

Gaspard de la Nuit

Duration: 6:00 to 6:30 minutes

à Harold Bauer
I. Ondine

Maurice Ravel

(Slow) $\text{♩} = 58$
Lent

Piano

③ *ppp*

2 4-1

③

2 3 1 3 2

très doux et très expressif
(very sweet and expressive)

⑤

2 3 5-1 3 4 2 5 3 4

- ③ Practice with accents on the chords. An alternate fingering is shown above the chords.

3 5 3 3 5 3 3 5

- ⑤ **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.

7

9

11

13

15

toujours pp (always *pp*)

(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.

(Hold back lightly)
Cédez légèrement

21

p

L.H.

5 4 2 1

5

5

5

1 2 1 2 4 1 2 3 5

1 2 3 4 1 5 1

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

33

35

37

39

① Alternate fingering:

Ⓚ Alternate fingering:

ⓐ 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*

48 *pp*

49

50 *très doux* (very sweet)

51 *pp*

(p) Alternate fingering:

(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

pp *f*

59

pp *f*

60

pp *f*

61

p *f*

62

L.H.

63

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

65

(Hold back) *Retenez*

67

ff

① According to Marcel Ciampi, this D-natural should be left out.

② ERROR: E-natural, not E-sharp, is correct.

[illegible]

70

Handwritten musical score for Exercise 70. The score is written on two staves, Treble and Bass. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The Treble staff contains a series of eighth and sixteenth notes with fingerings: 3, 2, 1, 2, 1, 2, 4, 2, 4, 2, 1. The Bass staff contains a series of eighth and sixteenth notes with fingerings: 5, 1, R.H., 2, 1, 2, 1, 1, 2, 1. There are also some handwritten notes and markings, including a large '5' at the end of the Bass staff and a '3' at the beginning of the Bass staff.

71

1

W

p

X

8

2nd.

- Ⓥ Do not double the tempo in this measure!

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

- Ⓜ Possible execution:

The piano accompaniment is written for a grand piano. The right hand (treble clef) features a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a half note. The left hand (bass clef) provides a harmonic accompaniment, primarily using eighth and sixteenth notes, with a final measure containing a half note. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, featuring a melody with a long, flowing line. The piano accompaniment is in the lower staff, with a bass line and a right-hand part. The right-hand part includes a section marked "R.H." (Right Hand) with a sequence of notes. The score is in 2/4 time and features a key signature of one sharp (F#).

Retenez (Hold back)

72

(Even more slowly)
Encore plus lent

73

74

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

75

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

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

(aa) According to Robert Casadesu, 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

1 3 5 7

p

83

5 4 2 1

p

84

(Very slow)
Très lent

pp

pp

pp

pp

pp

(Rapid and brilliant)
Rapide et brillant

89

ff

ff

ff

ff

ff

(Hold back little by little)

Retenez peu à peu

au Mouvt du début (Tempo of the beginning)

(Without ritard)

Sans ralentir

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

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

(a little marked) *un peu marqué*

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

p

15

mf

mf

mf

m.d.
R.H.
pp

m.g.
L.H.

$\frac{1}{2}$

(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. (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.

8

R.H. L.H.

- (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.) *md.* *un peu marqué* (a little marked)

p. (n) L.H.

(bring out a little but without expression)

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

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

40

PPP très lié
(very connected)

mp

(8^a bassa)

43

46

49

- ⑤ 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*
Pa. (very deep, like a tremolo)

(very long)
très long

11

2 11 3 5

(b) *8^a bassa*

(getting faster)

17 En ac - cé - lé - rant

(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

Red.

45

①

Sans ralentir (Without ritard)

p *pp*

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

2 Red.

un peu marqué (a little marked)

52

②

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

pp

① I use the left hand to help keep an absolutely even tempo. However, great care must be taken not to emphasize the bar line.

② 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] *f* *pp*

[95] *p*

[102] *mf* *ff*

[110] *mf* *ff* *R.H.* *L.H.*

[115] *p* *dim.* *pp* *sordine (una corda)*

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*

1 3 1 3 1

5 1 3 1 3 1

171

pp

1 3 1 3 1

5 1 3 1 3 1

① 1 3 4 3 5

177

p

3 4 2 3 ③

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.

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

183

p

$\frac{3}{5}$

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

243

249

254

259

Ⓟ Keep the left hand above except for measure 261.

Ⓠ Alternate fingering:

265

ppp

Ped. R.H.

270

pp *ppp* *pp*

R.H.

276

ppp *pp*

8-

282

mf *ppp*

287

mf *ppp*

The image displays a musical score for measures 292 through 318. The score is written for piano (left hand) and violin (right hand). It includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). There are also performance instructions like '8' and 'x' above notes, and a circled 'u' above a measure. The key signature changes from D major to B minor between measures 303 and 308.

(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

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

pp L.H.

323

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

p f

328

dim. L.H.

332

f dim.

336

mf mf

341

Measures 341-345. Treble clef, key of B-flat major. Measure 341: Treble has a half note G4, bass has a half note F3. Measure 342: Treble has a half note A4, bass has a half note G3. Measure 343: Treble has a half note B4, bass has a half note A3. Measure 344: Treble has a half note C5, bass has a half note B3. Measure 345: Treble has a half note D5, bass has a half note C4. Dynamics: *f* (measures 341-344), *mf* *marqué* (marked) (measure 345). Fingerings: Treble (4, 3, 2, 1, 3, 2, 1, 1, 2, 4), Bass (1, 5, 3, 2, 1, 1, 2, 4, 5).

346

Measures 346-350. Treble clef, key of B-flat major. Measure 346: Treble has a half note E5, bass has a half note D4. Measure 347: Treble has a half note F5, bass has a half note E4. Measure 348: Treble has a half note G5, bass has a half note F4. Measure 349: Treble has a half note A5, bass has a half note G4. Measure 350: Treble has a half note B5, bass has a half note A4. Dynamics: *ff* (measures 346-349), *mf* (measure 350). Fingerings: Treble (1, 1, 1, 1, 1), Bass (1, 2, 3, 1, 2, 3, 5).

351

Measures 351-355. Treble clef, key of B-flat major. Measure 351: Treble has a half note C6, bass has a half note B4. Measure 352: Treble has a half note D6, bass has a half note C5. Measure 353: Treble has a half note E6, bass has a half note D5. Measure 354: Treble has a half note F6, bass has a half note E5. Measure 355: Treble has a half note G6, bass has a half note F5. Dynamics: *p* (measures 351-354), *mf* (measure 355). Fingerings: Treble (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1), Bass (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1).

356

Measures 356-360. Treble clef, key of B-flat major. Measure 356: Treble has a half note A6, bass has a half note G5. Measure 357: Treble has a half note B6, bass has a half note A5. Measure 358: Treble has a half note C7, bass has a half note B5. Measure 359: Treble has a half note D7, bass has a half note C6. Measure 360: Treble has a half note E7, bass has a half note D6. Dynamics: *f* (measures 356-360). Fingerings: Treble (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1), Bass (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1).

361

Measures 361-365. Treble clef, key of B-flat major. Measure 361: Treble has a half note F6, bass has a half note E5. Measure 362: Treble has a half note G6, bass has a half note F5. Measure 363: Treble has a half note A6, bass has a half note G5. Measure 364: Treble has a half note B6, bass has a half note A5. Measure 365: Treble has a half note C7, bass has a half note B5. Dynamics: *mf* (measures 361-365). Fingerings: Treble (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1), Bass (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1).

Un peu retenu (Hold back a little)

366

ff

372

ff *p*

379

pp *ppp*

386

expressif (expressive)

4-3-2

5

2 3 5

L.H.

1 2 1

R.H.

3 2 1

ff

392

(of the preceding tempo) du mouv^t précédent

p

sourdine (una corda)

397

pp

8

This system contains measures 397 through 402. The right hand features a series of chords, some with multiple ledger lines, and rests. The left hand plays a continuous eighth-note pattern. A dynamic marking of *pp* is present in measure 402, and a bracket labeled '8' spans the first four measures of the left hand.

403

This system contains measures 403 through 408. The right hand continues with chords and rests. The left hand maintains the eighth-note pattern. A bracket labeled '8' spans the first four measures of the left hand.

409

ppp

8

This system contains measures 409 through 413. The right hand has chords and rests. The left hand plays eighth notes. A dynamic marking of *ppp* is in measure 409, and a bracket labeled '8' spans the first four measures of the left hand.

414

This system contains measures 414 through 417. The right hand has chords and rests. The left hand plays eighth notes. A bracket labeled '8' spans the first four measures of the left hand.

418

ppp

8 bassa

This system contains measures 418 through 423. The right hand has chords and rests. The left hand plays eighth notes. A dynamic marking of *ppp* is in measure 418, and a bracket labeled '8 bassa' spans the first four measures of the left hand.

424

8

Ad.

This system contains measures 424 through 428. The right hand has a long melodic line with a crescendo hairpin. The left hand plays eighth notes. A bracket labeled '8' spans the first four measures of the left hand, and the tempo marking 'Ad.' appears in measure 427.

♩ = ♩ 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. ⓧ

1 2 3 4 1 2 3 4 5

4 3 2 1

L.H. L.H.

436

5 4 3 2 1 1 5 3 1 2 5

1 2 4 1 2 3

438

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

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

R.H. R.H.

ⓧ

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

toujours *pp*
(always)

442

L.H. L.H.

444

aa bb bb

z

446

bb bb bb bb bb

448

ccc ppp

z

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

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

R.H.

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

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (two sharps). The melody is in the upper staff, and the accompaniment is in the lower staff. The piece consists of two measures. The first measure features a melody with eighth and sixteenth notes, and the accompaniment with eighth notes and triplets. The second measure continues the melody with a final triplet, while the accompaniment provides a steady eighth-note bass line. The score is marked with a '4' above the first measure and a '3' above the second measure, indicating the number of measures in each phrase. The piece concludes with a double bar line.

452 En (getting faster) ac cé

En (getting faster) ac cé

[illegible][illegible]

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

A musical score for a piano piece. The score is in 3/8 time and consists of two staves. The key signature has three sharps (F#, C#, G#). The tempo instruction is 'Toujours en accélérant' (always getting faster). The score is marked with a piano 'p' dynamic. The first staff has a treble clef and contains a series of eighth notes, with some groups marked with 'dd' and '23' above them. The second staff has a bass clef and contains a series of eighth notes, with some groups marked with 'dd' and '23' above them. The score is divided into four measures by vertical bar lines. The first measure starts with a treble clef and a bass clef. The second measure starts with a treble clef. The third measure starts with a treble clef. The fourth measure starts with a treble clef. The score ends with a double bar line.

(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.

Ⓔ 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.

Ⓣ The fourth 16th note remains an E-natural.

496

502

508

513

519

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

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

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

525 *pp* *pp* *mf* *pp*

531 *p* *mf* *p*

537 *p* *p*

543 *mf* *p* *mf*

549 *f*

- (j) 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

(kk)

559 (Holding back a little) *En retenant un peu*

563 *Un peu moins vif* (A little less fast)

fff *mf* *ff*

568

fff *mf* *ff* *fff*

574

p *ff*

(11)

(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.

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

580 *mf* *fff*

584 *f*

590 *mf*

marqué et expressif
(marked and expressive)

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

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 *ppp*

622 *pp* Sans ralentir (Without ritard)

(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).