Maurice RAVEL

the complete works for piano

Maurice Ravel

à mon cher Maître Gabriel FAURÉ

JEUX d'EAU

Piano Practical Editions
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Piano Practical Editions

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.

Please send comments and error reports to
Ray Alston : contact@pianopracticaleditions.com

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.

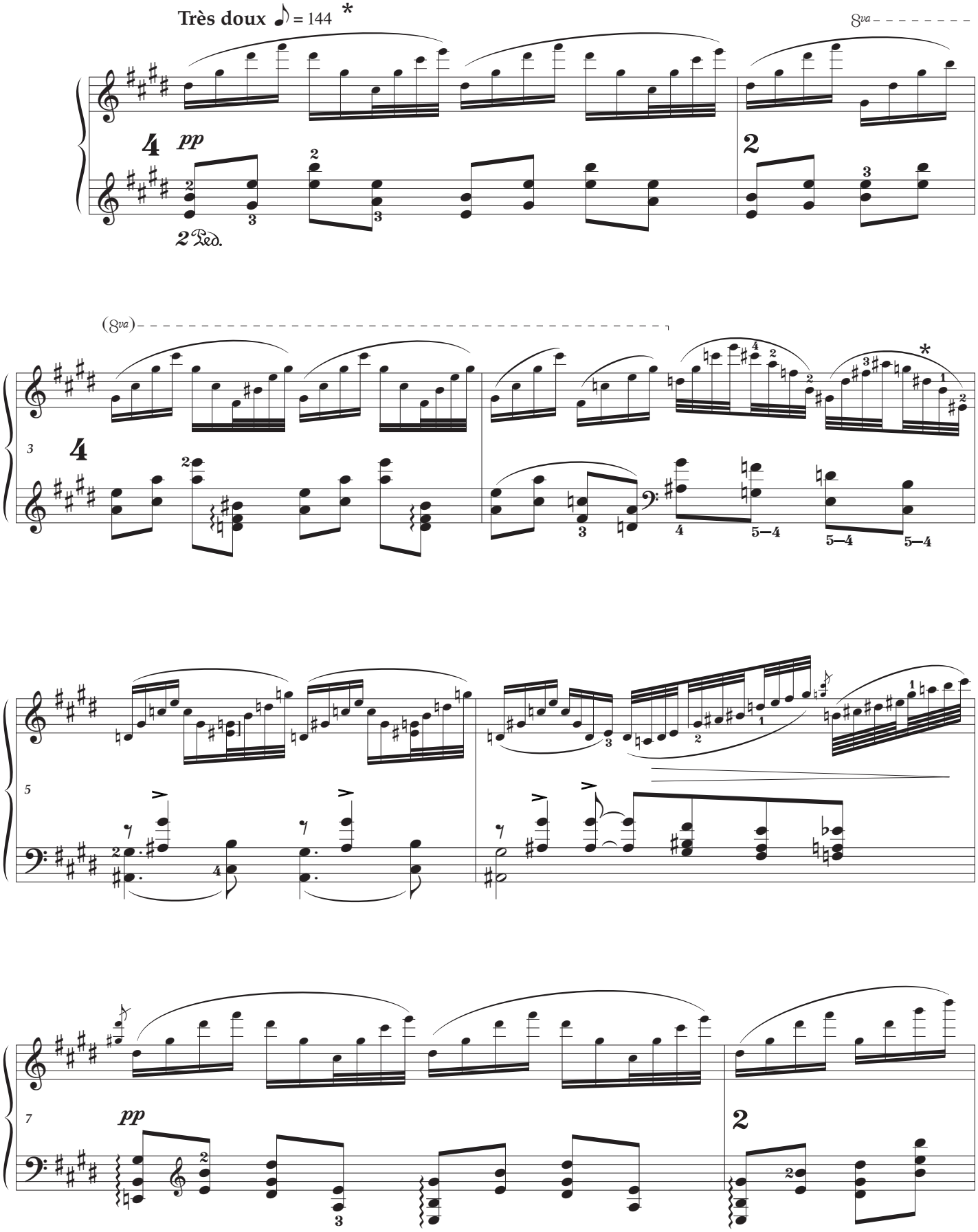
Versailles — le Bassin de Neptune

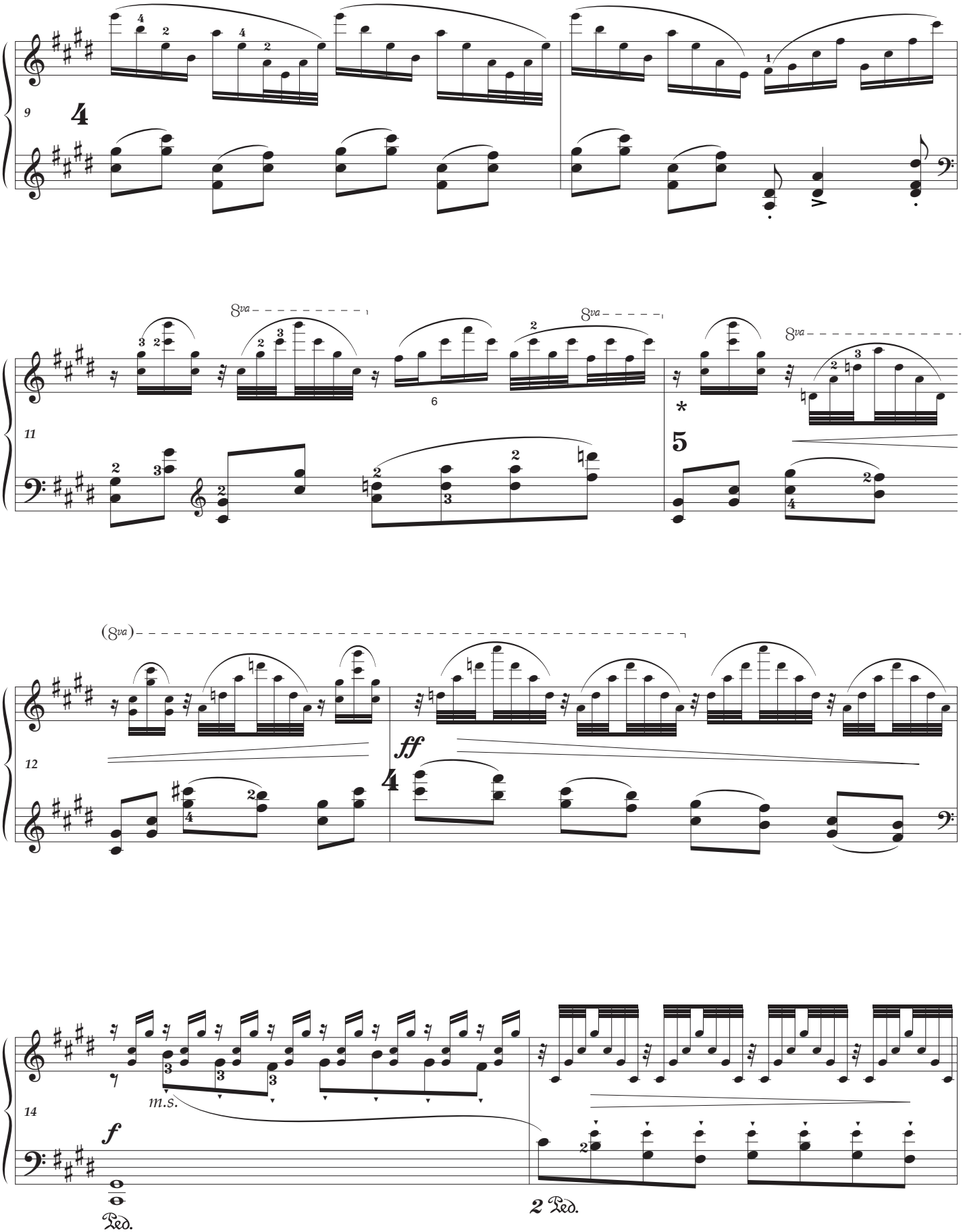
à mon cher Maître Gabriel FAURÉ

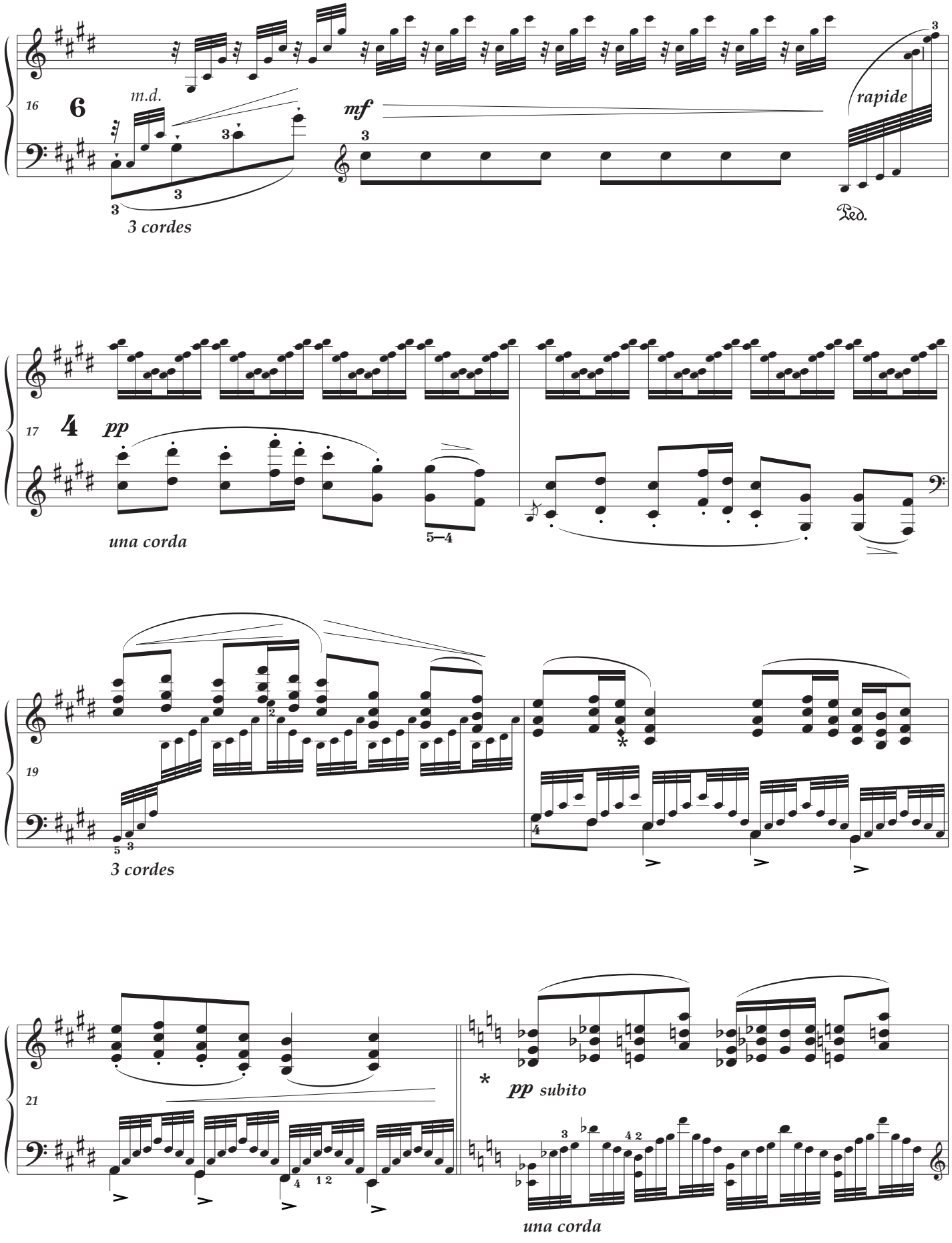
JEUX D'EAU

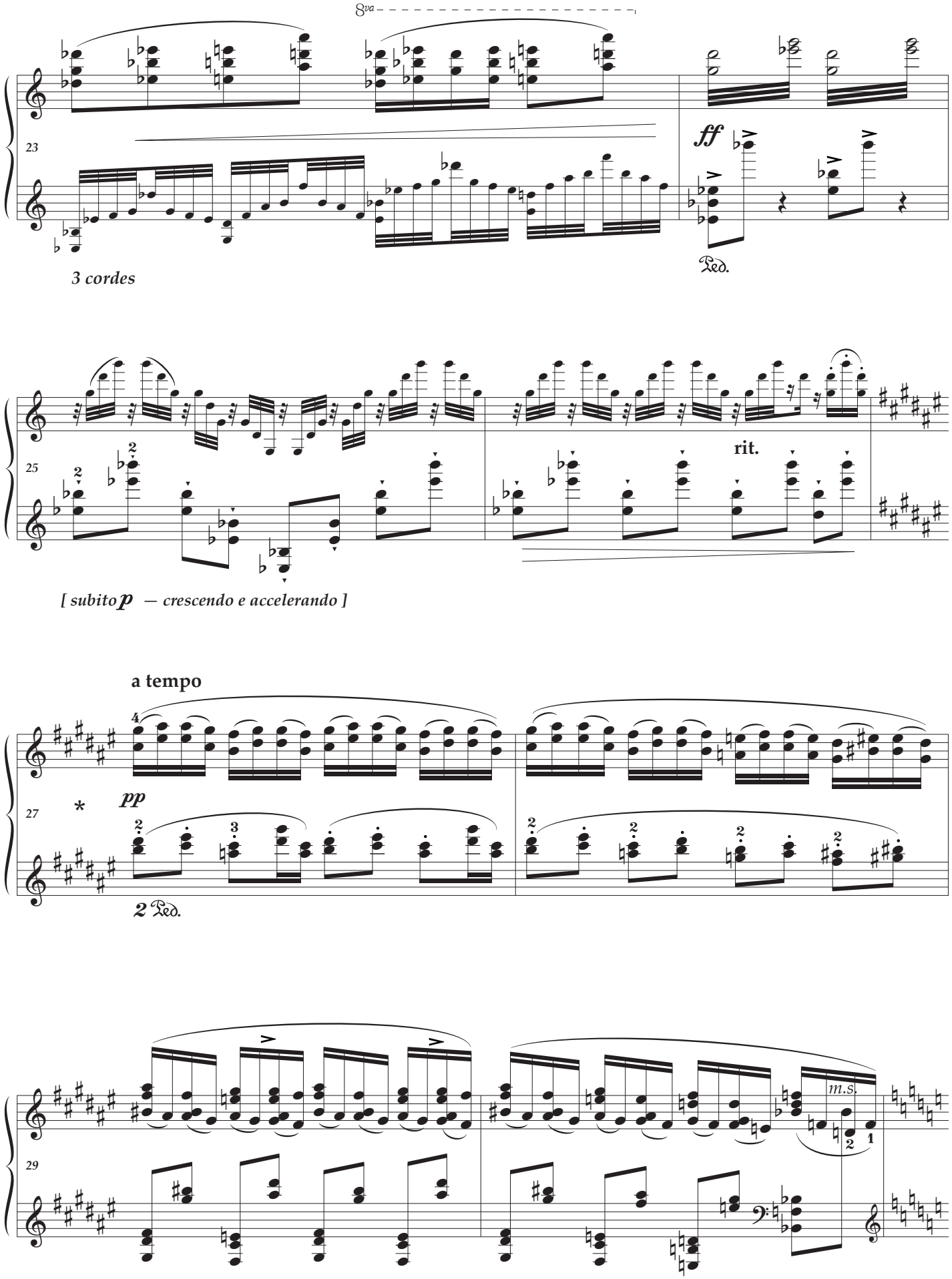
« Dieu fluvial riant de l'eau qui le chatouille »

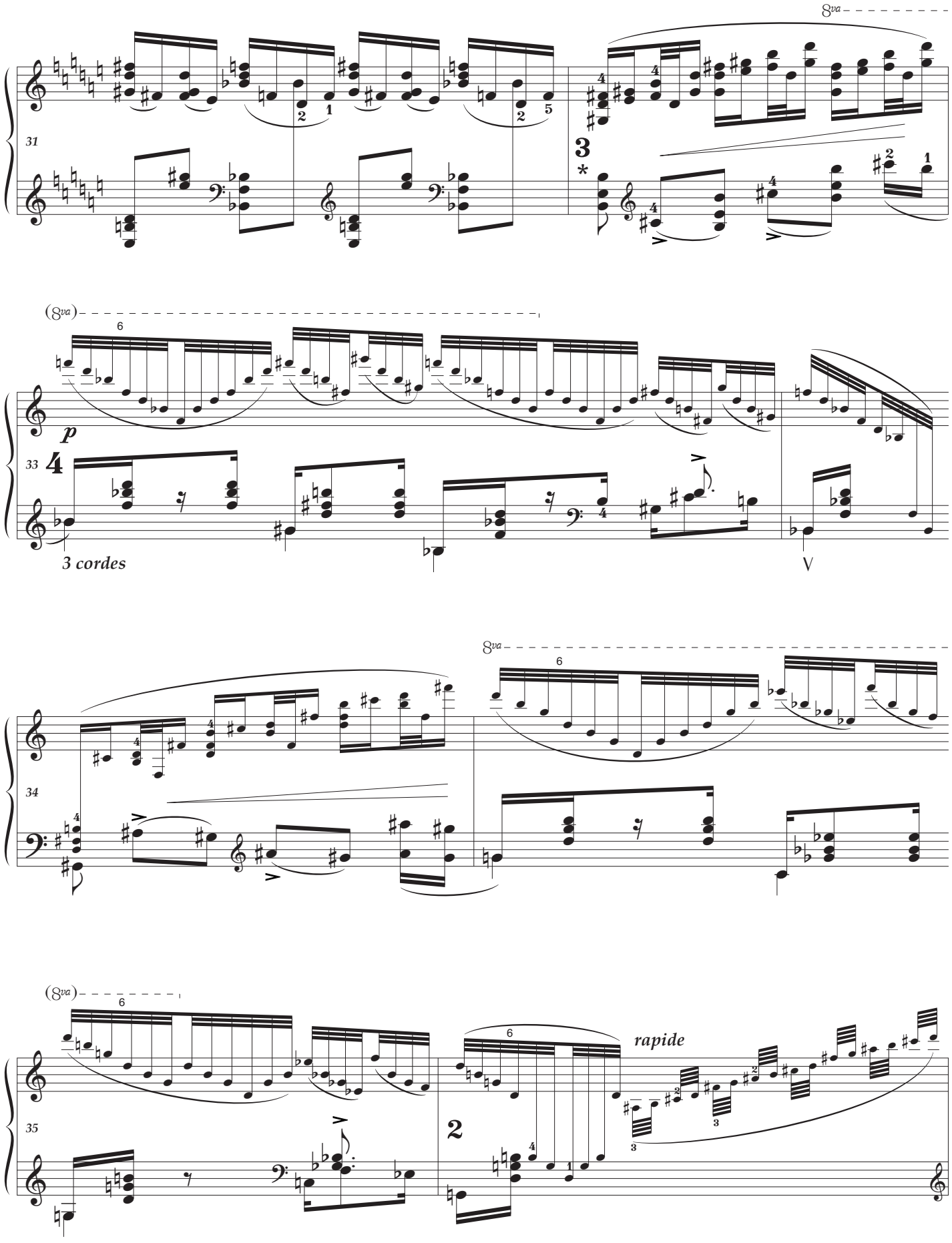
Henri de Régnier

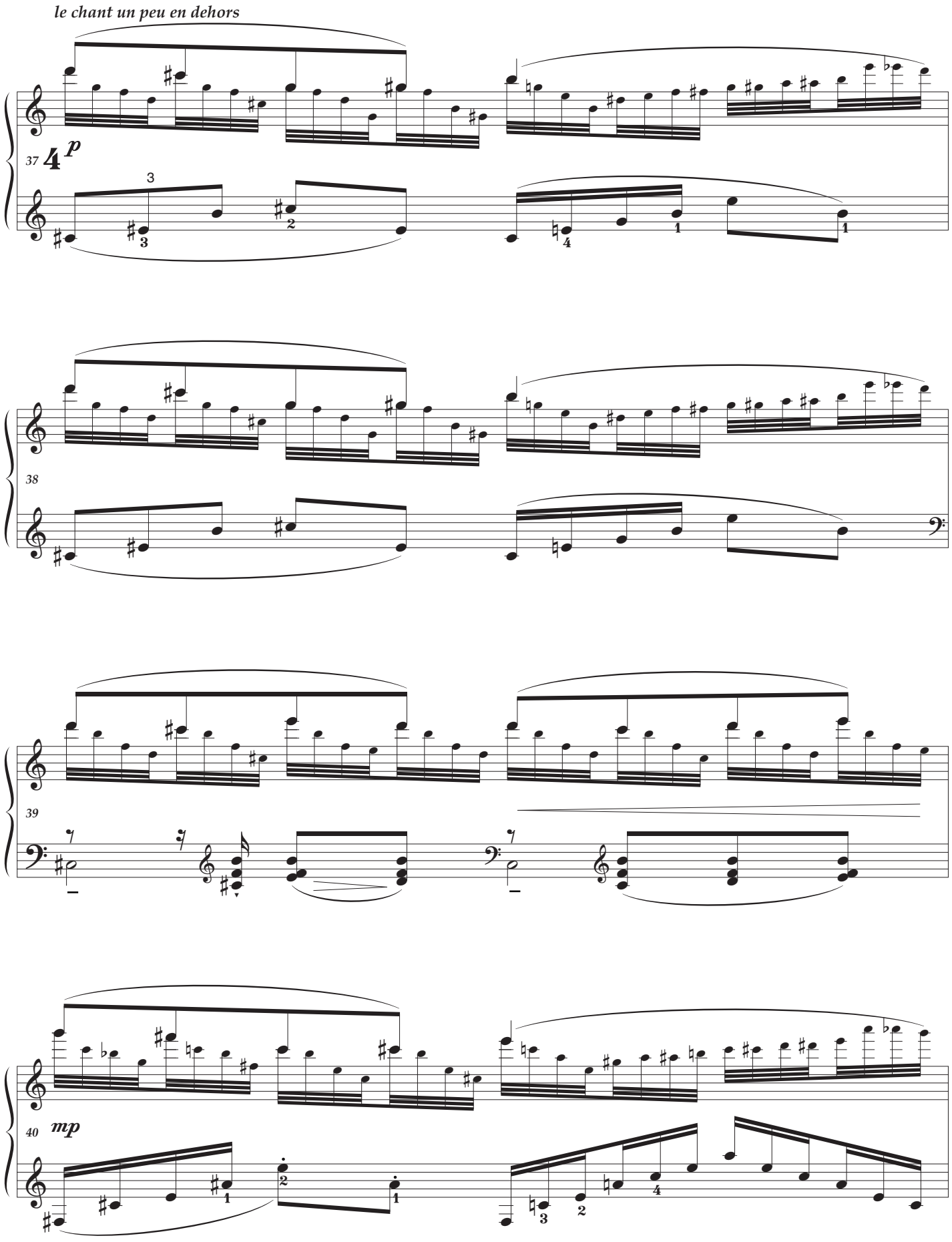


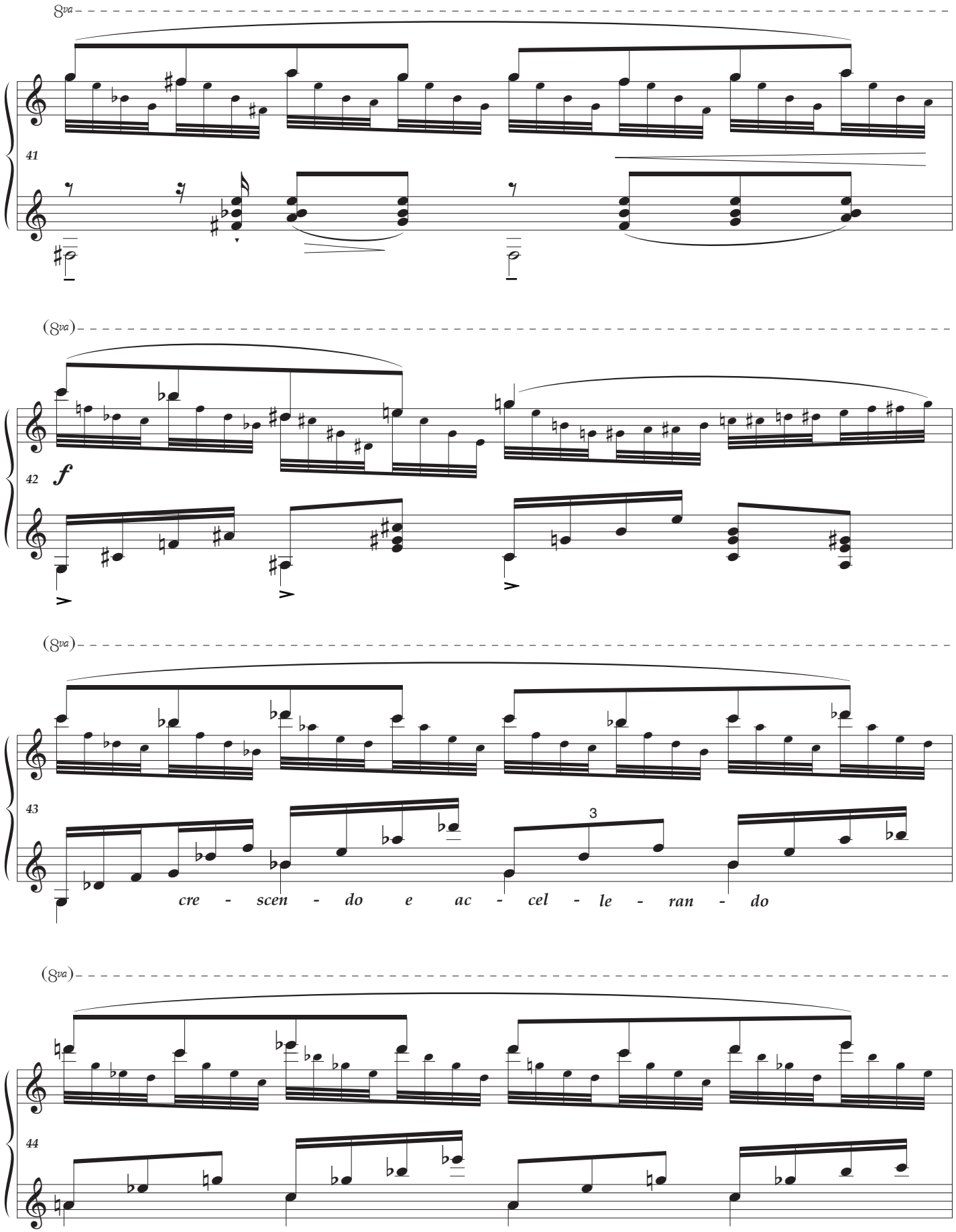

9
4
11
8va
6
5
12
(8va)
ff
4
14
f
m.s.
Ped.
2 Ped.

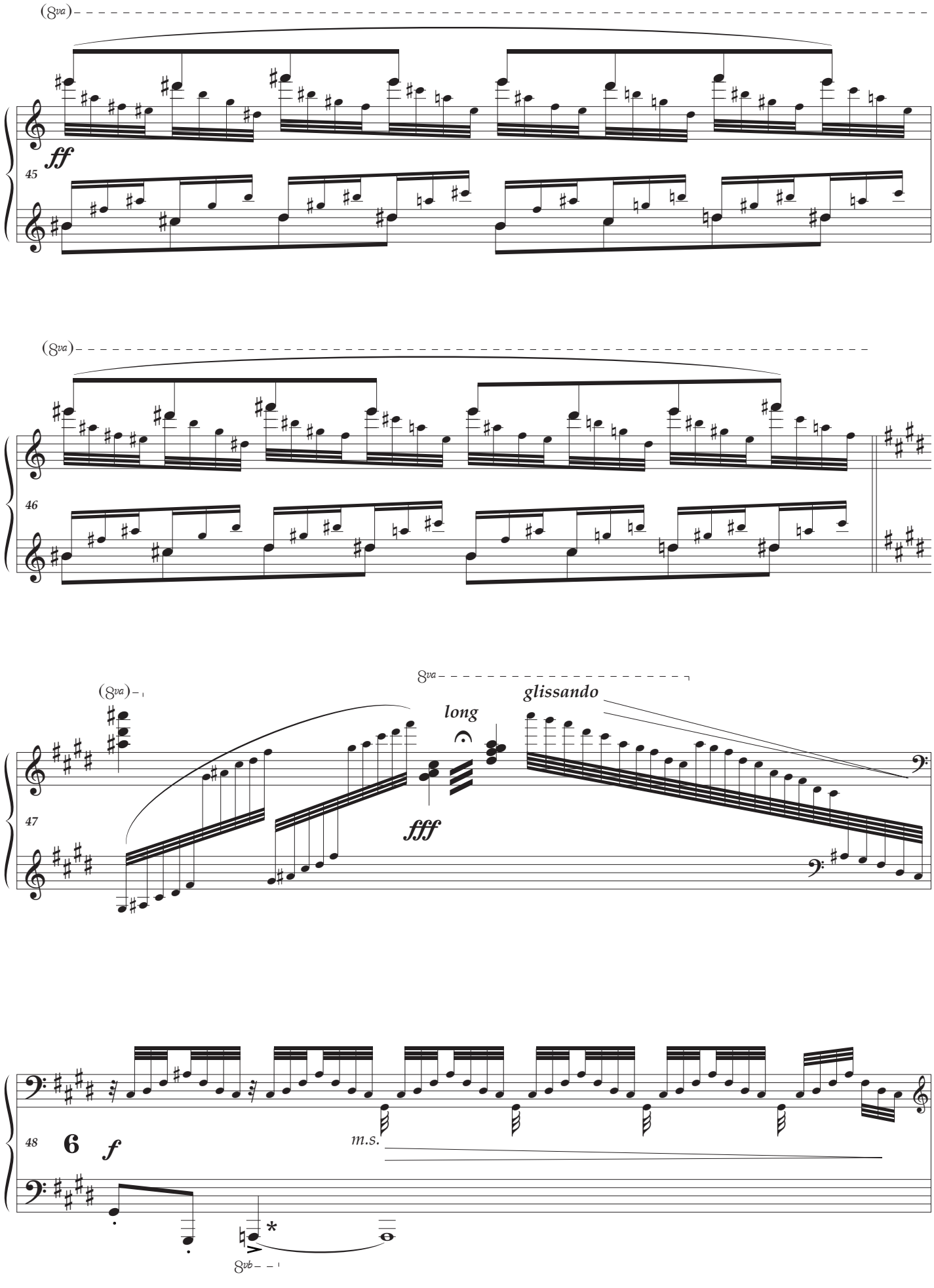

16
6
m.d.
mf
rapide
3 cordes
Ped.
17
4
pp
una corda
5–4
19
3 cordes
21
pp subito
una corda

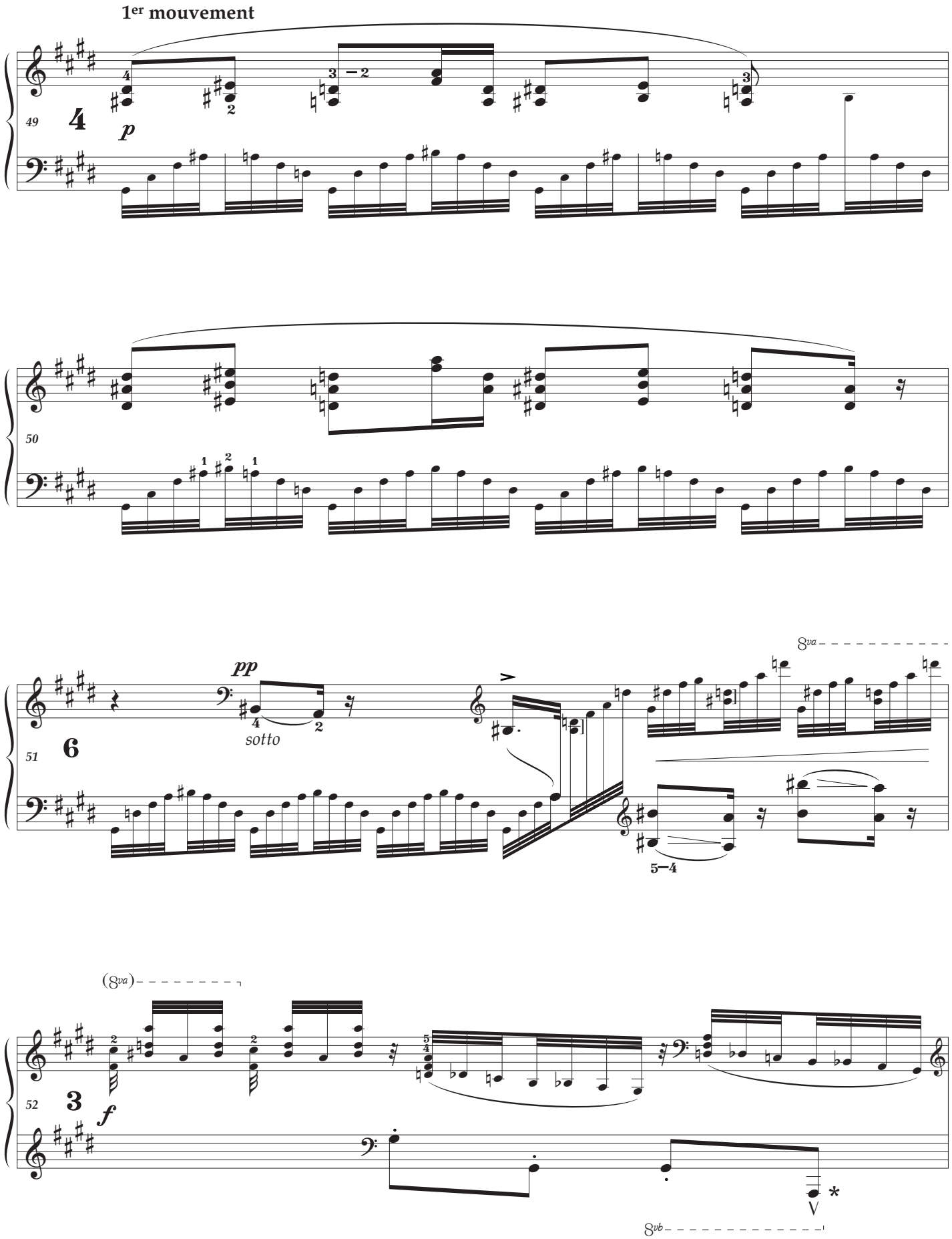

8va
23
ff
Ped.
3 cordes
25
rit.
[subito p — crescendo e accelerando]
a tempo
27
pp
*
2 Ped.
29
m.s.

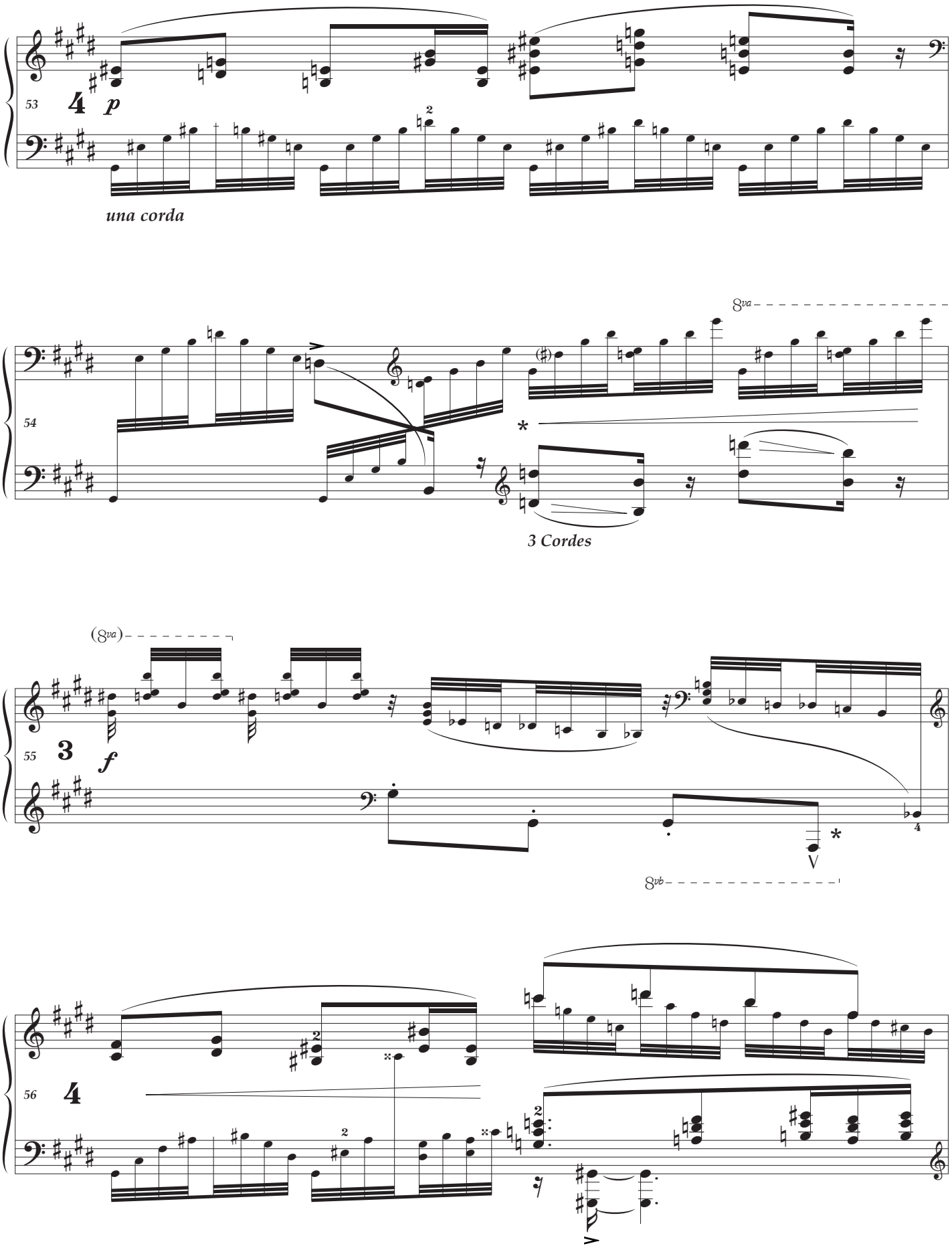

8va
31
3
*
(8va)
6
p
33
4
3 cordes
V
8va
6
34
(8va)
6
35
6
rapide
2

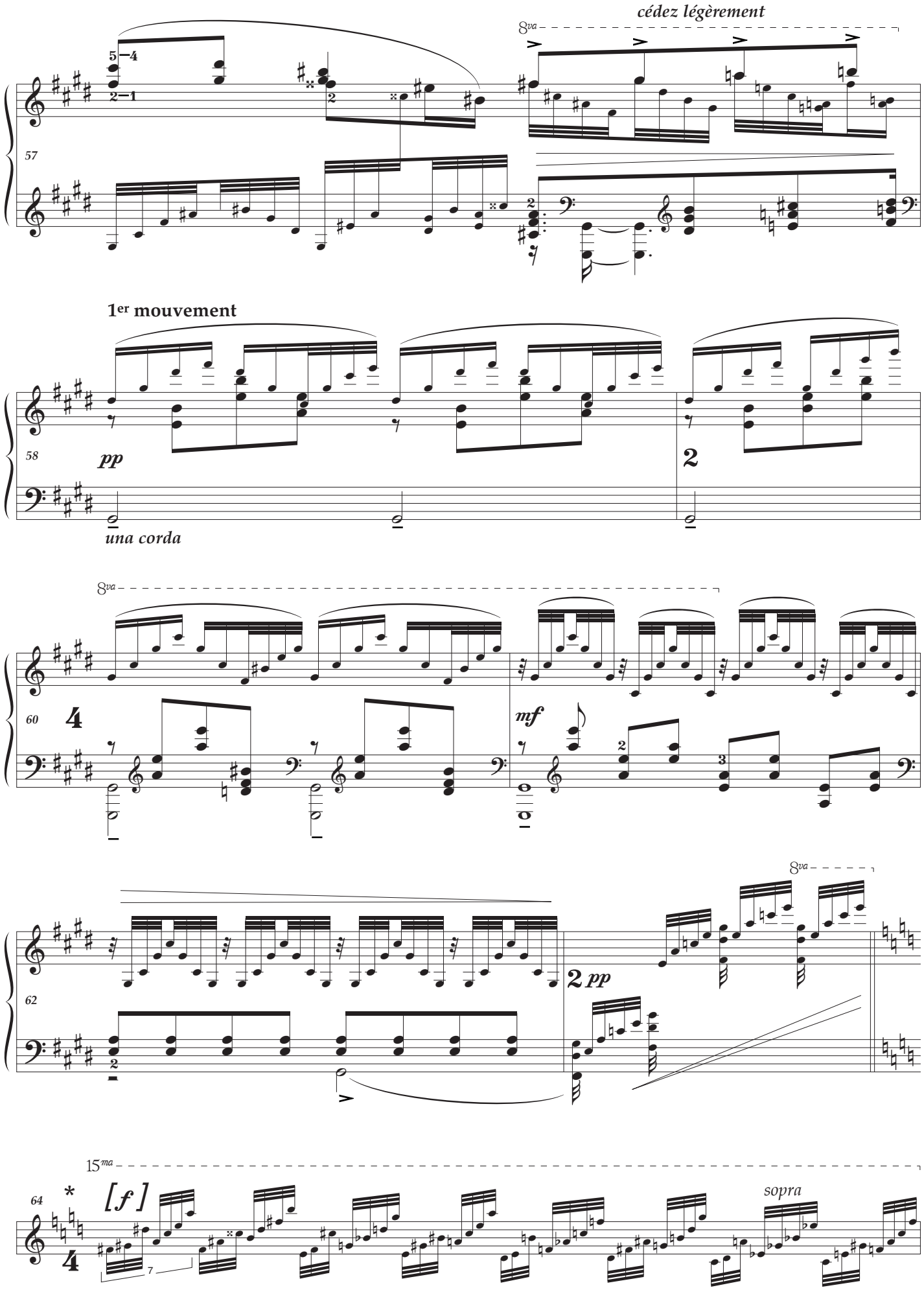

le chant un peu en dehors
37
4
p
38
39
40
mp

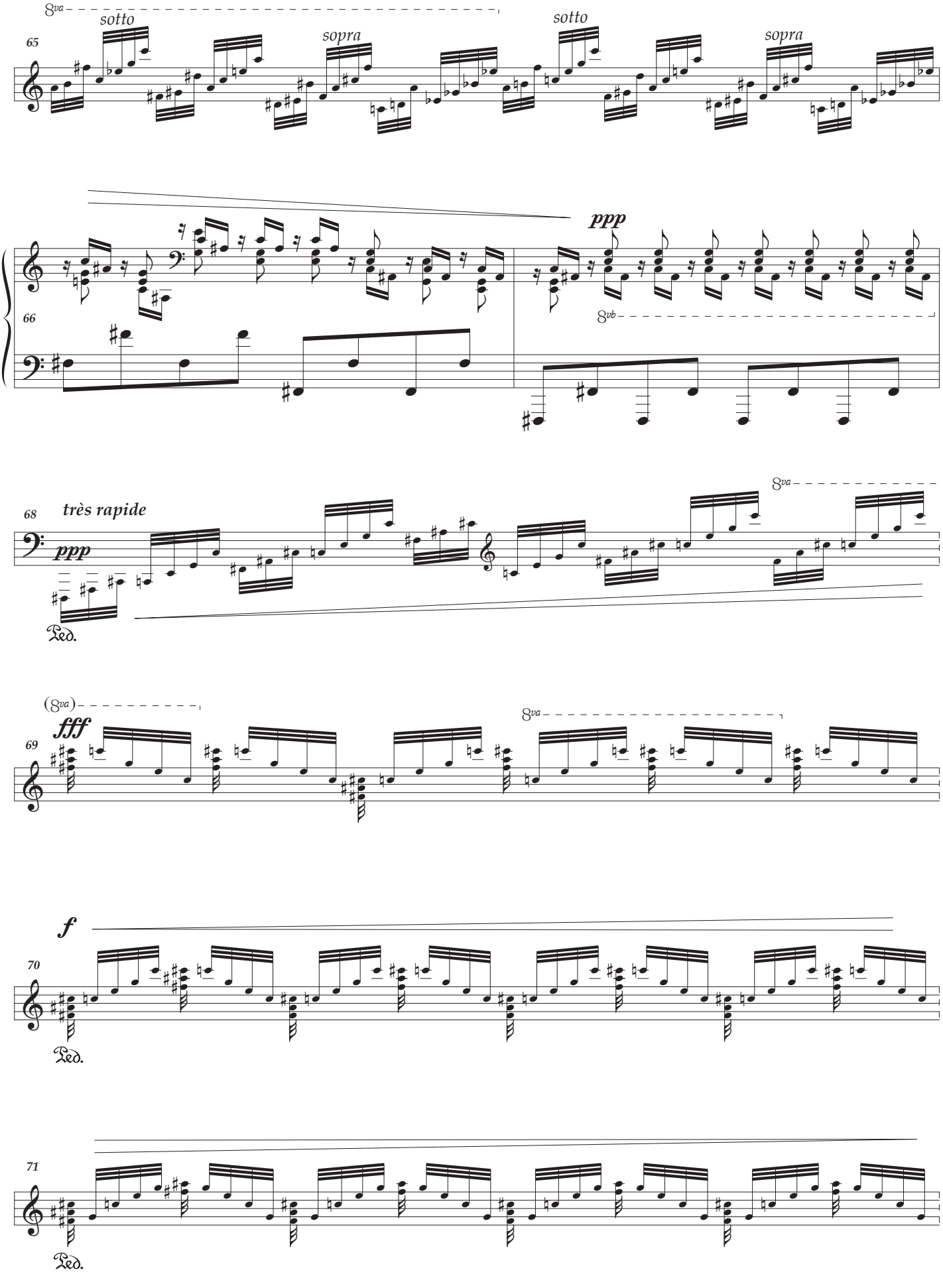

8va
41
(8va)
42
f
(8va)
43
3
cre - scen - do e ac - cel - le - ran - do
(8va)
44

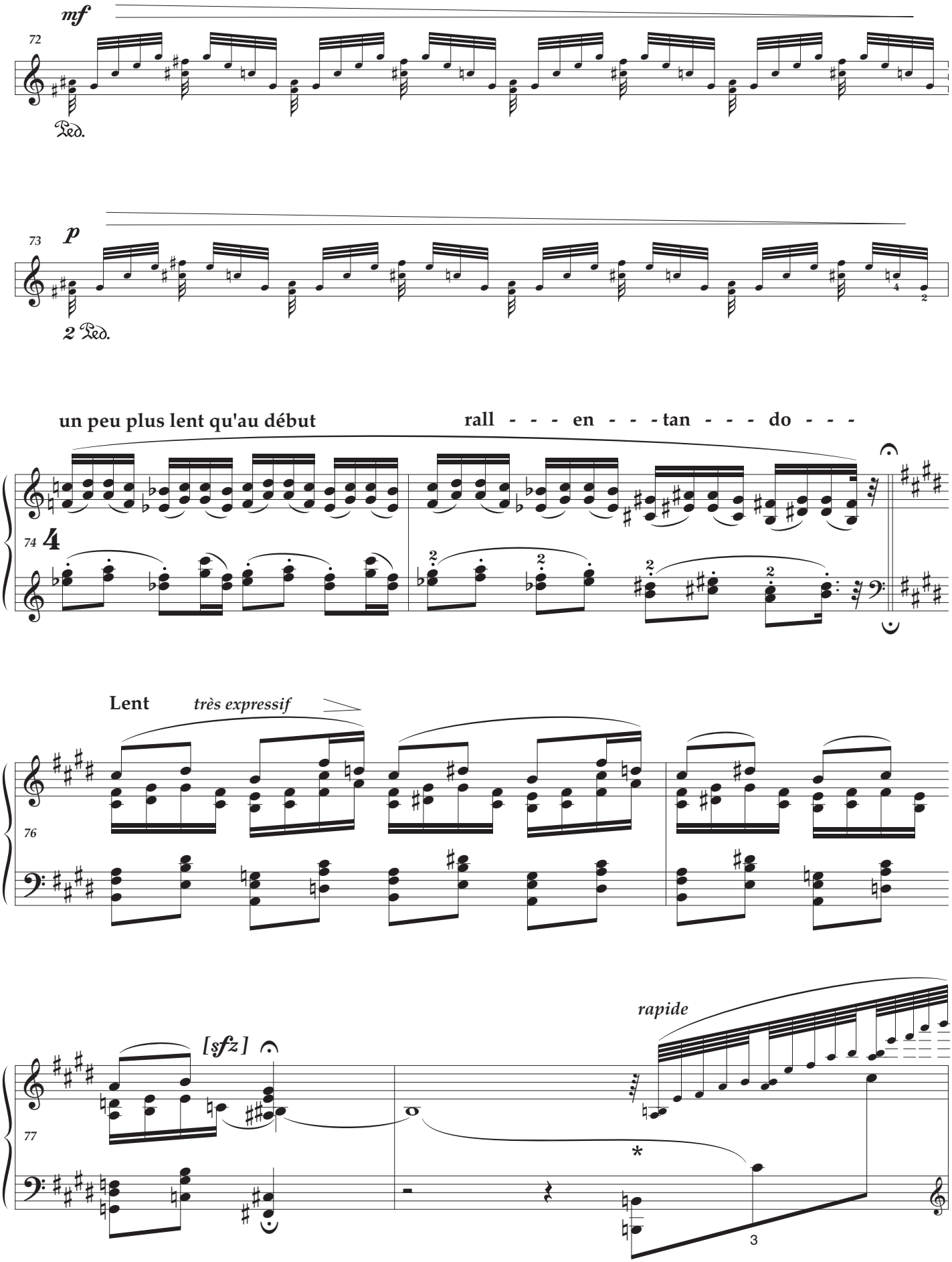

(8va)
ff
45
(8va)
46
8va
(8va)
long
glissando
fff
47
48
6
f
m.s.
8vb

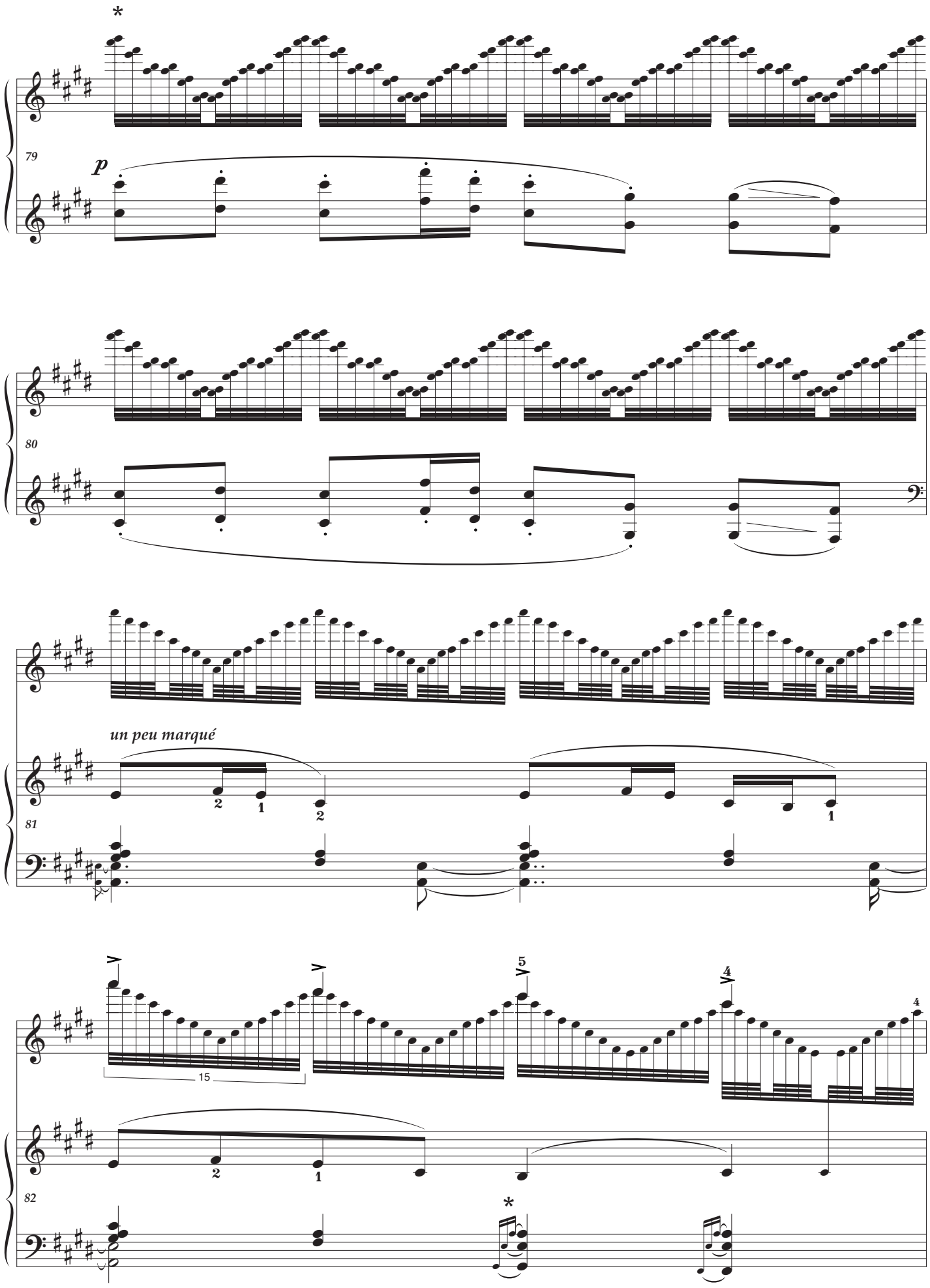

1er mouvement
49
4
p
50
51
6
pp
sotto
8va
5–4
52
3
f
(8va)
8vb

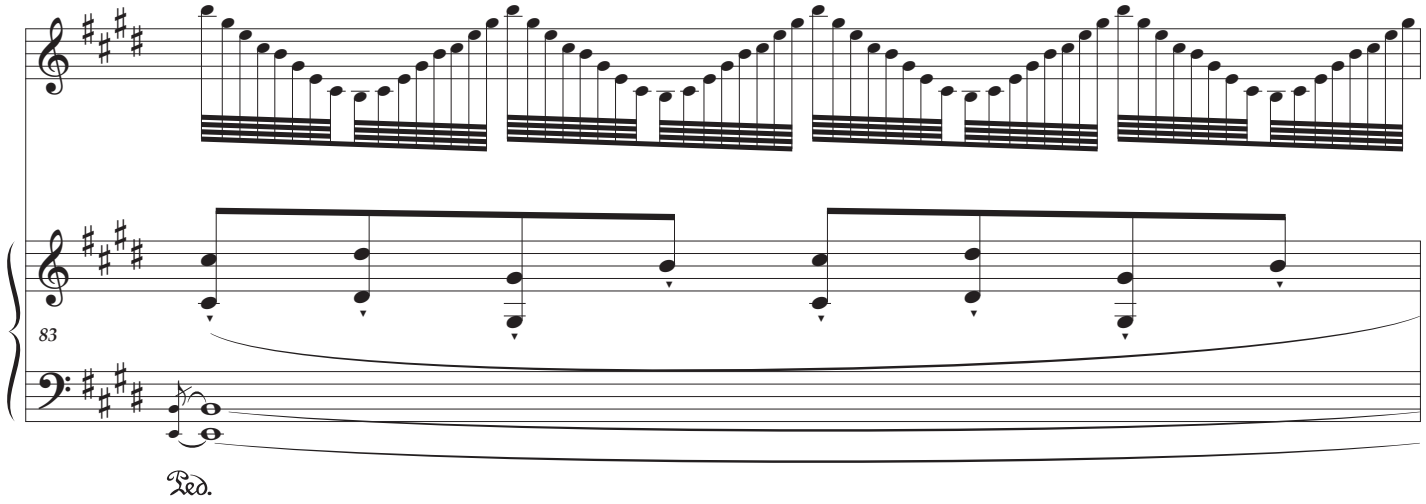

53
4
p
una corda
54
8va
3 Cordes
(8va)
55
3
f
8vb
56
4

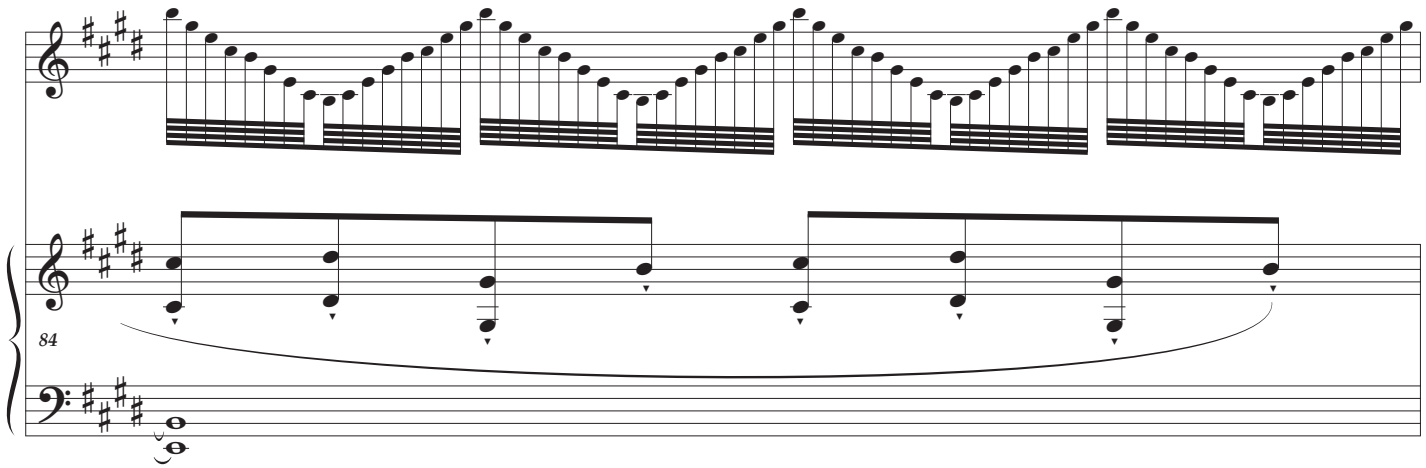

cédez légèrement
8va
57
58
1er mouvement
pp
una corda
2
8va
60
4
mf
2
3
8va
62
2 pp
15ma
64
*
[f]
4
7
sopra

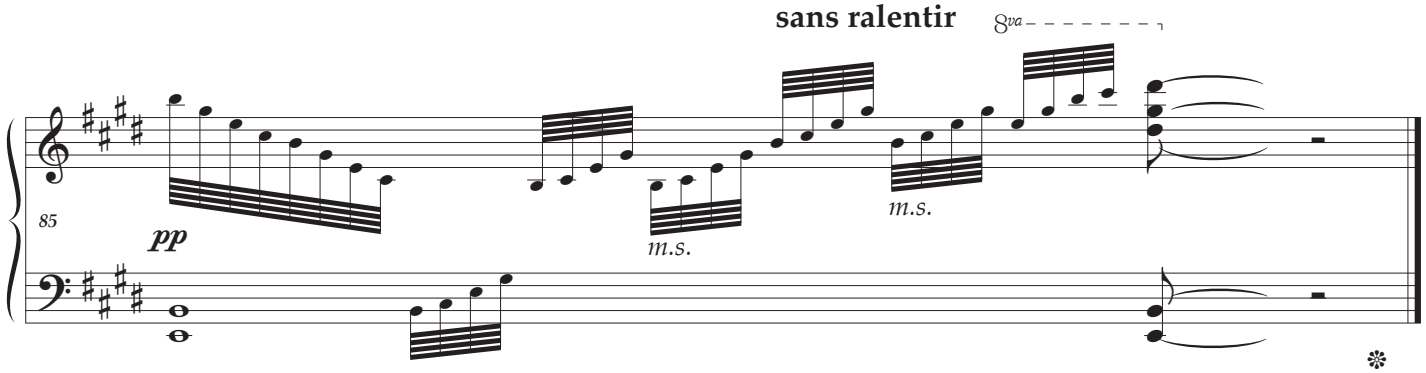

8va
sotto
sopra
sotto
sopra
65
ppp
66
8vb
très rapide
68
ppp
8va
Ped.
(8va)
fff
69
8va
f
70
Ped.
71
Ped.


mf
72
Ped.
p
73
2 Ped.
un peu plus lent qu'au début
rall - - - en - - - tan - - - do - - -
74
4
Lent
très expressif
76
[sfz]
77
rapide
3


*
79
p
80
un peu marqué
81
15
82
*


83
Ped.


84


sans ralentir
8va
85
pp
m.s.
m.s.

Appendix — Comments, afterthoughts & vocabulary

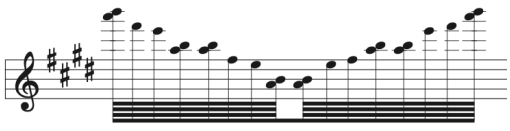
As an interpreter-performer I often have to ask myself why a composer has chosen a particular time or key signature and sometimes the answer is not at all obvious. Now that we have the tools with which to "re-arrange" the music otherwise, my position as an editor becomes much more interesting. When these 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 as acciaccaturas

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

RAVEL

JEUX d'EAU

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