

Maurice RAVEL

the complete works for piano

Maurice Ravel

à mon cher Maître Gabriel FAURÉ

J E U X d ' E A U



Piano Practical Editions

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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.



à mon cher Maître Gabriel FAURÉ

JEUX D'EAU

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

Henri de Régner

Très doux ♩ = 144 *

8^{va} -----

The first system of the musical score for 'Jeux d'eau' is written for piano. It consists of two staves. The right staff (treble clef) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The left staff (bass clef) also begins with a bass clef, the same key signature, and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The system is marked with a forte (f) dynamic and a tempo of 144 beats per minute. The system ends with a repeat sign.

The second system of the musical score for 'Jeux d'eau' continues the piece. It consists of two staves. The right staff (treble clef) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The left staff (bass clef) also begins with a bass clef, the same key signature, and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The system is marked with a forte (f) dynamic and a tempo of 144 beats per minute. The system ends with a repeat sign.

The third system of the musical score for 'Jeux d'eau' continues the piece. It consists of two staves. The right staff (treble clef) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The left staff (bass clef) also begins with a bass clef, the same key signature, and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The system is marked with a forte (f) dynamic and a tempo of 144 beats per minute. The system ends with a repeat sign.

The fourth system of the musical score for 'Jeux d'eau' continues the piece. It consists of two staves. The right staff (treble clef) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The left staff (bass clef) also begins with a bass clef, the same key signature, and a 4/4 time signature. It contains a series of eighth notes, mostly beamed in pairs, with some triplets. The system is marked with a forte (f) dynamic and a tempo of 144 beats per minute. The system ends with a repeat sign.

9 **4**

11

8va-----1

6

8va-----1

8va-----1

5

12

(8va)-----

ff

4

14

f

m.s.

3

3

3

2

2 Red.

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

3
3
3
3 cordes

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

19 *3 cordes*

21 ** pp subito* *una corda*

8^{va} -----

23

3 corde

ff

Red.

25

*[subito **p** — crescendo e accelerando]*

rit.

a tempo

27

pp

2 Red.

29

m.s.

31

8va

32

(8va)

6

p

33

4

3 cordes

V

34

8va

6

34

35

(8va)

6

35

2

4

3

3

rapide

36

le chant un peu en dehors

37 **4** *p*

Measures 37 and 38 of a musical score. The music is in 4/4 time and features a piano (*p*) dynamic. The right hand plays a melodic line with a slur over measures 37 and 38, and a fermata over measure 38. The left hand plays a bass line with a slur over measures 37 and 38, and a fermata over measure 38. The key signature has one sharp (F#).

38

Measures 38 and 39 of a musical score. The music is in 4/4 time and features a piano (*p*) dynamic. The right hand plays a melodic line with a slur over measures 38 and 39, and a fermata over measure 39. The left hand plays a bass line with a slur over measures 38 and 39, and a fermata over measure 39. The key signature has one sharp (F#).

39

Measures 39 and 40 of a musical score. The music is in 4/4 time and features a piano (*p*) dynamic. The right hand plays a melodic line with a slur over measures 39 and 40, and a fermata over measure 40. The left hand plays a bass line with a slur over measures 39 and 40, and a fermata over measure 40. The key signature has one sharp (F#).

40 *mp*

Measures 40 and 41 of a musical score. The music is in 4/4 time and features a mezzo-piano (*mp*) dynamic. The right hand plays a melodic line with a slur over measures 40 and 41, and a fermata over measure 41. The left hand plays a bass line with a slur over measures 40 and 41, and a fermata over measure 41. The key signature has one sharp (F#).

8^{va}-----

41

42 *f*

(8^{va})-----

43

44

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

8^{va}-----

45

46

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

(8^{va})-----

47

48

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

(8va)-----

45 *ff*

(8va)-----

46

47

(8va)-----

long

glissando

fff

48 **6** *f*

m.s.

8vb-----

1^{er} mouvement

49 **4** *p*

50

51 **6** *pp* *sotto*

52 **3** *f*

53 **4** *p*

una corda

8va

54

3 Cordes

8va

55 **3** *f*

8va

8va

56 **4**

8va

57

cédez légèrement

8^{va}

1^{er} mouvement

58

pp

una corda

2

60

4

mf

8^{va}

62

2 *pp*

8^{va}

15^{ma}

64

* *[f]*

sopra

4

65 *S^{va}* — *sotto* *sopra* *sotto* *sopra*

66 *ppp* *S^{vb}* —

68 *très rapide* *ppp* *S^{va}* —

69 *fff* *S^{va}* —

70 *f* *S^{va}* —

71 *f* *S^{va}* —

Red.

Red.

Red.

mf

72

Red.

p

73

2 Red.

un peu plus lent qu'au début

rall - - - en - - - tan - - - do - - -

74 **4**

Lent *très expressif*

76

[sfz]

rapide

77

3

* 79 *p*

80

un peu marqué

81

15

82

*

This musical score is for a piano piece in E major (three sharps). It consists of four systems of staves. The first system (measures 79-80) features a right-hand part with a melodic line of eighth notes and a left-hand part with a simple harmonic accompaniment. The second system (measures 81-82) continues the melodic development in the right hand, with the left hand providing a steady bass line. The third system (measures 83-84) shows a more complex right-hand melody with some sixteenth-note passages, while the left hand remains accompanimental. The fourth system (measures 85-86) concludes the section with a final melodic flourish in the right hand and a sustained bass line in the left. Performance markings include a piano (*p*) dynamic, a tempo or articulation instruction (*un peu marqué*), and fingerings (1, 2) for the right hand. A repeat sign is present at the end of the section.

Ed.

②

8va - - - - -

Appendix — Comments, afterthoughts & vocabulary

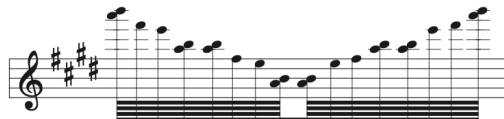
As an interpreter-performer I often have to ask myself why a composer has chosen a particular time or key signature and sometimes the answer is not at all obvious. Now that we have the tools with which to “re-arrange” the music otherwise, my position as an editor becomes much more interesting. When these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

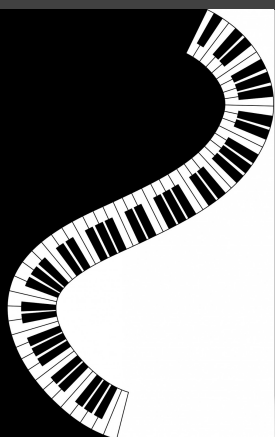
Duration: **6'10**

- 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 may be omitted
- **22-26** presented without key signature
- **27-30** presented in F# major
- **32-36** modified time signatures
- **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



R A V E L

J E U X d ' E A U

p u b l i s h e d M a y 2 0 1 8



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