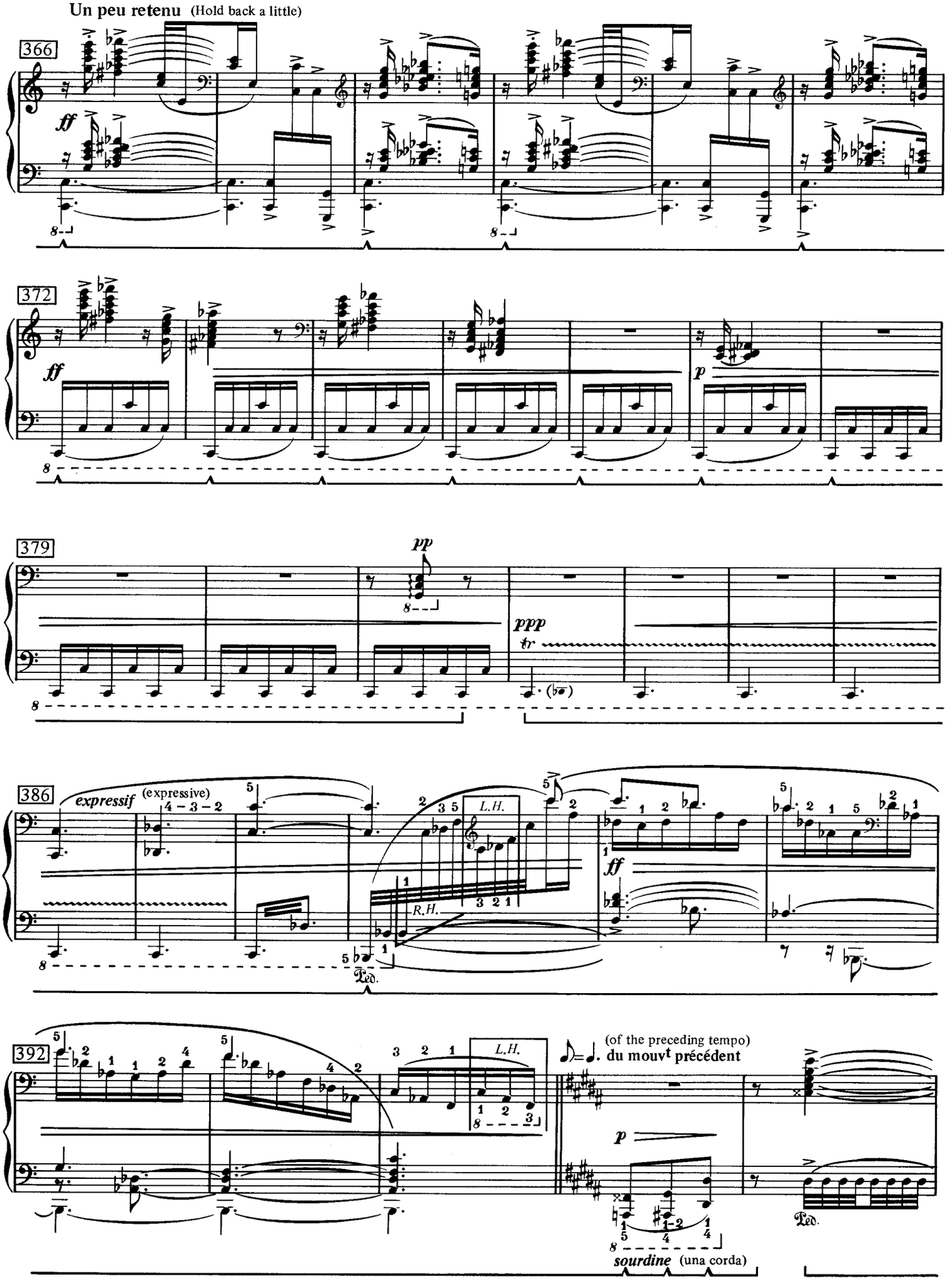
(t) This is a B-double flat in this chord. The double flat sign is not clear in the Durand Edition.

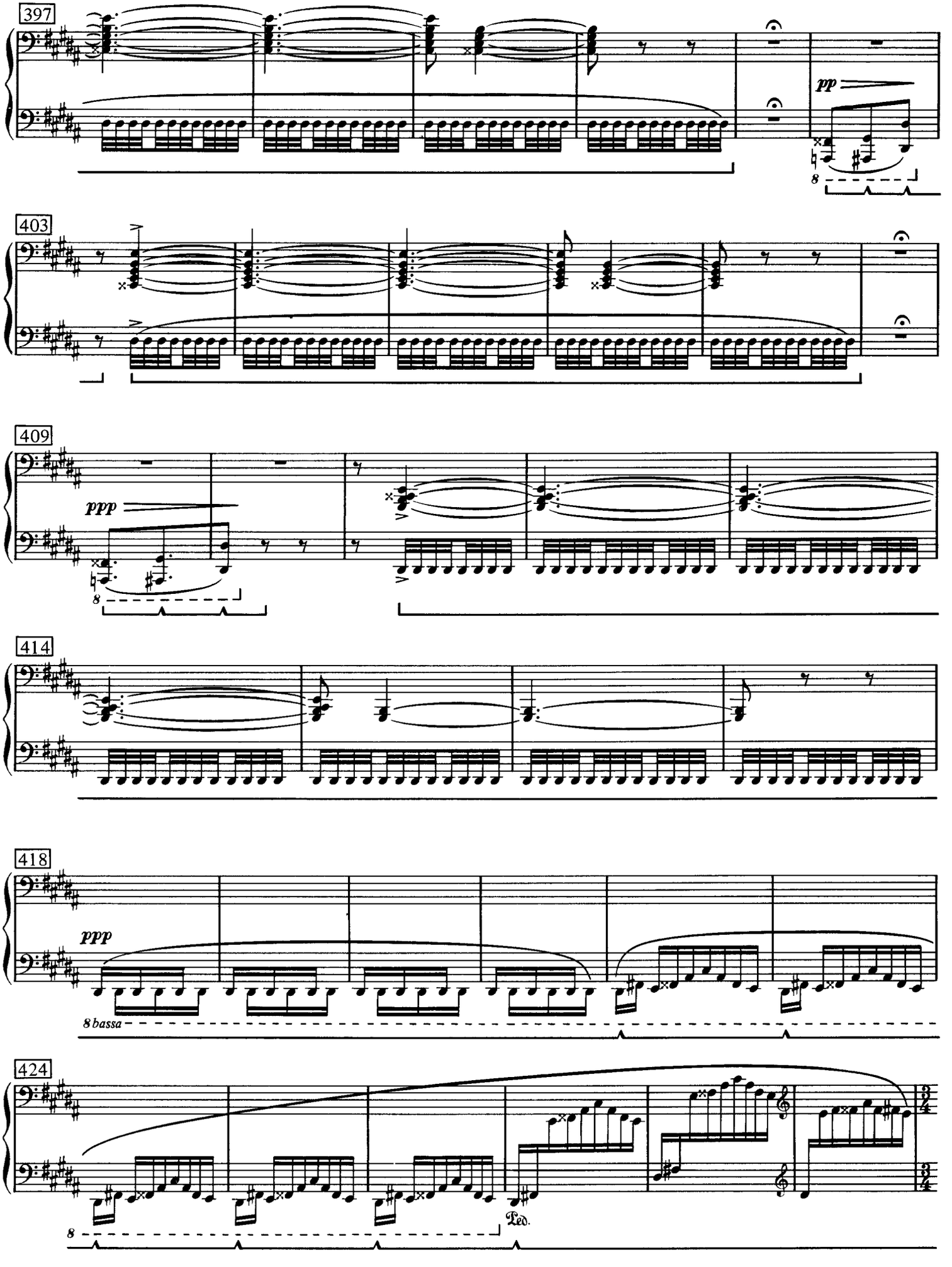
(u) From this measure until the climax of the section (measure 366) there is a jumping back and forth between two contrasting and opposing ideas. Take care not to rush. One must project with great color and drama the romantic sweep of the first theme against the biting nervous sound of the second theme.

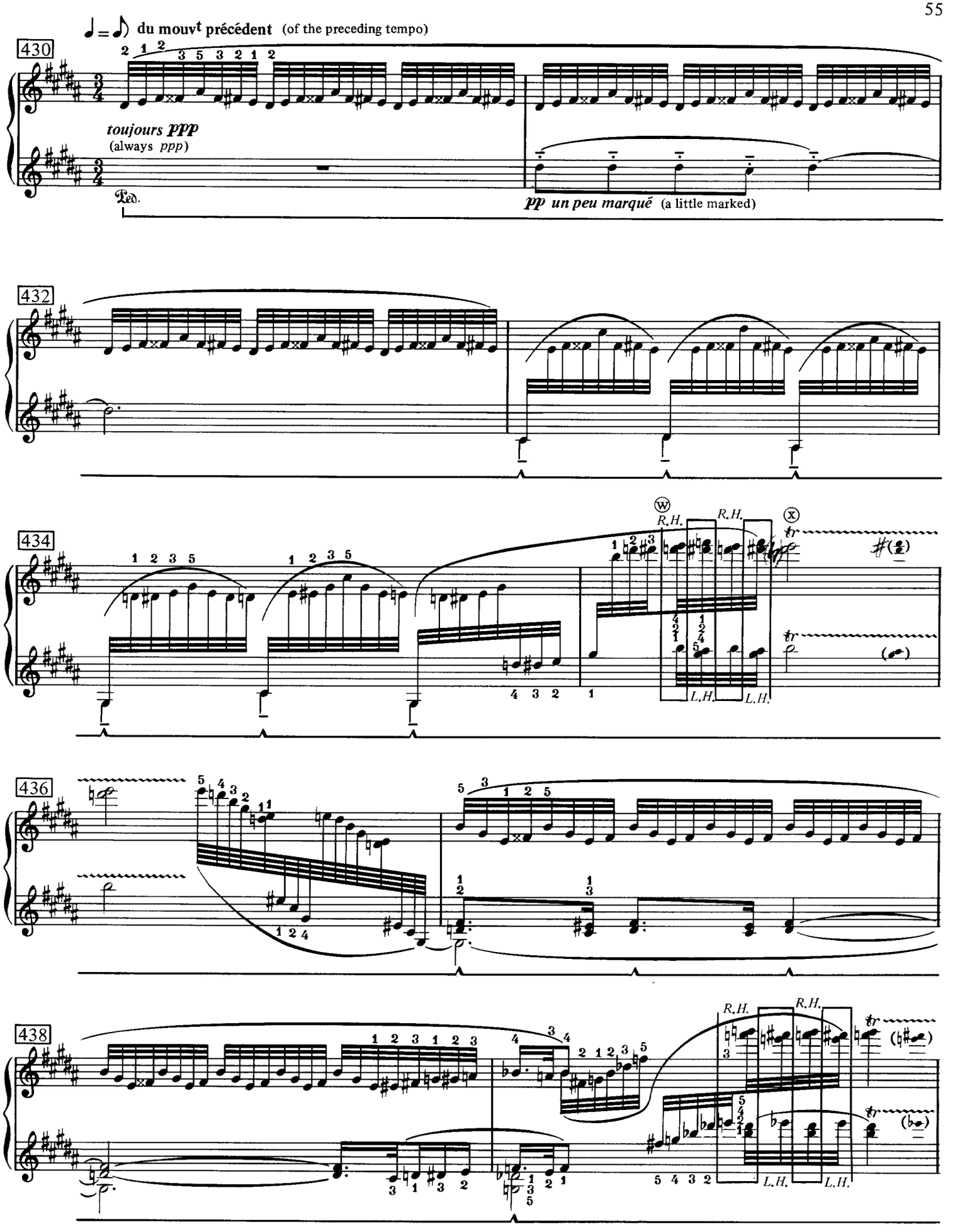
(v) **ERROR:** E-natural, not E-sharp, is correct in measures 317 (LH) and 318 (RH).


318
pp
L.H.
323
p
f
Ped.
328
dim.
L.H.
Ped.
332
f
dim.
336
mf
mf


341
f
f
mf
marqué
(marked)
346
ff
351
p
mf
356
f
361
mf

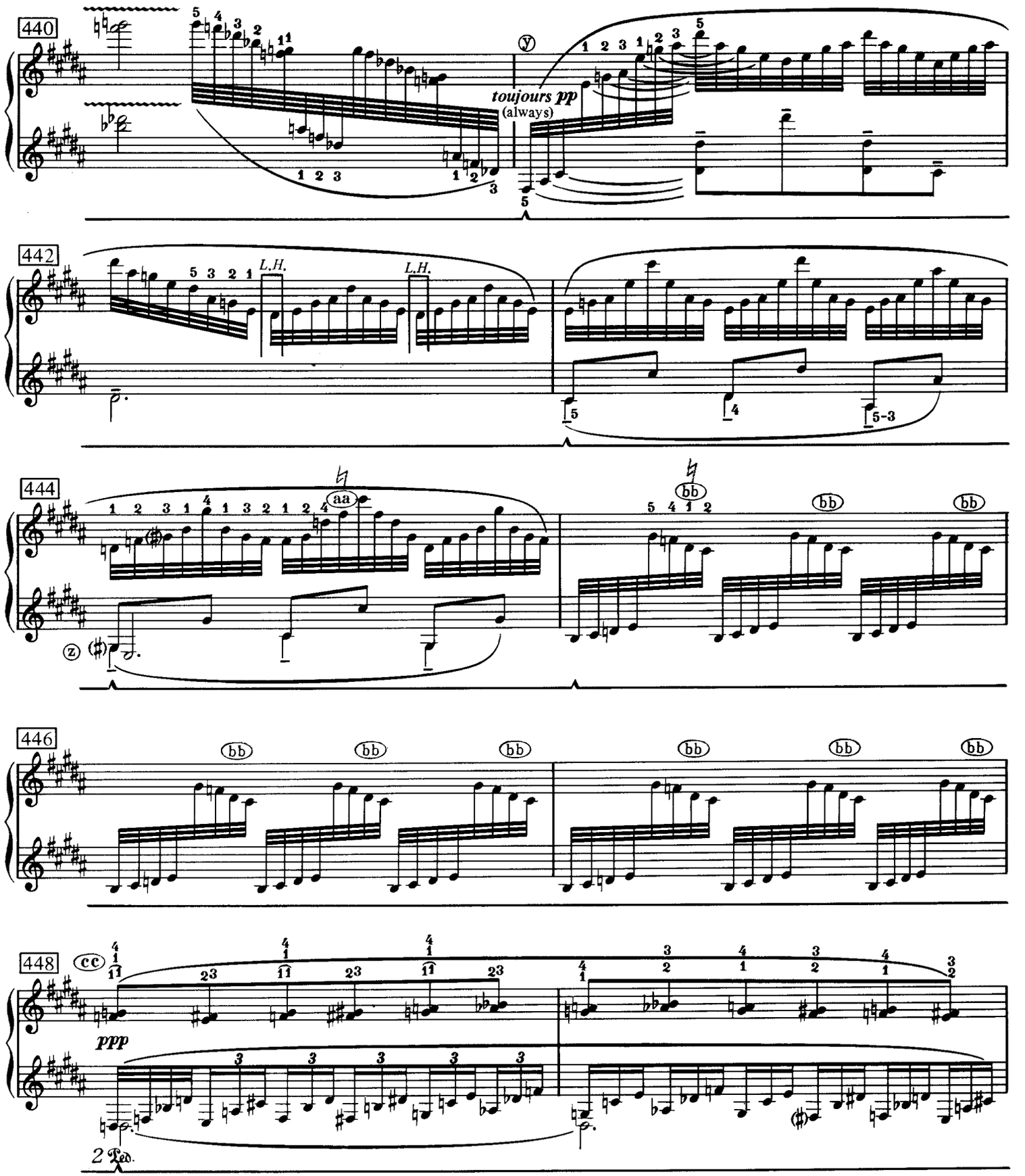

Un peu retenu (Hold back a little)
366
ff
372
ff
p
379
pp
ppp
tr
386
expressif (expressive)
4 – 3 – 2
L.H.
R.H.
ff
Ped.
392
L.H.
(of the preceding tempo)
du mouvt précédent
p
sourdine (una corda)
Ped.


397
pp
8
403
409
ppp
8
414
418
ppp
8 bassa
424
8
Ped.

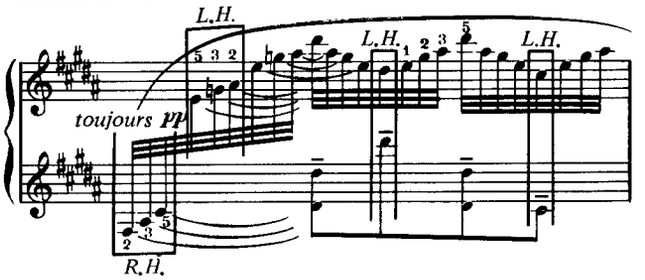


(w) Bring out the top notes a little. Follow their sound and phrase to the descending sixty-fourth notes. Keep the same hand division for the trill. The dynamic level must always be ***ppp***.

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



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

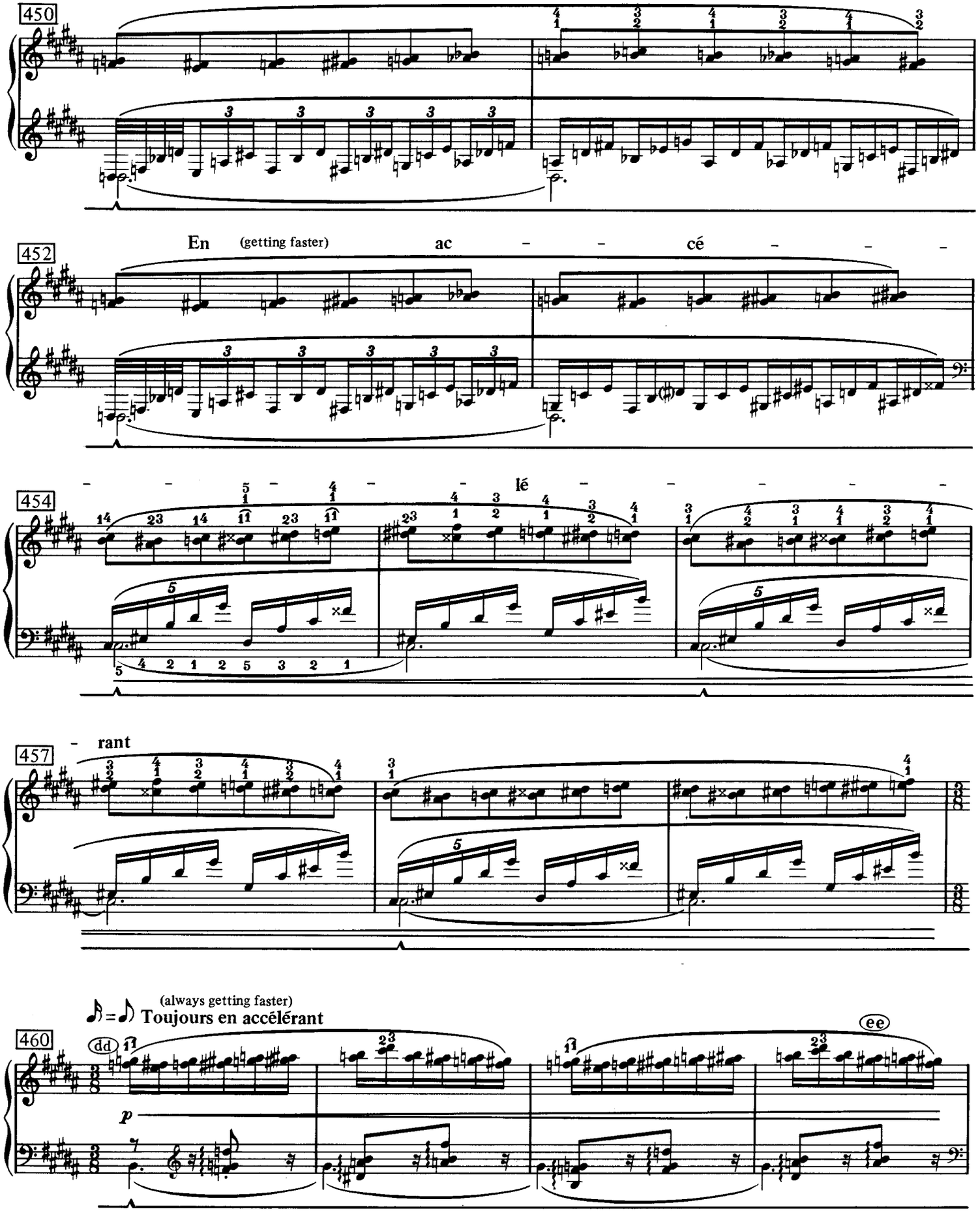


(z) Ravel's mark (♯). The correct notes are G-sharp and E-natural.

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

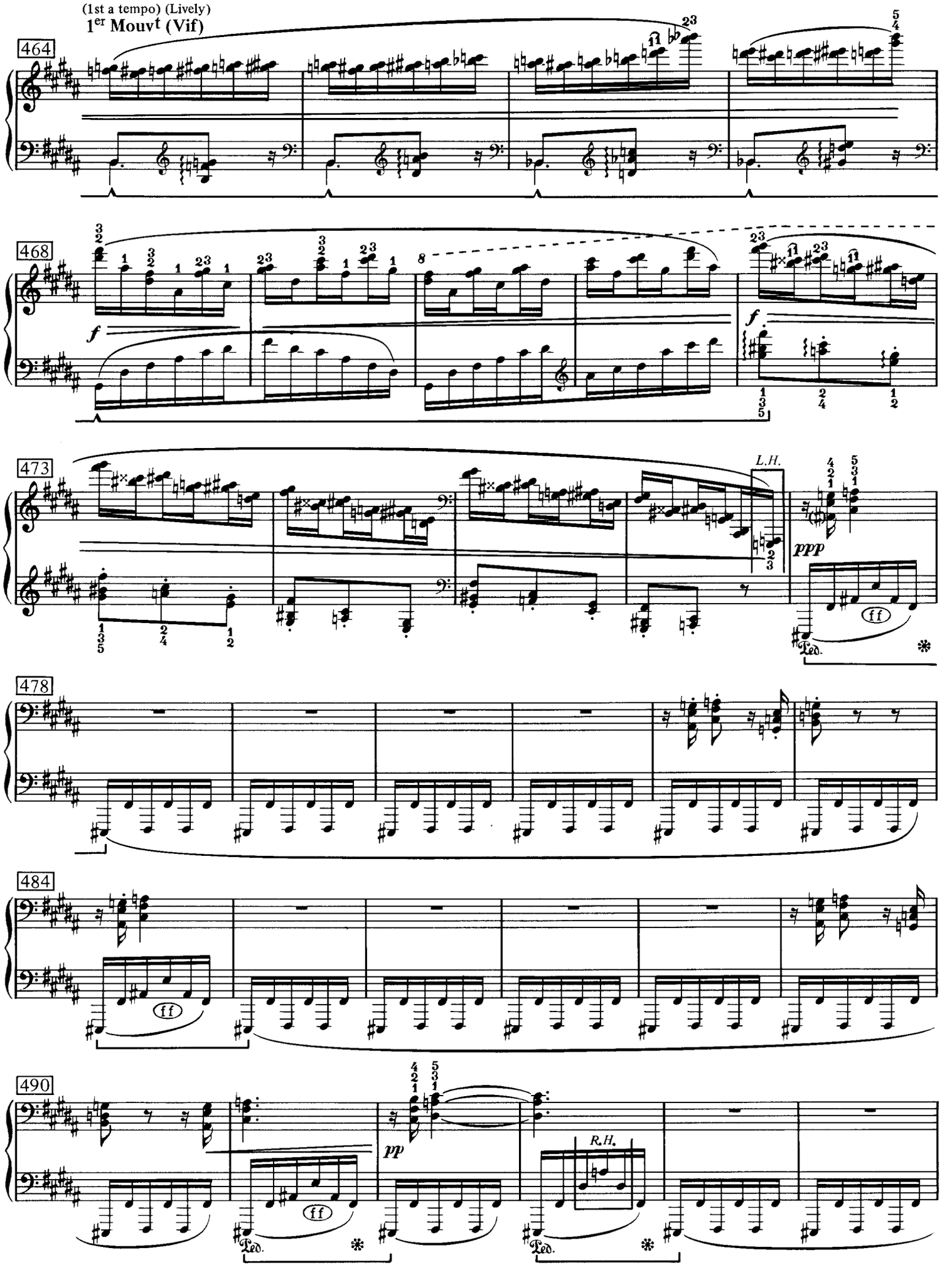
(bb) **ERROR:** D-natural, not D-sharp, is correct.

(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.

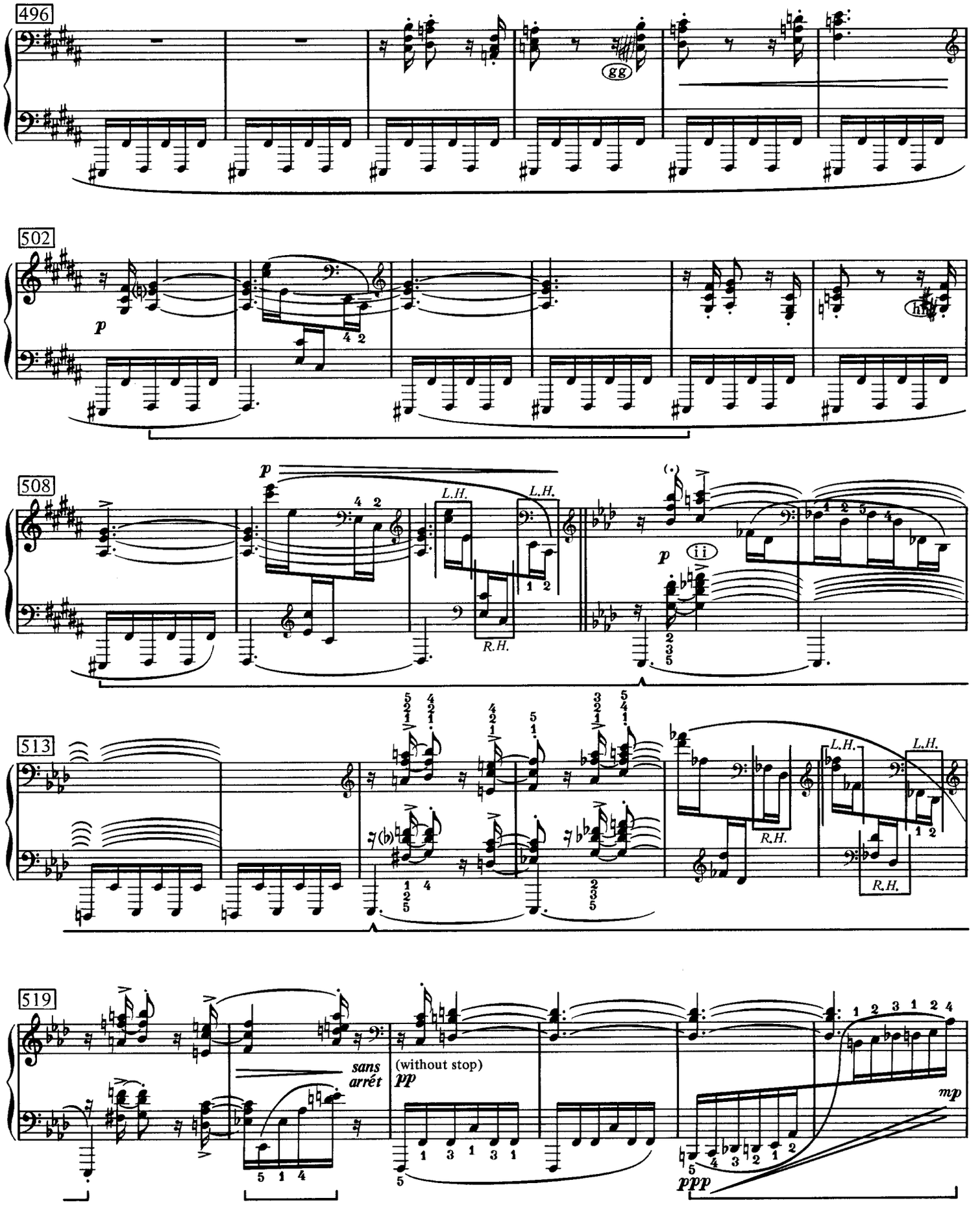


(dd) Be sure to use Ravel's fingering (treble clef measures 460 through 463, 466 through 469 and 472). Play with fairly flat fingers using a loose, slapping motion.

(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.



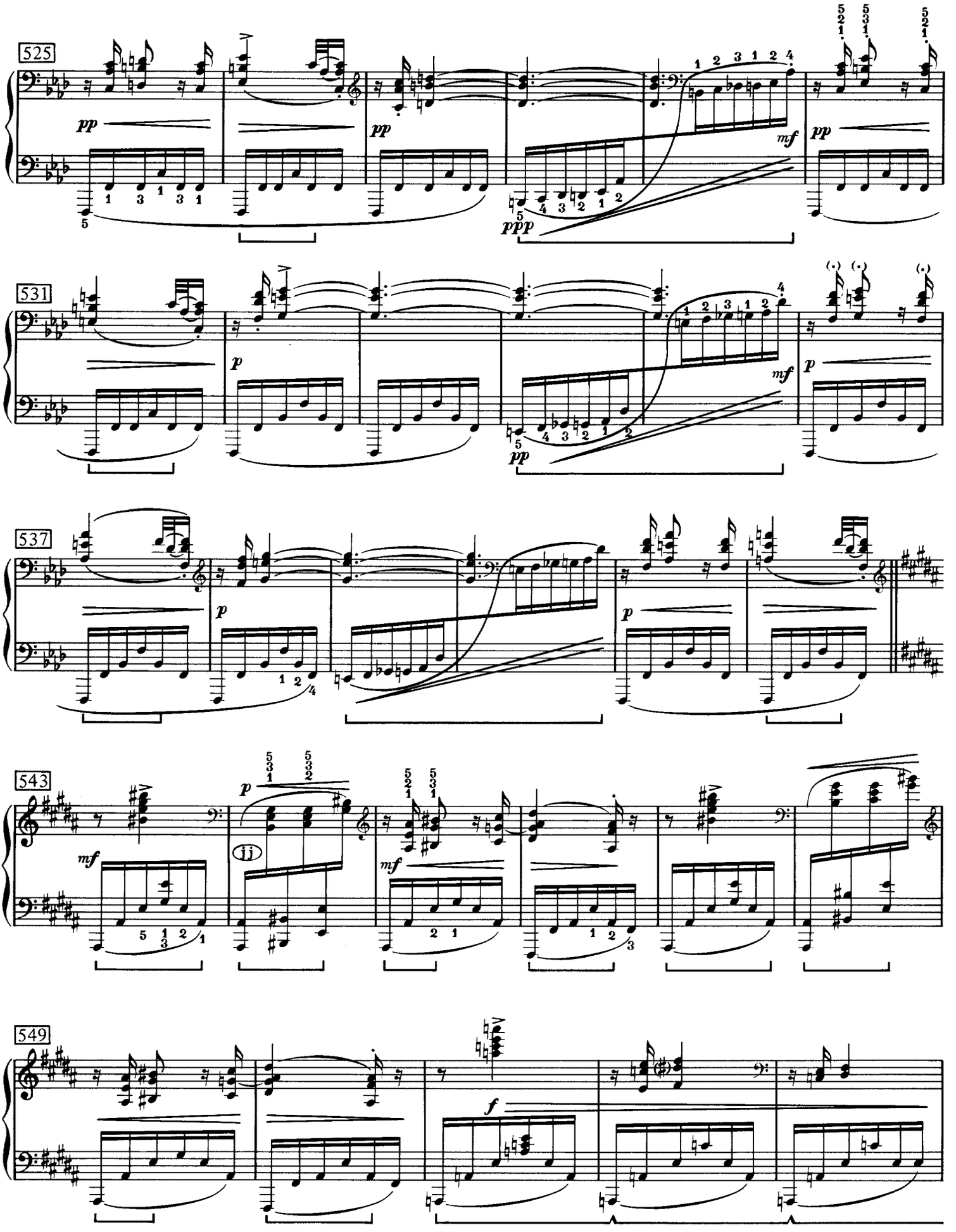
(ff) The fourth 16th note remains an E-natural.



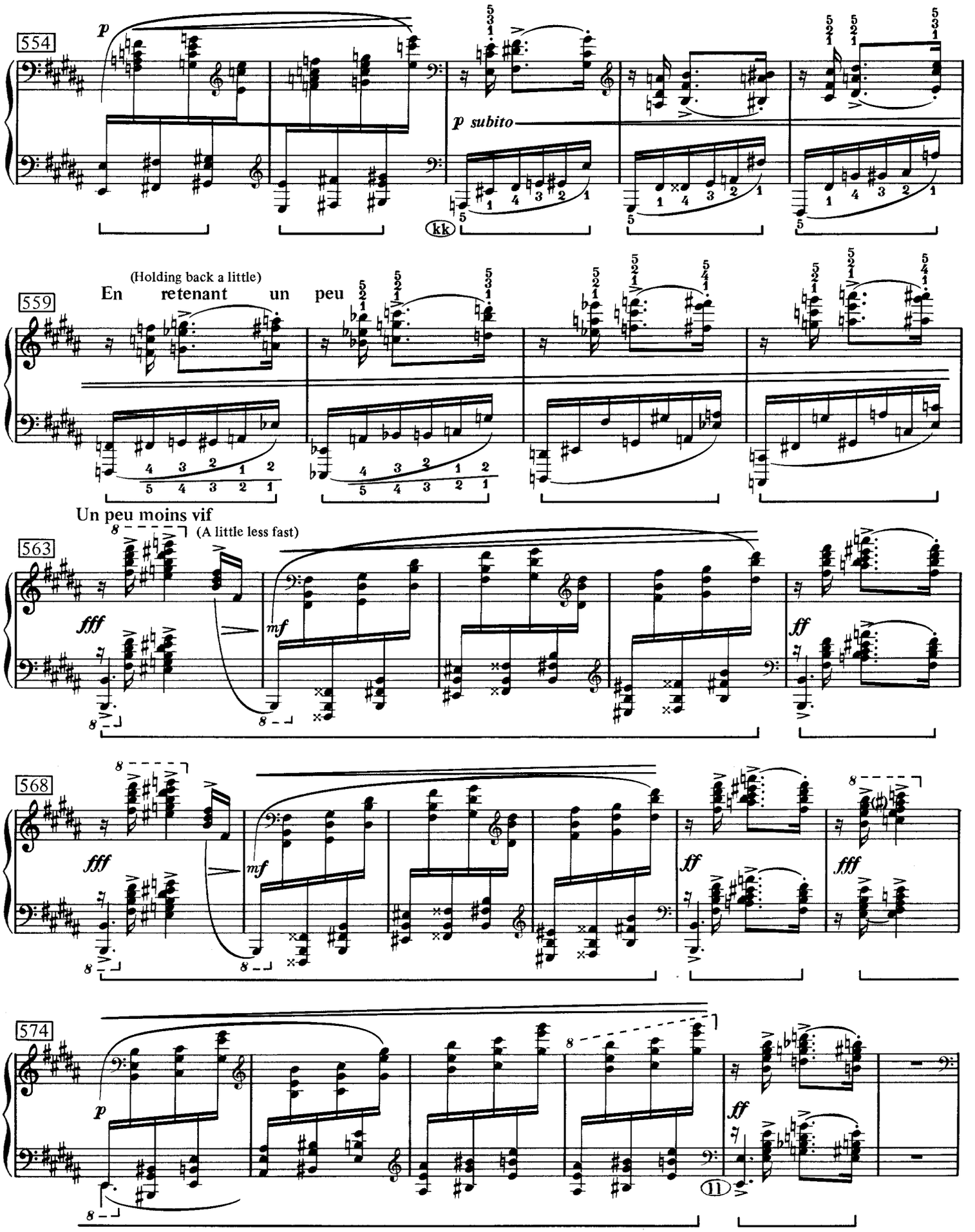
(gg) **ERROR:** C-sharp, not C-natural, is correct

(hh) **ERROR:** C-sharp and G-sharp, not C-natural and G-natural, are correct.

(ii) Ravel's fingering in this measure and in measure 512.

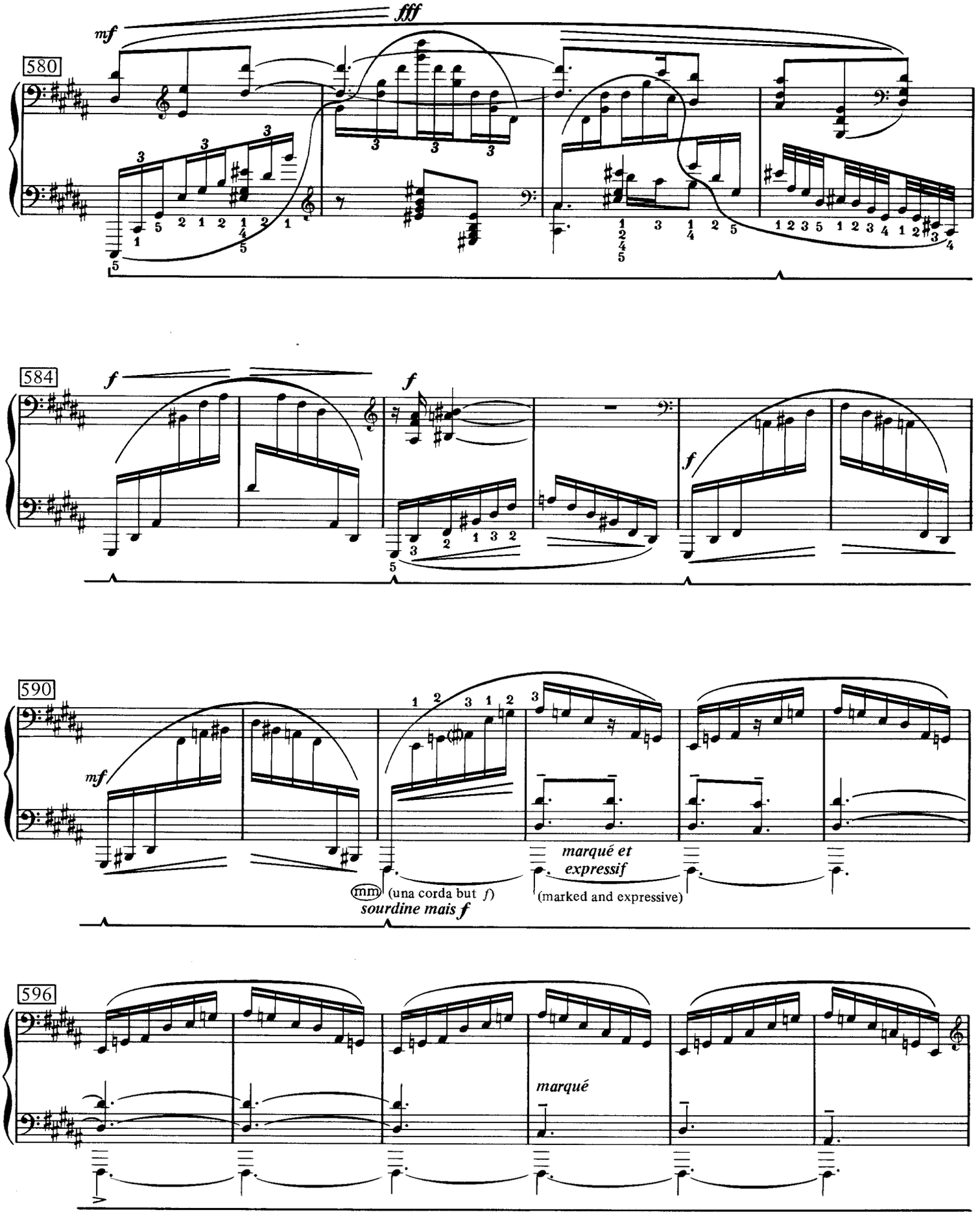


(jj) The inner notes, specifically the top left-hand notes and the bottom right-hand notes, should form a line. Match and connect their sounds in this measure and in measures 548, 554 and 555.

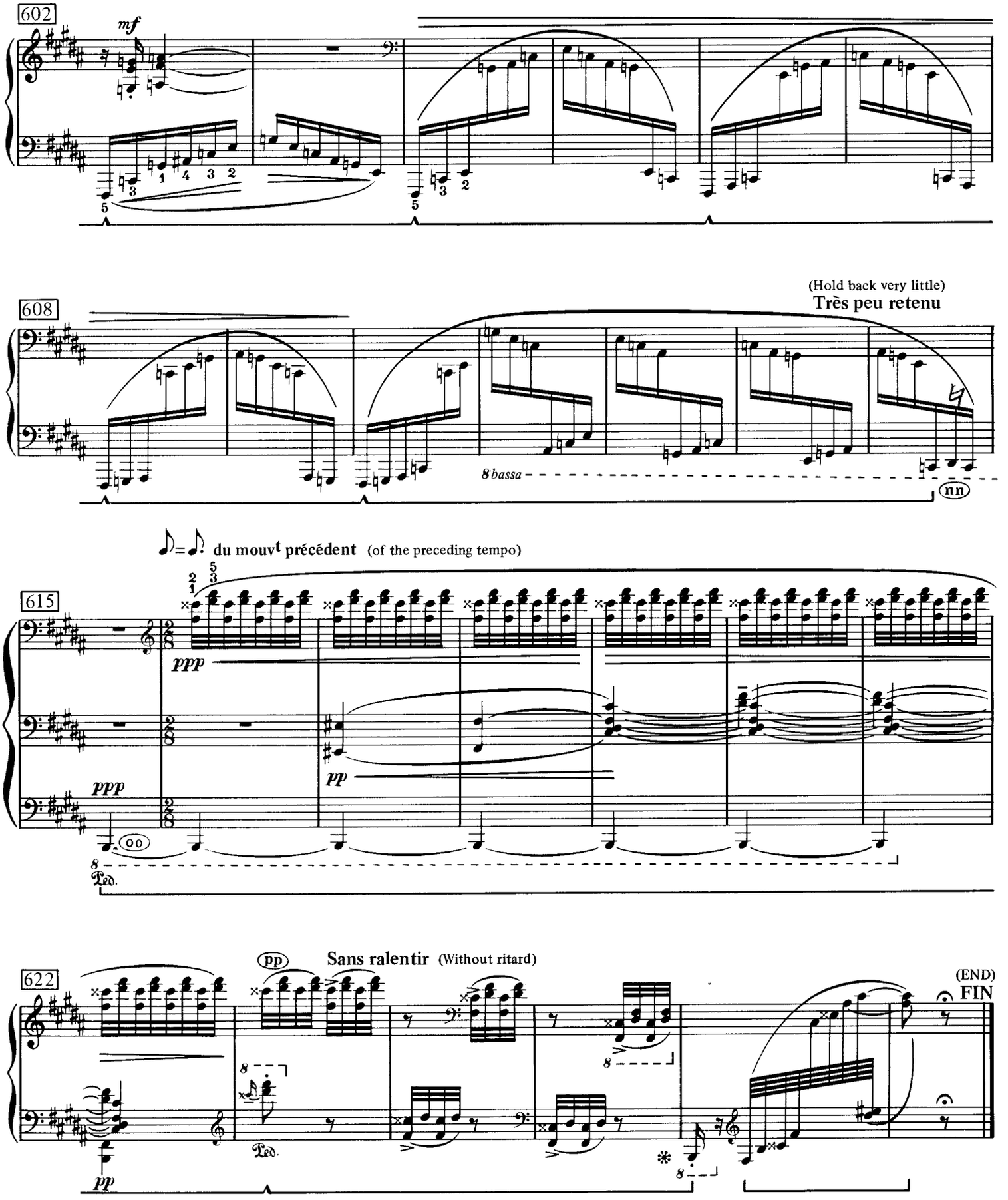


(kk) The left-hand bass notes on the first beats of the next eight measures should be very strong and well placed. They project the rhythmic energy that drives the right hand.

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



(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.



(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).