

36  
372

*ff*

*p*

379

*pp*

*ppp*

*tr*

8.

386

*expressif*

*ff*

5

8.

392

du mouv<sup>t</sup> précédent

*p*

8.

*sourdine*

*2ed.*

397

*pp*

8.

403

[2ed.]

[\*]

409

*ppp*

8

414

418

*ppp*

8

*Rev.*

9

424

8

*Rev.*

9

430

*toujours ppp*

*pp un peu marqué*

*Rev.*

8

9

du mouvt précédent

432

Handwritten musical score for piano, measures 434-444. The score is written on grand staves (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The music features complex melodic lines with many beamed sixteenth and thirty-second notes, often spanning across measures. Dynamic markings include *tr* (trills), *p* (piano), and *sempre pp* (always pianissimo). There are several handwritten annotations in blue ink: a large 'X' over measure 444, and various numbers (2, 3, 4, 5, 6, 9) and symbols (x, #) placed near specific notes or measures. The notation includes many accidentals (sharps, flats, naturals) and slurs indicating phrasing.

446

448

*ppp*

2 Rev.

450

452

En ac - - - cé - - -


454

- lé - - -

457

- rant



40  [du mouvt précédent]  
Toujours en accélérant

460



1er Mov (Vif)

464



468



473



478



484



490

*pp*

496

502

*p*

[m.d.]

508

*p*

m.g.

m.g.

m.d.

513

m.g.

m.g.

m.d.

519

sans arrêt

*pp*

*mp*

*ppp*

The musical score is for a piano piece, likely a sonata or concerto, in G major and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 490-495) features a piano (pp) dynamic. The second system (measures 496-501) continues the piano texture. The third system (measures 502-507) introduces a piano (p) dynamic and includes a mezzo-forte (m.g.) marking. The fourth system (measures 508-512) features a piano (p) dynamic and includes a mezzo-forte (m.g.) marking. The fifth system (measures 513-519) features a mezzo-forte (mp) dynamic, followed by a piano (pp) dynamic, and then a pianissimo (ppp) dynamic. The score includes various musical notations such as chords, arpeggios, and melodic lines.

525

pp pp mf pp

531

p pp mf p

537

p [mf] p

543

p mf

Top

549

f

554

p p subito

3 4 2 3 2 3

3 2 1 3 2 1 4

En retenant

un peu

Un peu moins vif

43

559

Handwritten annotations: 4 5 3 4, 2 4 5, 7, 8, fff, 8.

564

Handwritten annotations: mf, ff, fff, mf, 8, 2 3 3 2, 8, 3 3.

570

Handwritten annotations: ff, fff, p, 8, 2 3 3.

576

Handwritten annotations: ff, mf, 8, 3 3 3, 5, 2.

581

Handwritten annotations: fff, f, 3 3 3, 1 3.

586

Handwritten annotations: f, mf, 1 3.



44

592

marqué et expressif

sourdine mais *f*

marqué

12

600

*mf*

Pedally

Très peu retenu

5

608

8

*♩ = ♩ du mouvt précédent*

615

settle

*ppp*

*pp*

8

Sans ralentir

622

*pp*

8

9

## CRITICAL COMMENTARY

**Sources:** **A** – autograph dated “Mai-Septem 1908”, originally held in the archives of MM Durand, now held in the Harry Ransom Humanities Research Center in the University of Texas at Austin  
**E** – first edition published by Durand, deposited at the Bibliothèque Nationale, Paris, on 8 January 1909

For details of all other sources see ‘Editorial Method and Sources’, p. 3. A table of Source abbreviations appears on p. 4

## Ondine

- A:** no dedication  
**PerCE:** ♩ = 58(60) in Ravel’s hand  
**A:** metre **C**,  $\frac{4}{4}$  in all other sources
- Bars 4–7.** **A, E:** the pattern established in first  $3\frac{1}{2}$  bars is altered from second beat of bar 4 onwards, from xyxyxyxy to xyxyxyxy.  
**CE, PerCE, GarCE:** same pattern maintained throughout and in bar 4, RH beat 1,  $c''\sharp$ s of **A** and **E** deleted
- Bars 8, 9.** **A, E:** RH, final quaver,  $d''\sharp$ . **CE, PerCE:**  $d''\sharp$  deleted
- Bar 12.** It might seem logical to tie final RH  $a''\flat/f''\sharp$  over to beginning of bar 13, by analogy with bars 11–12, but this is not supported by any source. **CasR, FévR, PerR** all repeat the dyad
- Bar 22.** **CE:** triplet marking over RH. Does not appear in **A** or **E**  
 The marking “2 Ped.” means that Ravel, as often, has forgotten to indicate where the initial *una corda* should be released. There are no indications in any source
- Bar 24.** **A, E:** RH, final quaver,  $a''\sharp$ . **CE:**  $a''\flat$
- Bar 27.** All sources: RH, initial chord notated as crotchet. *Laisser vibrer* ties added editorially  
**A:** this bar designated as in  $\frac{3}{4}$ . LH chord has remained as dotted minim in all sources. Corrected editorially to semibreve  
**A, E:** beat 4, pattern of chords RLLRLLR. **CE, GarCE:** pattern LRRLRLR maintained
- Bar 29.** **A:** “Un peu retenu” spaced out over whole bar. Reproduced here as printed in **E**  
**A, E:** RH beat 3,  $g'\sharp$  quaver. **CE:** crotchet
- Bar 38.** **A, E:** LH demisemiquaver 8,  $g'\sharp$ . **CE:**  $f'\sharp$
- Bars 38, 40.** **CE:** parenthesis added to RH demisemiquaver 9,  $g'$
- Bar 40.** **A:** metre **C**,  $\frac{4}{4}$  in all other sources
- Bar 41.** **A, E:** beat 3,  $f''\times$ , LH quaver. **CE:** RH demisemiquaver
- Bars 44, 49.** **A:** “très doux” marking above RH figuration. **E, CE:** marked between staves. Here Ravel’s indication was probably normalised by the engraver
- Bar 46.** **A:** RH, final  $a''\flat$ , octave higher. All other sources as printed here
- Bars 47, 48.** **A:** RH, final  $a''\flat$ s of each of first three beats, octave higher. All other sources as printed here  
 All sources: RH beat 4, notes printed as demisemiquavers. Corrected editorially to hemidemisemiquavers
- Bar 52.** According to Ravel’s instructions, the *una corda* introduced at bar 22 is still in force. Again, it is up to the player to decide when to release it
- Bars 53, 54.** **CE:** “augmentez . . . .”. Does not appear in any other source
- Bars 57, 58.** All sources: LH beat 2,  $g\flat/e\flat$  notated as crotchet. Because of held  $C\sharp$  and crescendo through phrase, this dyad must inevitably sound as a minim; amended editorially. Similarly, bar 60, LH beat 2,  $f'\flat/c'\flat$
- Bar 60.** All sources: LH beat 4, it is unclear whether the accent refers to the whole triad or just to  $c'\sharp$ . Applied to  $c'\sharp$  editorially  
**CE:** diminuendo through final crotchet. Does not appear in any other source
- Bar 65.** **A:** RH, final quaver,  $b''\flat$ .  $c''\sharp$  in all other sources
- Bar 71.** **GarCE:** RH,  $\sharp$ s to  $d''$ s and  $d''\sharp$ s throughout. The mistake stems from **A**, where Ravel wrote a repeat mark (↻) in bar 71 instead of the RH figuration, forgetting that  $\sharp$ s to  $D$ s were

supplied by the unrepeated grace notes in bar 70. No  $\sharp$ s in **E** or **CE**

**Bar 72.** All sources: “glissando” aligned with **C**. Repositioned editorially

**Bar 73.** **A, E:** RH octava missing. Supplied in **CE**

**GarCE:** LH, final 2 notes, *octava bassa*. This avoids the slightly awkward double back; on the other hand it interrupts the contrary motion which is the essence of bars 73–74. **CasR** plays *octava bassa*; **FévR, PerR** do not

**A:** RH,  $\sharp$ s to  $e'$  and  $e''$  not in Ravel’s hand. **CE:**  $\sharp$  to  $e'$  only

**Bar 76.** RH, *laisser vibrer* tie added editorially to  $f''\flat$

**Bars 76–78.** **PerS(HJM)** 32/31: Ravel wanted the theme in longer notes in RH to be brought out

**Bar 77.** **A, E:** RH beat 2, demisemiquavers 6 and 12,  $e'\sharp$ . **CE, PerCE:**  $f'\sharp$ , as on beat 1

RH, *laisser vibrer* tie added editorially to  $f''\sharp$

**Bar 78.** All sources: RH beat 3,  $a''\sharp$  quaver. Corrected editorially

**Bar 79.** All sources: RH phrase mark is extended to cover final grace notes, even though harmonically they belong with what follows. Amended editorially to conform with bars 56, 59, where grace notes placed before the barline are slurred separately

**CE:** LH beat 3,  $G\sharp$  grace note tied to semibreve in bar 80. No tie in any other source

**Bar 83.** **PerS(HJM)** 32/32: Ravel wanted no rallentando and only a short pause on the rest. (Was this why he marked the pause on LH only?)

**Bars 84–87.** No pedal indication in any source. **CasR** and **PerRI** clear sound of bar 83 by end of bar, **FévR** and **PerRII** on initial  $a'\flat$  of bar 84

**Bar 88.** **PerS(HJM)** 32/32: LH, Ravel wanted  $E'\flat$  and  $E\flat$  to be played at full speed and not with undue deliberation  
 System 2, LH quavers 9 and 10, demisemiquaver beams deleted editorially

**PerS(conv):** end of system 2, system 3, Ravel suggested using LH thumb on  $f\sharp$  quavers (finally crotchet), as well as on  $c\sharp$  and  $d\sharp$  quavers. All sources notate the  $g\sharp-f\sharp-c\sharp-d\sharp$  melody line and the bass  $D\sharp$ s in half of true durations; corrected editorially

**Bars 88–89.** **A:** LH fingerings 5–3–2 only ones in this source for this movement

**Bars 89–91.** **PerS(conv):** Ravel suggested that these final bars should be played as though nothing had happened (“comme si rien ne s’était passé”)

## Le gibet

**A:** no dedication

**PerCE:** ♩ = 69 (♩ = 72) not in Ravel’s hand. Perlemuter recalls ♩ = 69 as being the tempo Ravel asked for (and this is indeed the basic tempo of **PerR**); he does not now recall whether Ravel authorised the variant ♩ = 72 or not

**A:** metre **C**; ♩ = , tempo not indicated. All other sources:  $\frac{4}{4}$

**Bar 4.** **CE:** RH,  $e'\flat$ s tied. No tie in other sources

**Bar 7.** **CE:** RH,  $b\flat$  tied over to bar 8. No tie in other sources

**Bar 9.** All sources: RH dyad  $f'\flat/b\flat$  notated as minim. Since there seems no reason to distinguish this bar from bar 5, minim altered editorially to semibreve

**CE:** RH and LH, both pairs of octave  $B\flat$ s, lower notes tied. No ties in other sources

**Bar 12.** **A:** climax of crescendo quite clearly over final semiquaver. Placing in **E** over dotted quaver probably another case of engraver normalising. Uncorrected in **CE**

**Bar 17.** All sources: *mf* placed between top two staves after first quaver. Since it clearly applies to new phrase and not to repeated  $B\flat$ s, it has been aligned editorially with minim chords

**A:** climax of crescendo as in bar 12. Again, uncorrected in **CE**

- Bar 24.** A, E, CE: LH octave G, a semibreve. **GarCE:** altered to minim. Obviously octave must be released before F $\sharp$  on beat 4; the temptation to blend it into G $\sharp$ <sup>13</sup> on beat 3 should be resisted, as phrase is to be repeated in bar 25
- Bar 25.** **PerS(conv):** Ravel asked for last quaver not to be arpeggiated
- Bar 31.** CE: LH, last two *bbs* tied. No tie in other sources
- Bar 32.** A: RH diminuendo begins well before *b''b*. E: begins above *b''b*; unchanged in CE. Reading in A preferred by analogy with bars 12, 13, 17, 18, where climax focuses on highest note
- Bar 35.** E: climax before final semiquaver. Reading of A adopted
- Bar 36.** All sources: LH beat 4, octave B $\flat$  notated as crotchet
- Bar 40.** **GarCE:** LH beat 3, *fb*s tied. No tie in other sources
- Bar 41.** RH quaver 1, *b''b* added editorially to join tie from final quaver of bar 40. RH quaver 4, *b''b* and preceding tie deleted editorially by analogy with bar 44
- All sources: placing of *mp* indeterminate. Placed editorially under octave F $\flat$

## Scarbo

- A: no dedication
- All sources: no indication of tempo. **CasR**, **FévR**, **PerR** all take "au Mouvt" at bar 32 at ca.  $\text{♩} = 90$
- Bars 1, 2.** **PerS(HJM)** 37/35: Ravel wanted these two bars to sound as though played by a contrabassoon and a drum respectively ("comme un contrebasoon", "comme un tambour")
- FauS** 66: in bar 2, Ravel did not want to hear repeated notes, simply a blurred, velvety atmosphere ("une atmosphère sonore, floue et feutrée")
- Bar 15.** A, E, CE: as printed here. **GarCE:** F $\sharp$  $\times$ , G $\sharp$  $\sharp$ , D $\sharp$  $\sharp$ , implying Bösendorfer extension
- Ravel gives no indication of where to release *una corda* before its re-employment at bar 65
- Bars 23–29, 65–67.** All sources: tremolos incorrectly notated in half values
- Bar 73.** A: RH, first chord contains *d''♯* and is arpeggiated. E, CE: *d''♯* retained, chord not arpeggiated. **PerCE:** *d''♯* deleted in Ravel's hand
- Bar 77.** A: RH semiquaver 3, *a''♯*. E, CE: corrected to *c''♯*
- Bars 116–119.** **FauS** 63: Ravel wanted each of these upward arpeggios on a diminuendo to die away completely ("tout à fait évanescent")
- Bar 119.** A, E, CE: no rests. **GarCE:** rests in LH
- Bar 142.** A: RH, final semiquaver, *b''b*. E: *b''♯*. CE: *b''b* restored
- Bars 144–148.** A, E, CE: RH, first two semiquaver E $\sharp$ s are reversed with respect to previous passages (followed in **FévR**, **PerR**). **GarCE** maintains conformity (followed in **CasR**), as in present edition
- Bars 151–153.** CE: phrase mark added
- Bar 179, 185, 189.** A: RH, staccato dot to semiquaver chord. Omitted in E, CE
- Bar 217.** A: RH, augmentation dot on crotchet. Omitted in all other sources
- Bars 223, 226, 243, 246.** A: climax on semiquaver 2. E: climax on semiquaver 3; unchanged in CE. Reading in A preferred; cf. 'Le gibel', bars 12, 13, 16, 17 etc.
- PerS(HJM)** 37/36: "He [Ravel] wanted me to make bursts of sound, always very brilliant..." ("Il me demandait les soufflets, toujours très éclatants...")
- Bars 229, 230, 250, 251.** LH, demisemiquaver beams added editorially
- Bars 232–233, 253–254.** E: faulty alignments between RH and LH; noted in CE
- Bar 233.** A: RH, last four notes correctly notated as demisemiquavers (cf. bar 254). E, CE: semiquavers
- Bar 268.** A, E, CE: RH, first chord contains *a''♯*. **PerCE:** *a''♯* deleted in Ravel's hand (cf. bar 73)
- A, E, CE: RH, final semiquaver, *g''♯*. **GarCE:** *g''♯*, clearly correct
- Bar 272.** As for bar 268 an octave lower
- Bars 303–305.** A: phrase mark. Omitted in all other sources
- Bar 317.** A, **GarCE:** LH semiquaver 3, *e♯*. E: *e♯*, unchanged in CE. *e♯* clearly correct
- Bar 318.** A: RH,  $\sharp$  to *e'* not in Ravel's hand, but necessary
- Bar 328.** All sources: RH rest,  $\sharp$  Amended editorially
- Bar 334.** LH, Bösendorfer extension would permit G $\sharp$  $\sharp$  for first note
- Bars 350, 352.** All sources: RH septuplet, hemidemisemiquavers. Amended editorially
- Bar 361.** A: LH, *e''bb* repeated on semiquaver 4
- Bars 367, 368, 370, 371.** **PerS(HJM)** 37–38/36: Ravel wanted the marcato octaves in the bass to sound like timpani ("comme des timbales")
- Bar 388.** All sources: LH tremolo incorrectly notated in half values
- Bars 395, 402, 409.** Possibly to be played in octaves if Bösendorfer extension available (cf. bar 15), but **GarCE** does not offer this suggestion here
- Bar 418.** A: "Ped.". Not in any other source
- Bar 430.** A:  $\text{♩} = \text{♩}$  E, CE:  $\text{♩} = \text{♩}$  du mouvt précédent. Either of these relationships can be made to work, but only if "mouvt précédent" is taken to refer to the tempo established at bar 395. From bar 418 some sort of accommodation has to be made to ensure a smooth transition at bars 429–430 (where the tempo relationship is effectively  $\text{♩} = \text{♩}$  du mouvt précédent). **CasR**, **FévR**, **PerR** all accelerate markedly from bar 422
- Bar 444.** CE: RH,  $\sharp$  added to *f''*
- Bars 445, 446, 447.** CE: RH beat 1,  $\sharp$  added to *d'*. The omission of this accidental in E was due to these bars in A being notated on a single staff, with the exception of first note of bar 445
- Bars 448–459.** **PerS(HJM)** 38/37: Ravel wanted these chromatic seconds played with plenty of pedal
- Bars 454–459.** All sources: LH arpeggios notated in semiquavers. Amended editorially
- Bars 464–467.** LH, augmentation dots added editorially to quaver Bs and Bbs
- Bars 477, 484, 491.** **GarCE:** LH, precautionary  $\sharp$  to *e*
- Bar 499.** CE: RH, final semiquaver,  $\sharp$  added to *c*. Not in any other source
- Bar 507.** CE: RH, final semiquaver,  $\sharp$ s added to *c'* and *g*. Not in any other source
- Bar 510.** CE: Ravel marks these three pairs of semiquavers to be taken *m.g.*, *m.d.*, *m.g.* Those in bar 518 are marked editorially by analogy
- Bar 556.** **GarCE:** LH, precautionary  $\sharp$  to *e*. Not in any other source
- Bar 578.** A: LH beat 1, augmentation dots to octave E. Omitted in E, CE
- Bar 614.** All sources: penultimate note, D $\sharp$  $\sharp$ . In the harmonic context of bars 611–614, D $\sharp$  $\sharp$  could be taken as more likely. In practice the very low register minimises the force of the distinction
- Bar 615.** A: LH, dotted crotchet. E: dot omitted; restored in CE
- Bar 616.** The tempo change could be read more easily as  $\text{♩} = \text{♩}$  du mouvt précédent
- Bar 626.** **PerS(conv):** B $\sharp$  $\sharp$  to be *sec*, unpedalled. A: pedal release on B $\sharp$  $\sharp$ . E, CE: release before B $\sharp$  $\sharp$
- FauS** 64: Ravel wanted these last two bars to give the impression of a candle being snuffed out (cf. Bertrand poem)
- All sources: RH, no treble clef. Added editorially
- Bar 627.** A: LH, crotchet rest; RH, quaver rest. No pause marks. E, CE: RH and LH, single quaver rests with pause marks
- A: signed "Maurice Ravel 5–9 1908"