

Gaspard de la Nuit

Duration: 6:00 to 6:30 minutes

à Harold Bauer
I. Ondine

Maurice Ravel

(Slow) ♩ = 58
Lent

Piano

① *ppp*

2 *And.*

Fingering: 3 5 3 3 5 3 3 5 / 1 1 1 1 1 1

3

2 4-1 3 1 3 2

très doux et très expressif
(very sweet and expressive)

5

②

2 3 5-1 3 4 2 5 3 4

① Practice with accents on the chords. An alternate fingering is shown above the chords.

Fingering: 3 4 3 4 / 3 1 4

② **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

5 4-5 4 3 4

1 2 4 1 2 4 1 2

ppp

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 features a treble clef with a melodic line starting on G5, marked with a box containing the number 17. The bass clef has a descending eighth-note pattern. Measure 18 continues the melodic line with a slur over the notes G5, A5, B5, C6, D6, E6, F6, G6, and includes a box with the number 18. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#).

19

5 3 2 1 4 5-4 1

1 2 4 1 2 4

pp

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

7 6 6 6

R.H.

Detailed description: This system contains measures 19 and 20. Measure 19 features a treble clef with a melodic line starting on G5, marked with a box containing the number 19. The bass clef has a descending eighth-note pattern. Measure 20 continues the melodic line with a slur over the notes G5, A5, B5, C6, D6, E6, F6, G6, and includes a box with the number 20. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#).

21

5 4 2 1 5 5 5

1 2 4 1 2 4

p

5 L.H.

3

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 treble clef with a melodic line starting on G5, marked with a box containing the number 21. The bass clef has a descending eighth-note pattern. Measure 22 continues the melodic line with a slur over the notes G5, A5, B5, C6, D6, E6, F6, G6, and includes a box with the number 22. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#).

23

3

25

ppp

3 2 2do.

Detailed description: This system contains measures 23, 24, and 25. Measure 23 features a treble clef with a melodic line starting on G5, marked with a box containing the number 23. The bass clef has a descending eighth-note pattern. Measure 24 continues the melodic line with a slur over the notes G5, A5, B5, C6, D6, E6, F6, G6, and includes a box with the number 24. Measure 25 continues the melodic line with a slur over the notes G5, A5, B5, C6, D6, E6, F6, G6, and includes a box with the number 25. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#).

25

27

5 4 3 2 1 4 1 2 3 4 1

29

Un peu retenu (Hold back a little)

5 1 5 5 1 1 3 5 1

- (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 1 3 3 2 1 5 4 3 2 1 4 2 1 2 4 2 1 2 1 1 5 3 2 1 4 3 2 1 2 3 4 1 2 3 1 3

pp 5-3 4 5 2

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

R.H. L.H.

ⓐ Alternate fingering:

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

ⓑ Alternate fingering:

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

L.H.

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

46

ppp

48

pp

49

50

R.H.
L.H. *très doux* (very sweet)
L.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

59

60

61

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

62

8

L.H.

63

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

(Hold back)
Retenez

65

(Hold back)
Retenez

Un peu plus lent (A little more slowly)

67

ff

Ⓣ

Ⓤ

Ⓣ According to Marcel Ciampi, this D-natural should be left out.

Ⓤ ERROR: E-natural, not E-sharp, is correct.

68

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

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

69

mf

5 3 2 1 2 1

5 2 1 2

70

3 2 1 2 1 2 4 2 4 2 1

5 1 R.H. 2 1 2 1 5 4 5

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:

1 2 4 1

5 1 5 2 8

4 1

p

R.H. R.H. R.H. R.H.

Retenez (Hold back)

72 (y)

73 (z) (8)

(Even more slowly)
Encore plus lent

73 (3) (8) (the most *p* possible) le plus *P* possible R.H. (8) glissando

74 (2) L.H. 1 2 4 5 1 2 3 1 2 5 3 2 1 5 2 1 3 2 1 aa

74 (2) L.H. 1 2 4 5 1 2 3 1 2 5 3 2 1 5 2 1 3 2 1 aa

75 (bb) (cc) glissando L.H. *ppp*

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

75 (bb) (cc) glissando L.H. *ppp*

76 (aa) glissando L.H.

(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.*

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 is 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 triplet of eighth notes marked with a '1' above it. In measure 83, the right hand has a descending eighth-note scale marked with '5 4 2 1' above it. The left hand has a simple accompaniment.

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 is three sharps and the time signature is 5/4. A large slur covers the entire system. In measure 83, the right hand has a descending eighth-note scale marked with '5 4 2 1' above it. The left hand has a simple accompaniment. The dynamic marking *p* is present in the left hand.

84

(Very slow)
Très lent

Musical score for measures 84-88. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps and the time signature is 4/4. A large slur covers the entire system. The tempo marking is "(Very slow) Très lent". The dynamic marking *pp* is present. The right hand has a descending eighth-note scale with fingerings: 4, 1, 2, 4, 5, 2, 5, 4, 3, 2, 3, 5, 4, 2, 2, 3. The left hand has a simple accompaniment. There are some markings like "8" and "8" with dashed lines above the right hand notes.

(Rapid and brilliant)
Rapide et brillant

89

Musical score for measures 89-93. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps and the time signature is 4/4. A large slur covers the entire system. The tempo marking is "(Rapid and brilliant) Rapide et brillant". The dynamic marking *ff* is present. The right hand has a rapid ascending eighth-note scale with fingerings: 1, 2, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 6, 6, 6, 6. The left hand has a simple accompaniment with fingerings: 4, 2, 1. There are some markings like "12" and "9" above the right hand notes.

(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.

12

p

15

mf

m.d.
R.H.
pp

m.g.
L.H.

18

i

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)
28 *pp un peu en dehors, mais sans expression*

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

L.H.

31

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

L.H.

- (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 *ppp* *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

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

(very long)
très long

11

2 11 3 5

8^a bassa

17

(getting faster)

En ac - cé - lé - rant

(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

pp subito *ff*

1 2

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

32

mf *ff*

37

mf

Ped. Ped.

45

ⓓ

Sans ralentir (Without ritard)

p

5 2 L.H. (under) L.H. L.H. L.H. L.H.

2 Ped.

pp

un peu marqué (a little marked)

52

ⓔ

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.

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

211

217

222

227

232

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

237

Musical score for measures 237-242. The piece is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a melodic line with slurs and fingerings (1 2 1). The left hand plays a steady eighth-note accompaniment. Dynamics include *ppp* and *pp*.

243

Musical score for measures 243-248. The right hand has a more complex melodic line with slurs and ties. The left hand continues with eighth-note accompaniment. A *ppp* dynamic marking is present.

249

Musical score for measures 249-253. This section features a prominent eighth-note accompaniment in the left hand. The right hand has a melodic line with slurs and fingerings (5 2 1, 4 2 1, 3 1, 1 2 4). Dynamics include *ppp* and *f*.

254

Musical score for measures 254-258. The right hand has a melodic line with slurs and fingerings (1 2 3 5, 1 3 2 1, 3 2 1 3 2 1, 1 3 2 1). The left hand has a steady accompaniment. A *pp* dynamic marking is present.

259

Musical score for measures 259-263. The right hand has a melodic line with slurs and fingerings (3 2 1 2 1 2, 1 3 2 3, 5 1 2 1 5 1, 1 3 2 3, 5 1 2 1 5 1, 5 2 1 5 1 2). The left hand has a steady accompaniment. Dynamics include *p* and *pp*. A circled 'p' symbol is used in measure 261.

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

(q) Alternate fingering:

Musical score for alternate fingering. It shows a short passage in the right hand with slurs and fingerings (3 2, 3). The left hand has a steady accompaniment. A *pp* dynamic marking is present. The label 'L.H.' is written above the staff.

265

Musical score for measures 265-270. The system consists of two staves. Measure 265 features a treble clef with a key signature of one sharp (F#) and a common time signature. Fingerings are indicated above the notes: 5 1 2 1 3 1 and 2 5 1 2. The bass clef has a key signature of two sharps (F# and C#). Measure 266 continues the treble line with fingerings 5 4 3 1 2 1. Measure 267 has fingerings 5 4 3 1 2 1. Measure 268 has fingerings 3 2 1. Measure 269 has fingerings 2 1 4 2 1. Measure 270 has fingerings 4 2 1. Dynamics include *ppp* and *pp*. A *Tr.* marking is present in measure 269.

270

Musical score for measures 270-275. The system consists of two staves. Measure 270 has a treble clef with a key signature of one sharp (F#) and a common time signature. Fingerings are 4 2 1 and 5. The bass clef has a key signature of two sharps (F# and C#). Measure 271 has fingerings 5 3 2 1. Measure 272 has fingerings 5 3 2 1. Measure 273 has fingerings 5 3 2 1. Measure 274 has fingerings 5 3 2 1. Measure 275 has fingerings 5 3 2 1. Dynamics include *pp* and *ppp*. A *R.H.* marking is present in measure 273.

276

Musical score for measures 276-281. The system consists of two staves. Measure 276 has a treble clef with a key signature of one sharp (F#) and a common time signature. Fingerings are 3 2 1 2 and 1 3 2 3. The bass clef has a key signature of two sharps (F# and C#). Measure 277 has fingerings 3 2 1 3 2 1 and 1 3 2 1 3 2. Measure 278 has fingerings 3 2 1 3 and 1 3 2 3. Measure 279 has fingerings 1 3 2 1 2 3. Measure 280 has fingerings 1 2 1. Measure 281 has fingerings 1 2 1. Dynamics include *ppp* and *pp*. An *8-* marking is present in measure 276.

282

Musical score for measures 282-287. The system consists of two staves. Measure 282 has a treble clef with a key signature of one sharp (F#) and a common time signature. Fingerings are 5 1 2 1. The bass clef has a key signature of two sharps (F# and C#). Measure 283 has fingerings 5 3 1 2 1. Measure 284 has fingerings 5 4 1 2 1. Measure 285 has fingerings 5 4 1 2 1. Measure 286 has fingerings 3 1 2 1 3 5 3. Measure 287 has fingerings 2 1 1 3. Dynamics include *pp*.

287

Musical score for measures 287-292. The system consists of two staves. Measure 287 has a treble clef with a key signature of one sharp (F#) and a common time signature. Fingerings are 5 4 1 1, 3 1, 5 3, and 3. The bass clef has a key signature of two sharps (F# and C#). Measure 288 has fingerings 2 1 1 3. Measure 289 has fingerings 5 3 3. Measure 290 has fingerings 4 2 1 1. Measure 291 has fingerings 5 4 2 1. Measure 292 has fingerings 3 2 1 2 and 1 3 2 1. Dynamics include *mf* and *ppp*.

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 measures 318-322. The piece is in G major (one sharp). Measure 318 starts with a circled 'V' above the treble clef. Fingerings are indicated with numbers 1-5. A 'pp' dynamic marking is present above the left hand (L.H.) in measure 320. The score includes both treble and bass clefs with various musical notations such as slurs, ties, and accidentals.

323

Musical score for measures 323-327. The key signature changes to G minor (two flats). Measure 323 has a circled 'V' above the treble clef. Dynamics include 'p' and 'f'. A 'Ped.' marking is present in measure 325. Fingerings and slurs are clearly marked throughout the passage.

328

Musical score for measures 328-331. The key signature is G minor. Measure 328 has a circled 'V' above the treble clef. Dynamics include 'dim.' and 'L.H.'. A 'Ped.' marking is present in measure 328. A circled asterisk (*) is located in measure 331. The score features complex fingering and slurs.

332

Musical score for measures 332-335. The key signature is G minor. Measure 332 has a circled 'V' above the treble clef. Dynamics include 'f' and 'dim.'. A circled asterisk (*) is located in measure 335. The score includes detailed fingering and slurs.

336

Musical score for measures 336-340. The key signature is G minor. Measure 336 has a circled 'V' above the treble clef. Dynamics include 'mf'. The score includes detailed fingering and slurs.

341

f *mf*
marqué
(marked)

1 5 3 2 1 3 2 1 1 2 4

4 1

This system contains measures 341 to 345. The right hand features a melodic line with a slur over measures 341-343 and a half note in measure 344. The left hand has a rhythmic accompaniment with fingerings 1 5 3 2 1 3 2 1 1 2 4. A dynamic marking of *f* is present in measures 341-343, and *mf* *marqué* (marked) in measure 344. A fingering of 4 1 is shown above the first measure.

346

ff

1 2 3 1 2 3 5

This system contains measures 346 to 350. The right hand has a melodic line with a slur over measures 346-348 and a half note in measure 349. The left hand has a rhythmic accompaniment with a dynamic marking of *ff*. A fingering of 1 2 3 1 2 3 5 is shown above the final measure.

351

p *mf*

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

This system contains measures 351 to 355. The right hand has a melodic line with a slur over measures 351-353 and a half note in measure 354. The left hand has a rhythmic accompaniment with a dynamic marking of *p* in measure 352 and *mf* in measure 355. Fingerings 3 1 4 2 3 1 3 1 5 5 4 1 are shown above the right hand.

356

f

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

This system contains measures 356 to 360. The right hand has a melodic line with a slur over measures 356-358 and a half note in measure 359. The left hand has a rhythmic accompaniment with a dynamic marking of *f*. Fingerings 4 2 4 2 5 4 2 5 4 2 5 1 4 2 5 5 1 4 are shown above the right hand.

361

mf

This system contains measures 361 to 365. The right hand has a melodic line with a slur over measures 361-363 and a half note in measure 364. The left hand has a rhythmic accompaniment with a dynamic marking of *mf*. A dashed box highlights the right hand in measure 364.

Un peu retenu (Hold back a little)

366

ff

8

372

ff

p

8

379

pp

ppp

tr

8

386

expressif (expressive)

L.H.

R.H.

ff

8

392

L.H.

(of the preceding tempo)
du mouvt précédent

p

sourdine (una corda)

8

397

pp

8

Detailed description: This system contains measures 397 through 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 in measure 402. A dashed line labeled '8' indicates an octave transposition for the lower staff.

403

Detailed description: This system contains measures 403 through 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 contains measures 409 through 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 in measure 409. A dashed line labeled '8' indicates an octave transposition.

414

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

418

ppp

8 bassa

Detailed description: This system contains measures 418 through 423. The upper staff is mostly empty. The lower staff has eighth-note accompaniment. A dynamic marking of *ppp* is present in measure 418. A dashed line labeled '8 bassa' indicates an octave transposition.

424

8

Leg.

Detailed description: This system contains measures 424 through 429. The upper staff has a long, sweeping glissando. The lower staff has eighth-note accompaniment. A dynamic marking of *8* is present in measure 424. A marking of *Leg.* is present in measure 428. The system ends with a double bar line and a 3/4 time signature.

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

430

432

434

436

438

(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.

440

toujours pp
(always)

442

L.H.

444

aa

bb

bb

446

bb

bb

bb

448

PPP

2 Ped.

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

L.H.

R.H.

toujours pp

(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) (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*

531 *p* *pp* *mf* *p*

537 *p* *p*

543 *mf* *p* *mf* *mf* *f*

549 *f*

①② 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.

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

580 *mf* *fff*

584 *f*

590 *mf*

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

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).