

Maurice RAVEL

the complete works for piano

Maurice Ravel

à mon cher Maître Gabriel FAURÉ

J E U X d' E A U



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Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

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Maurice RAVEL 1875 - 1937

JEUX d'EAU

à Gabriel FAURÉ

A fairly early pianistic gem inspired by Liszt — *les jeux d'eau à la Villa d'Este* — and this is how the composer writes of its genesis : « *the sound of water and the musical effects heard from jets, waterfalls, cascades and streams...* » In English the title translates as “*Fountains*”, or described as water features in gardens, such as those at the palace of Versailles.

Ravel's teacher and dedicatee held this piece in great esteem; a deservedly successful

work, gaining great success rapidly and establishing Ravel's personality and style. It was first performed in 1902 and its musical essence much influenced his contemporaries.

Quoted in the first edition manuscript by Ravel is a short French text by Henri de Régnier: “*the river god laughs as the water tickles him ...*” Such wonderful music richly evoking the movement and subtlety of water, original and unmatched at the beginning of the twentieth century.



Versailles — le Bassin de Neptune

à mon cher Maître Gabriel FAURÉ

JEUX D'EAU

« Dieu fluvial riant de l'eau qui le chatouille »

Henri de Régnier

Très doux $\text{♩} = 144$ *

Musical score for piano, featuring two staves. The top staff has a treble clef, a key signature of four sharps, and a tempo of $\text{♩} = 144$. It includes dynamics 4 pp and 2 ped. . The bottom staff has a bass clef and a key signature of one sharp. Measure numbers 1, 2, and 3 are indicated above the staves. The score concludes with a repeat sign and measure 4.

(8va)

Continuation of the musical score. The top staff continues with a treble clef and four sharps. The bottom staff changes to a treble clef and four sharps. Measure numbers 4, 5, and 6 are shown. The score ends with a repeat sign and measure 7.

Continuation of the musical score. The top staff has a treble clef and four sharps. The bottom staff has a bass clef and four sharps. Measure numbers 5 and 6 are shown. The score ends with a repeat sign and measure 7.

Continuation of the musical score. The top staff has a treble clef and four sharps. The bottom staff has a bass clef and four sharps. Measure numbers 7 and 8 are shown. The score ends with a repeat sign and measure 9.

9 4

11 6 * 5

(8va) - - - - - ff

12

14 m.s. 2 Red.

16 *m.d.* *mf* *rapide*
6 *3* *3* *3* *3* *3* *3* *3*
3 *3* *3* *3* *3* *3* *3* *3*
3 cordes *Red.*

17 *pp* *una corda* *5-4*
4 *5* *4* *5* *4* *5* *4* *5* *4*
5 *4* *5* *4* *5* *4* *5* *4*

19 *3* *3* *3* *3* *3* *3* *3*
3 *3* *3* *3* *3* *3* *3*
3 cordes

21 *pp subito* *una corda*
3 *4* *12* *3* *4* *2*

Sva - - - - -

23

ff

Rit.

3 cordes

25

rit.

[*subito p* — crescendo e accelerando]

a tempo

27

* *pp*

2 Rit.

29

m.s.

31

8va

32

8va

3

p

33

3 cordes

V

This page contains two staves of musical notation. The top staff begins at measure 31 with a treble clef, a key signature of seven sharps, and a tempo marking of 8va. It features sixteenth-note patterns with various slurs and grace notes. Measure 32 continues with a similar pattern, ending with a dynamic of *p*. The bottom staff begins at measure 33 with a treble clef, a key signature of one sharp, and a tempo marking of 3. It includes dynamics for *3 cordes* and *V*, and shows a mix of eighth and sixteenth notes.

34

8va

35

rapide

This page contains two staves of musical notation. The top staff begins at measure 34 with a treble clef, a key signature of four sharps, and a tempo marking of 8va. It consists of sixteenth-note patterns. The bottom staff begins at measure 35 with a bass clef, a key signature of one sharp, and a tempo marking of rapide. It features eighth-note patterns with slurs and grace notes.

8va

36

rapide

2

This page contains two staves of musical notation. The top staff begins at measure 36 with a treble clef, a key signature of one sharp, and a tempo marking of rapide. It features sixteenth-note patterns. The bottom staff begins at measure 37 with a bass clef, a key signature of one sharp, and a tempo marking of 2. It includes a dynamic of *V* and shows a mix of eighth and sixteenth notes.

le chant un peu en dehors

37 **4** *p*

38

39

40 *mp*

8va - - -

41

f

V

(8va) - - -

42

V

V

43

cre - scen - do e ac - cel - le - ran - do

3

(8va) - - -

44

f

(8va) - - - - -

ff

45

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 45 consists of two groups of four sixteenth-note chords each, separated by a bar line. Measure 46 consists of two groups of four sixteenth-note chords each, separated by a bar line.

(8va) - - - - -

46

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 46 consists of two groups of four sixteenth-note chords each, separated by a bar line. Measure 47 begins with a single sixteenth-note chord on the first beat, followed by two groups of four sixteenth-note chords each, separated by a bar line.

(8va) - - - - -

long

fff

glissando

8va - - - - -

47

Two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 47 begins with a single sixteenth-note chord on the first beat, followed by two groups of four sixteenth-note chords each, separated by a bar line. The first group of chords is marked 'long' and 'fff'. The second group of chords is marked 'glissando'.

6 f

m.s.

Sib - - 1

48

Bass clef

6 f

m.s.

Sib - - 1

A single staff of musical notation for the bass clef. Measure 48 starts with a bass note followed by a sixteenth-note pattern. The dynamic is 'f' (fortissimo). The measure ends with a bass note followed by a sixteenth-note pattern. The dynamic is 'm.s.' (mezzo-forte). The bass note is marked 'Sib - - 1'.

1^{er} mouvement

49

p

50

51

pp

sotto

>

8va - - - - -

5-4

(8va) - - - - -

52

f

8vb - - - - - - - - -

*V**

53 **4** *p*

una corda

54

3 Cordes

(*Sva*)

55 **3** *f*

Svb

56 **4**

cédez légèrement

57

5-4
2-1

58

8va

1^{er} mouvement

58

pp

una corda

2

8va

60

4

mf

8va

62

2 pp

v

15^{me}

* [f]

4

sopra

8va - - - - - *sotto*

65

sopra

sotto

sopra

66

ppp

8vb - - - - -

68 *très rapide*

ppp

Rédo.

(8va) - - - - -

69 *fff*

8va - - - - -

70 *f*

Rédo.

71

Rédo.

mf

72

Réod.

p

73

2 Réod.

un peu plus lent qu'au début rall - - - en - - - tan - - - do - - -

74

Lent *très expressif*

76

rapide

77

[*sforzando*] *sforzando*

*

3

*

79 *p*

80

un peu marqué

81

v 15 5 4

82 *

83
84
85
pp
sans ralentir **8va - - - - - - - -**
m.s. **m.s.**

Appendix — Comments, afterthoughts & vocabulary

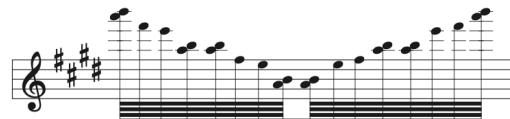
As an interpreter-performer I often have to ask myself why a composer has chosen a particular time or key signature and sometimes the answer is not at all obvious. Now that we have the tools with which to “re-arrange” the music otherwise, my position as an editor becomes much more interesting. When these pieces were first written it is possible that the composer did not necessarily consider all the options, (they surely had so much else on their minds) and I doubt whether a colleague, editor or proofreader would have had the temerity to question a composer’s wishes. However, in retrospect I like to think that these now aged composers are approvingly viewing my modifications from above and giving the nod to my humble efforts.

Ray Alston

May 2018

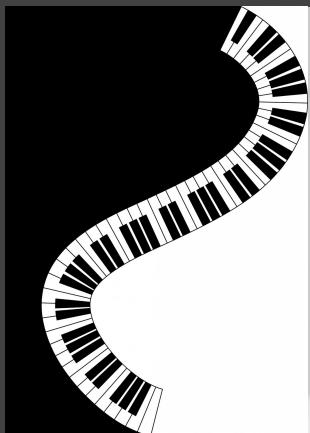
Duration: **6'10**

- This rather fast metronome speed is given in the first edition — Max Eschig
- The pedal indications are by Ravel
- **4** with the exception of D♯, the fourth beat is an exact transposition of the third, a diminished fifth (augmented fourth) lower. I believe that D♯ may be an error.
- **12** presented in 5/4 time
- **20** the diamond-shaped semiquaver notehead can be omitted
- **22-26** presented without key signature
- **27-30** presented in F♯ major
- **32-36** the time signatures have been modified
- **48/52/55** a Bosendorfer can manage a bass G♯
- **54** the crescendo to **f** probably omitted in error
- **64-75** presented without key signature
- **78** in the original edition, the timing of this 4th beat is not precise
- **79** execution :



- **82** 3rd and 4th beats — the two LH chords are originally written asacciaccaturas

très doux	very gentle
le chant un peu en dehors	the melody slightly in relief
cédez légèrement	slightly yield
un peu plus lent qu’au début	a little slower than the opening
un peu marqué	a little marked
sans ralentir	without slowing down



R A V E L

J E U X d ' E A U

published May 2018

R R R R R R R R R R R R

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