EDITION PETERS

No. 7371

Maurice Ravel

Pavane pour une Infante défunte

for

Solo Piano

Urtext Edition
by
Roger Nichols

Pavane pour une Infante défunte

à Madame la Princesse E. de Polignac

Maurice Ravel
(1875–1937)

♩= 54-80

Assez doux, mais d'une sonorité large

p

[sim.]

4

Cédez

mf

7

En mesure

[m.g.]

p

10

Un peu retenu

pp

En élargissant

f

3

1er Mouvt

p

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très lointain

13

pp *m.g.* *m.g.* *[m.g.]*

Ped. Ped. Ped.

16

très soutenu

[m.g.] *mf*

Ped. Ped.

19

[m.g.] *[m.g.]*

ppp

Ped.

22

[m.g.] *pp* *[m.g.]*

25

Un peu plus lent

mf *f*

Reprenez le mouvement

28

p

[*sim.*]

Ped. Ped. Ped. [*sim.*]

31

Cédez

mf

34

rapide

En mesure

p

Ped.

37

Un peu retenu

Large

pp

ff

1er Mouvt

subitement très doux et très lié

[*pp*]

41

pp

Ped.

44

sf

ff

Très grave

47

sf

p

pp

51

[pp]

54

sf

ff

Très grave

57

sf

p

1er Mouvt

marquez le chant

60

[pp]

[sim.]

Ped.

Ped.

[sim.]

62

64

Cédez

[mp]

Reprenez le mouvement

66

pp

Ped.

En élargissant beaucoup

[Un peu retenu]

69

m.g. [m.d.]

f

m.g.

ff

Ped.

Ped.

Ped.

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CRITICAL COMMENTARY

Sources: Autograph untraceable
E – first edition by Demets, undated, but published in 1900 (E.623D)
ECR – corrected reprint of **E** published by Eschig, bearing printed autograph statement: "Seule édition française corrigée par l'auteur et conforme au manuscrit original Maurice Ravel". Date of these corrections unknown, but numerous errors and inconsistencies still remaining
CE, RO, RR – see 'Editorial Method and Sources', p. 3

Tempo indication – see Preface

Bars 1–6. E, CE: LH, tenuto markings and staccato dots only on first two quavers of bar 2 and three quavers of bar 3. Extended editorially. **ECR** plainly inconsistent

Bar 6. E, CE, ECR: "Cédez" and *mf* on quaver 7. Repositioned editorially at quaver 6 by analogy with bar 33

Bar 10. E, CE ECR: "Un peu retenu" begins on quaver 4. Repositioned editorially at quaver 5 by analogy with bar 37

Bar 15. CE: RH beats 2 and 3, tie inserted; missing in **E, ECR**

Bars 17, 24. CE, ECR: RH quaver 8, ♯ added to *c″*; missing in **E**

Bar 25. E, CE, ECR: *mf* on beat 2. Repositioned editorially at beat 1 by analogy with bar 18, and with **RO** in both bars

Bar 26. E, CE, ECR: *f* on beat 4. Repositioned editorially at beat 3 following **RO**

Bar 32. E, CE, ECR: RH quaver 3, rest below *f′*♯. Downward stem added to *f′*♯ and quaver rest deleted editorially by analogy with bar 31

E, CE, ECR: LH beats 2 and 4, arpeggiation removed editorially

Bar 33. E, CE: RH quaver 5, accented and with upward stem; accent and downward stem in **ECR**. In **RO**, clarinet 1 and violins 2 make clear that this chord is merely continuation of supporting harmony. Accent removed editorially and downward stem taken from **ECR**

Bars 34, 66. E, CE, ECR: LH beat 4, first grace-note a crotchet. Altered to quaver editorially

Bars 38, 70. E, CE, ECR: RH beat 3, *f′*♯ quaver, joined to quavers of beat 2. Altered to crotchet editorially following horn 1 in **RO**

Bar 39. RR: Ravel emphasises suddenness of transition here and at bar 49. **E, CE, ECR**: *"subitement très doux et très lié"* begins on beat 4. Repositioned at quaver 8 editorially

Bar 41. CE, ECR: RH quaver 2, ♭ added to *b″*; missing in **E**

Bars 41–42, 51–52. E, CE, ECR: LH ties to *g* missing

Bar 44. CE: RH quaver 2, ♮ added to *f″*; missing in **E, ECR**

Bar 45. CE: RH quaver 8, ♭ added to *b*; missing in **E, ECR**

Bar 46. E, CE, ECR: beat 2, *f*. Altered to *sf* editorially by analogy with bars 47, 56, 57

Bars 47, 57. RR: quaver 1, more than a suspicion of a spread to this slightly awkward chord, especially in 57

Bars 47–49, 57–59. E, CE, ECR: the descending pairs of notes are not uniformly marked. In **RO**, each quaver is accented and slurred on to the succeeding crotchet, with downbows in the strings reinforcing the diminuendo pattern for each phrase. **RO** also marks an overall diminuendo from quaver 3 of bar 47 to the cadence in bar 49 (and similarly in bars 57–59); **E, CE, ECR** have overall diminuendo only in bars 47–48 and overall phrase mark only in bars 57–58; the latter is absent from **RO**

Bars 48–49. E, CE, ECR: "Très grave" begins on beat 3 of bar 48. Repositioned editorially at beat 4 by analogy with bars 58–59

Bars 49–50. E, CE, ECR: RH, no crescendo over rising part of phrase. Added editorially by analogy with bars 39–40, 43–44

Bar 50. CE, ECR: LH, treble clef added before beat 3; missing in **E**.
E, CE, ECR: *pp* on beat 1. Repositioned editorially at bar 49, quaver 4 by analogy with bar 43 and with **RO**

Bar 51. CE: RH quaver 2, ♭ added to *b″*; missing in **E, ECR**

Bars 51–52. See note to bars 41–42

Bars 51, 55. E, CE, ECR: RH beat 2, quaver rest above *f″*♮ and *b′* respectively. Repositioned at quaver 4 editorially

Bars 53–55. E, CE, ECR: no crescendo or diminuendo. Added editorially by analogy with bars 43–45

Bar 54. E, CE, ECR: *p* on quaver 1. Altered editorially to *pp* by analogy with bars 43, 50, and repositioned editorially at bar 53, quaver 8
E, CE, ECR: semiquaver beam on quintuplet. Demi-semiquaver beam added editorially
E, CE, ECR: LH quaver 8, quaver rest. Rest deleted editorially, and bracketed *g′* supplied (played by RH thumb) following line of clarinet 2 in **RO**

Bar 55. CE: RH quaver 2, *a′*♮ of **E** (**ECR**) deleted (to conform with bar 45)
E, CE, ECR: RH quaver 3, *g″* crotchet. Altered editorially to quaver, as in bar 51
CE: RH quaver 8, ♭ added to *b*; missing in **E, ECR**

Bar 57. See note to bar 47
E, CE: LH quaver 8, *f* crotchet. Altered to quaver, as in **ECR**

Bars 57, 58. E, CE: RH, quaver rests missing from 57 quaver 7 and 58 quaver 3; augmentation dots added to preceding crotchets in **ECR**. Rests added editorially by analogy with bars 47, 48

Bars 57–59. See note on bars 47–49

Bar 58. CE, ECR: LH quaver 1, ♮ added to *f*; missing in **E**

Bar 66. See note to bar 34

Bar 67. E, CE, ECR: LH quaver 8, discrepancy between this bar and bar 35. No editorial decision taken

Bar 70. E, CE, ECR: *f* is printed nearer to quaver 2 than to quaver 1. **RO** and **RR** clearly mark change of dynamics and texture from quaver 2
See note to bar 38
E, CE, ECR: beat 4, *"Ped."* on the beat. Repositioned editorially under grace-notes

Bar 72. RR: Ravel plays final chord more quietly than preceding two. This is a compromise between **E** (**CE, ECR**) and **RO**, which places climax on quaver 3 of bar 70, followed by a diminuendo and a *perdendosi* on final string chord

Roger Nichols
1992