Maurice RAVEL

MIROIRS

I NOCTUELLES
II OISEAUX TRISTES
III UNE BARQUE SUR L'OCÉAN
IV ALBORADA DEL GRACIOSO
V LA VALLÉE DES CLOCHES

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Maurice RAVEL 1875 - 1937

MIROIRS

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1905 was a very productive year for Ravel. At the age of 30, after composing the *Sonatine*, he began writing in a more complex harmonic style, and this cycle proved to be a decisive point in the composer's development. According to an autobiographical sketch, *Miroirs* astounded even those musicians who were familiar with his music.

Each of the five pieces was dedicated to a member of the band of *Apaches** and conformed to the romantic tradition of writing programme music for the piano, much in the same genre as the six *Images* of Debussy written at just about the same time. The title of the suite and of the individual pieces are impressionistic "reflections" of musical pictures, even though both Debussy and Ravel resisted calling their art 'impressionist'.

Ravel wrote : ..."the word 'mirror' should not lead one to assume that I want to affirm a subjectivist theory of art. A quotation from Shakespeare helped me to formulate a completely opposite position":

(Julius Caesar, Act I, Scene 2)

> ***Cassius : I'll tell you, good Brutus. And since you know you can see yourself best by reflection, I'll be your mirror and show you, without exaggeration, things inside you that you can't see.***

Thus we have a pictorial description rather than a subjective expression of feeling.

*formed in c1900, the *Apaches* were enthusiastic devotees of the arts, supporting in particular Ravel and Debussy. They included — de Falla, Stravinsky, Ricardo Viñes and Calvocoressi.

Mirror of the Sea
With kind permission of the artist

JASON LEVASSEUR

The present performing edition represents thoughts in formation over a number of years. It is only when you actually try to write down music reasonably accurately that you realise what a complicated matter it really is, and how easy it is to print mistakes and inconsistencies. In reviewing this pianistic masterpiece I have been tempted to cast an objective eye at some fundamental principles of music editing, and have been somewhat audacious in changing key and time signatures in addition to rectifying real and imagined misprints.

Alterations of key-signatures have been made to eliminate accidentals and alternative time-signatures to help memorising or to clarify metre. All these are noted copiously in the appendices, and I have only indulged in important changes and notation and spelling to remove ambiguities, always keeping rigorously into the spirit of the composer's original intentions. I have suggested some fingering and I also tried to make some passages easier to perform or more persuasive by altering the distribution of hands.

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I NOCTUELLES

à Léon Paul FARGUE — poet

> *Les Noctuelles des hangars partent, d'un vol gauche, cravater d'autres poutres* — Barn moths fly clumsily to cloak themselves around other beams — **Léon Paul Fargue**

I started working on *Noctuelles* at about the same time as I became interested in birds and flying insects, and was delighted to discover that this is in essence a pianistic study in erratic flight, a strategy which many flying insects adopt to to evade predatory birds and bats.

Ravel transposes this so-called "clumsy" way of flying with superficially uncoordinated riffs.

Transcribing this music down in traditional metre is a real challenge as it deliberately changes direction and tonality to reflect the insects' unpredictability. I have tried to re-write much of it with greater clarity, to make more sense of its design.

William Baxter Closson *Night Moths*

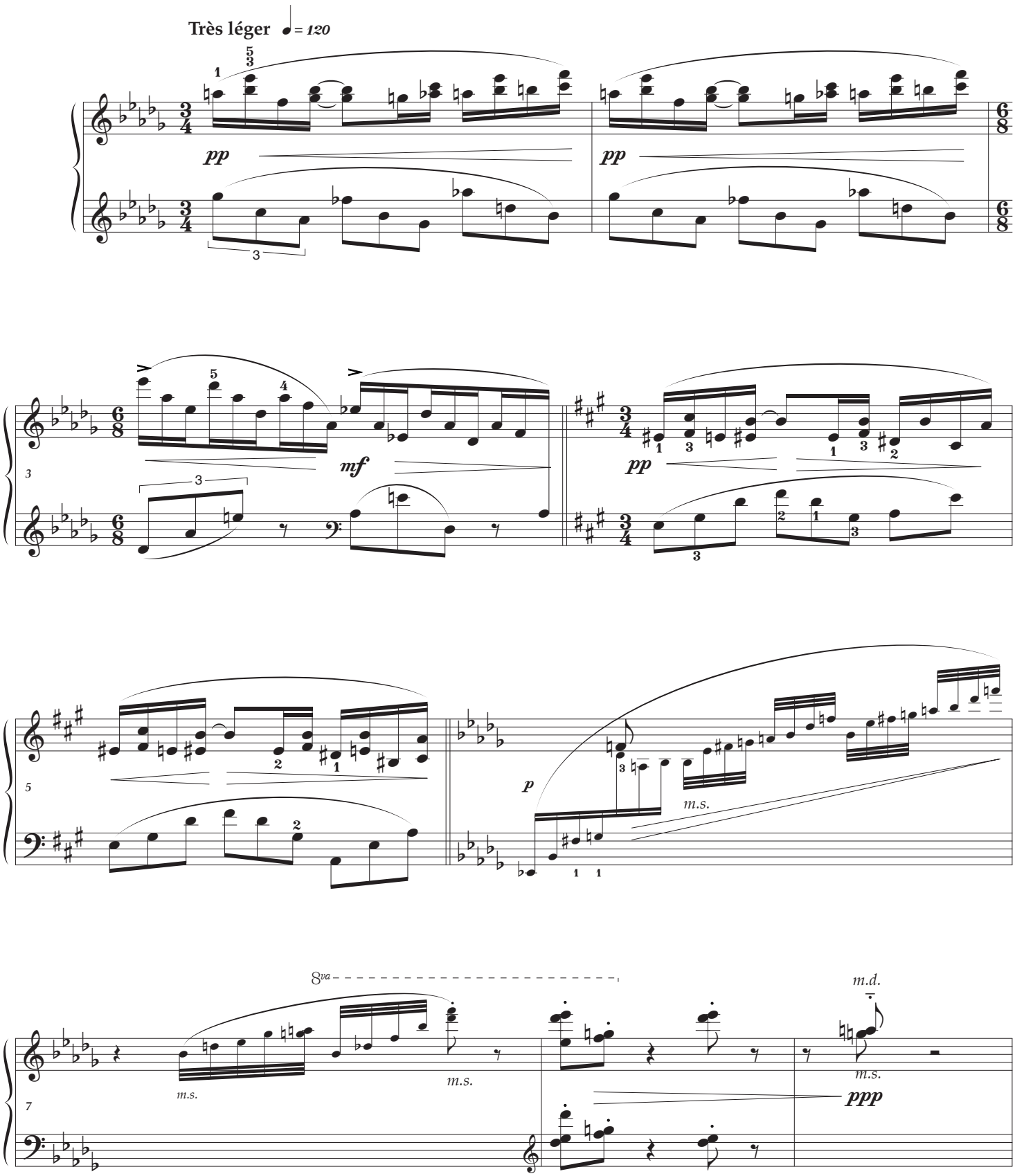
Noctuidae are commonly known as owlet moths, but I suspect Ravel named the piece for its poetic nocturnal connotations rather than for a precise programme inspired by *papillons de nuit*. Indeed any species of flying insect would have been equally appropriate, the title *papillons* or butterflies having already been adopted by other composers.

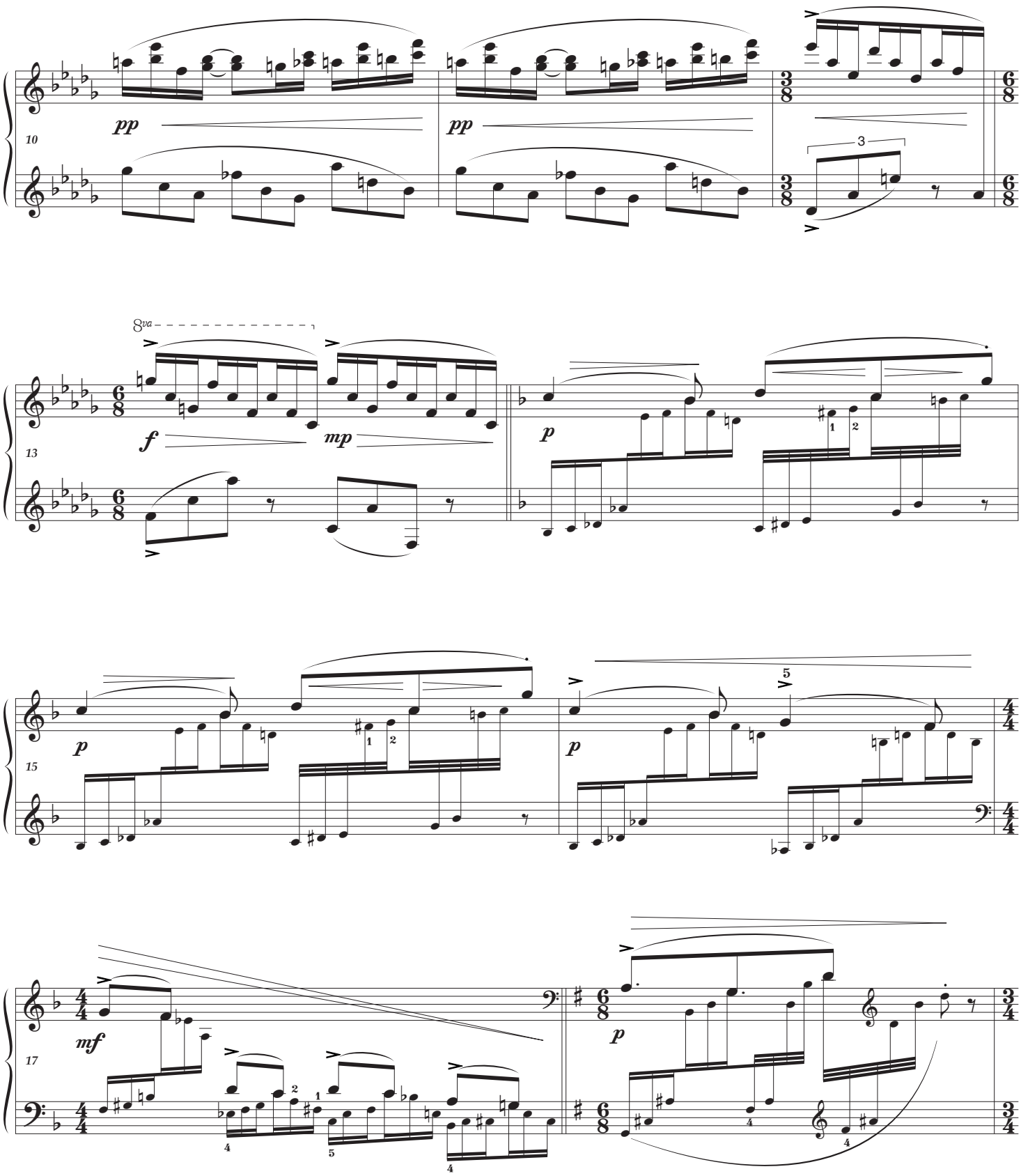
To my mind, the contrasting central section resembles one of those abandoned temples so beloved of the French "impressionists", where the insects might roost. During a hot summer night a few flutter about, appearing in disturbing shadows to haunt us, sometimes interrupting the sombre and solemn chordal melody. The syncopated F pedal point imitates a bell —rather like *Le Gibet* which would be written some four years later.

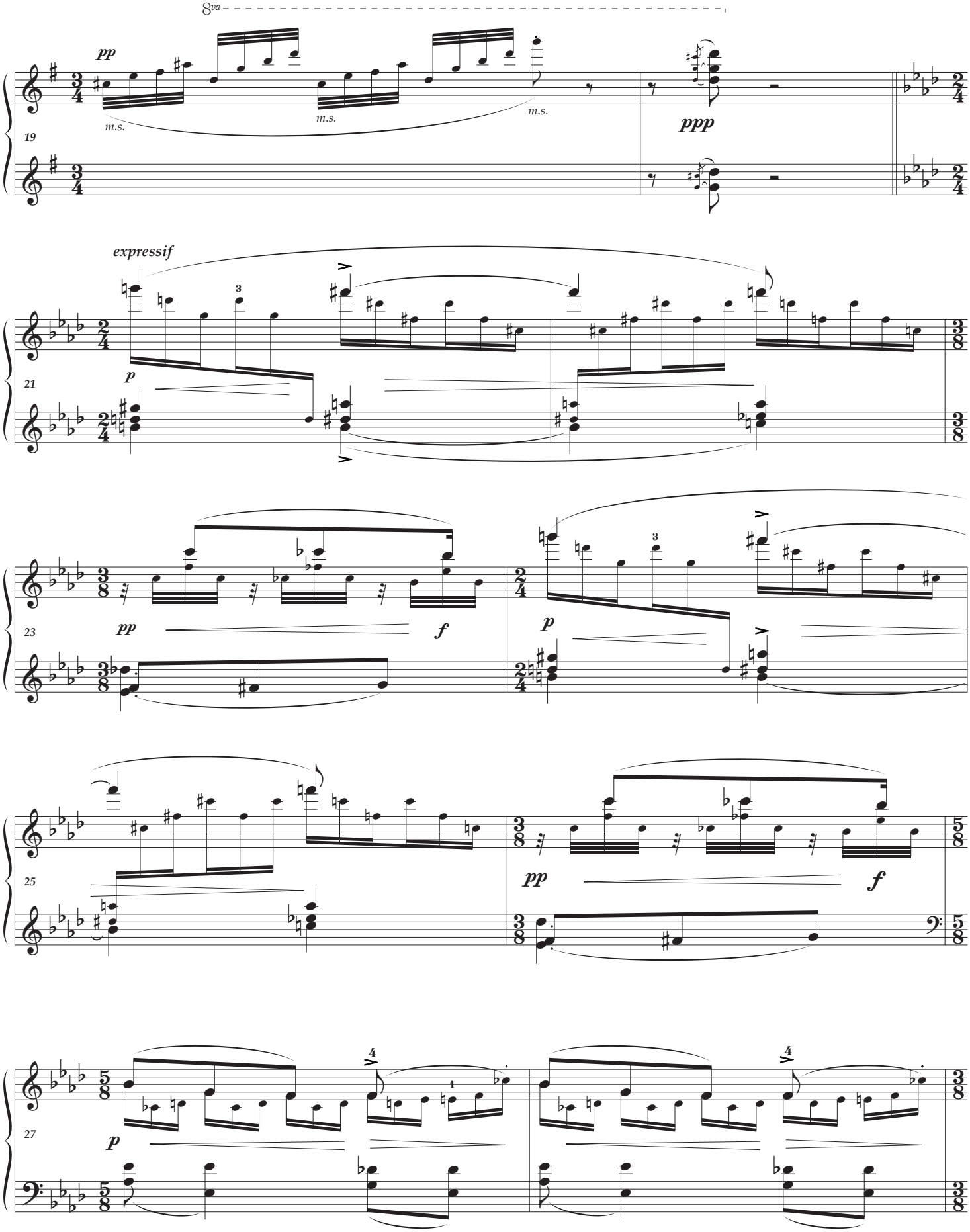
As in the *Sonatine* and *Jeux d'eau*, Ravel was much inspired and influenced by Liszt and especially *Feux Follets*. Perlemuter relates that the composer insisted upon dramatic crescendos in bars 23 & 102, features which would later be employed in *Scarbo*. Compare too the remarkable similarity of their concluding bars.

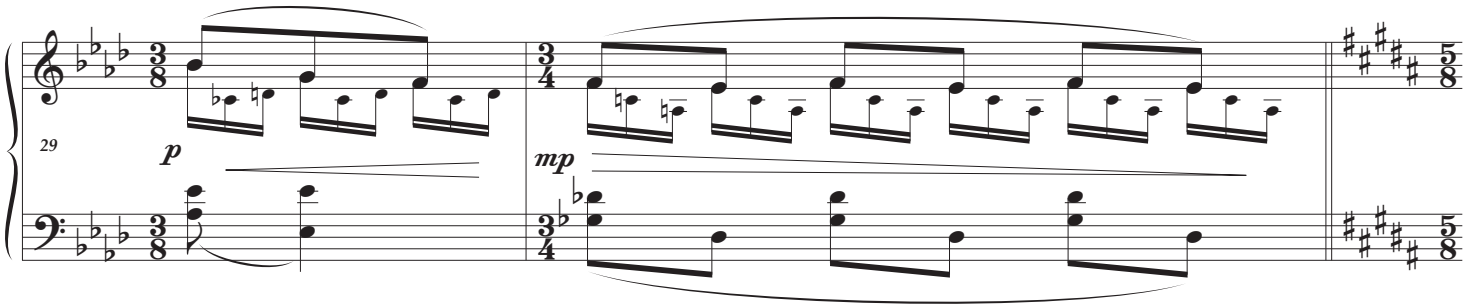
I NOCTUELLES

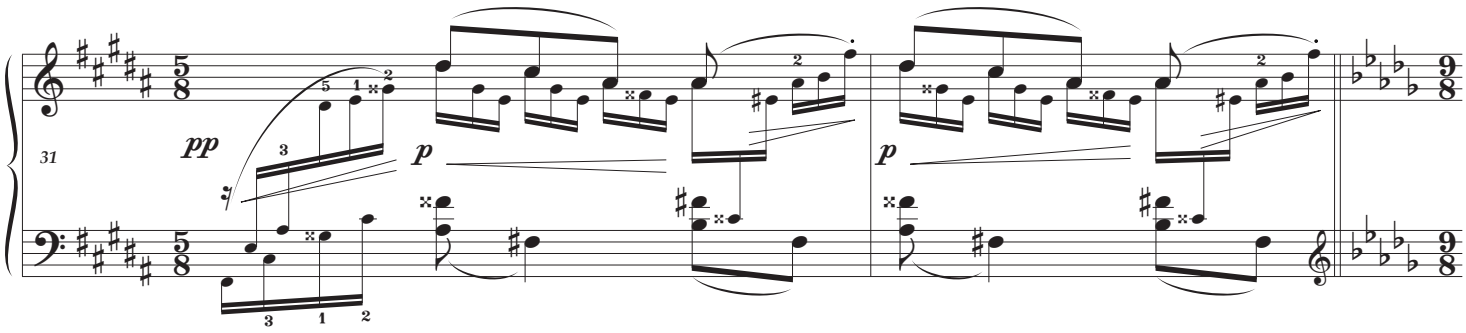
à Léon Paul FARGUE

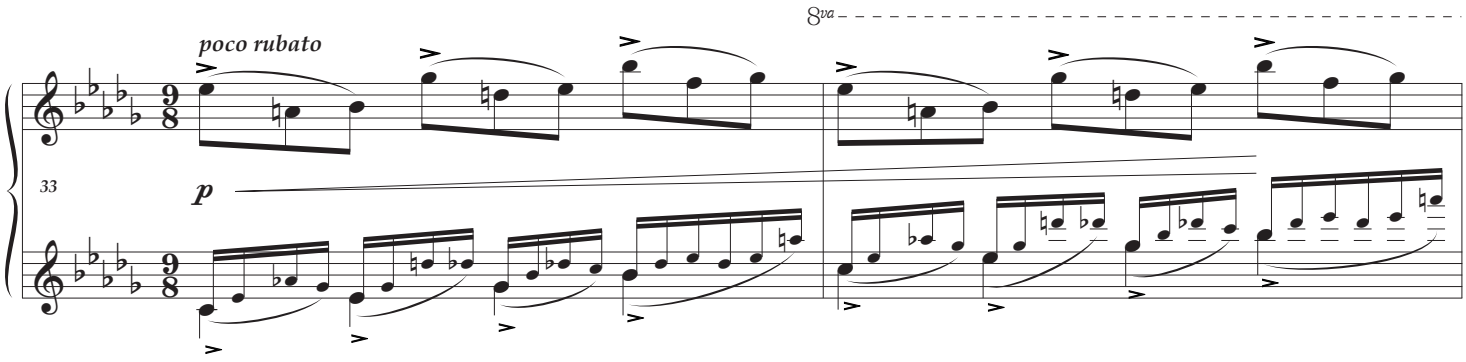


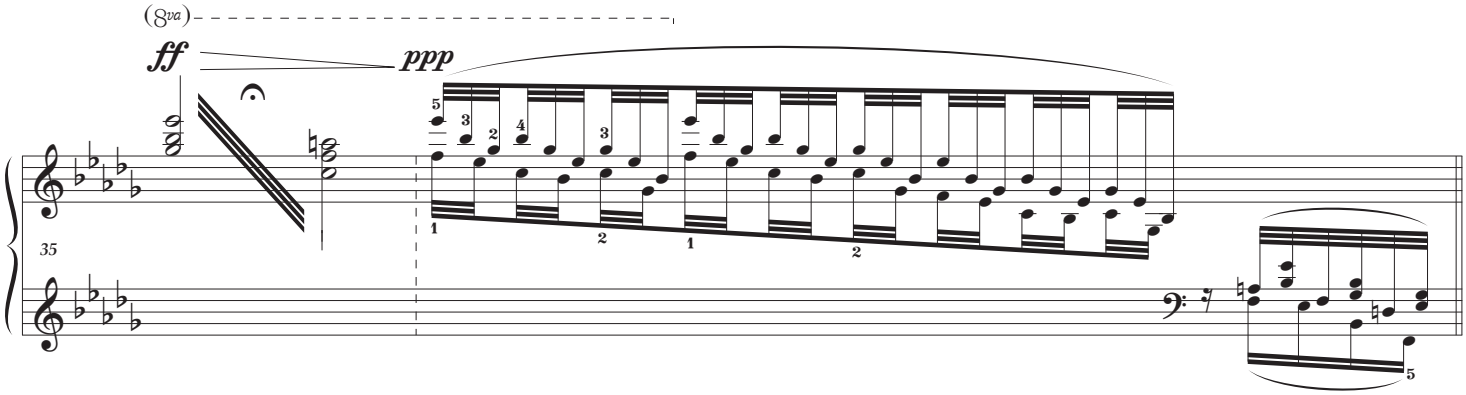

10
pp
pp
3
13
8va
f
mp
p
15
p
p
5
17
mf
p

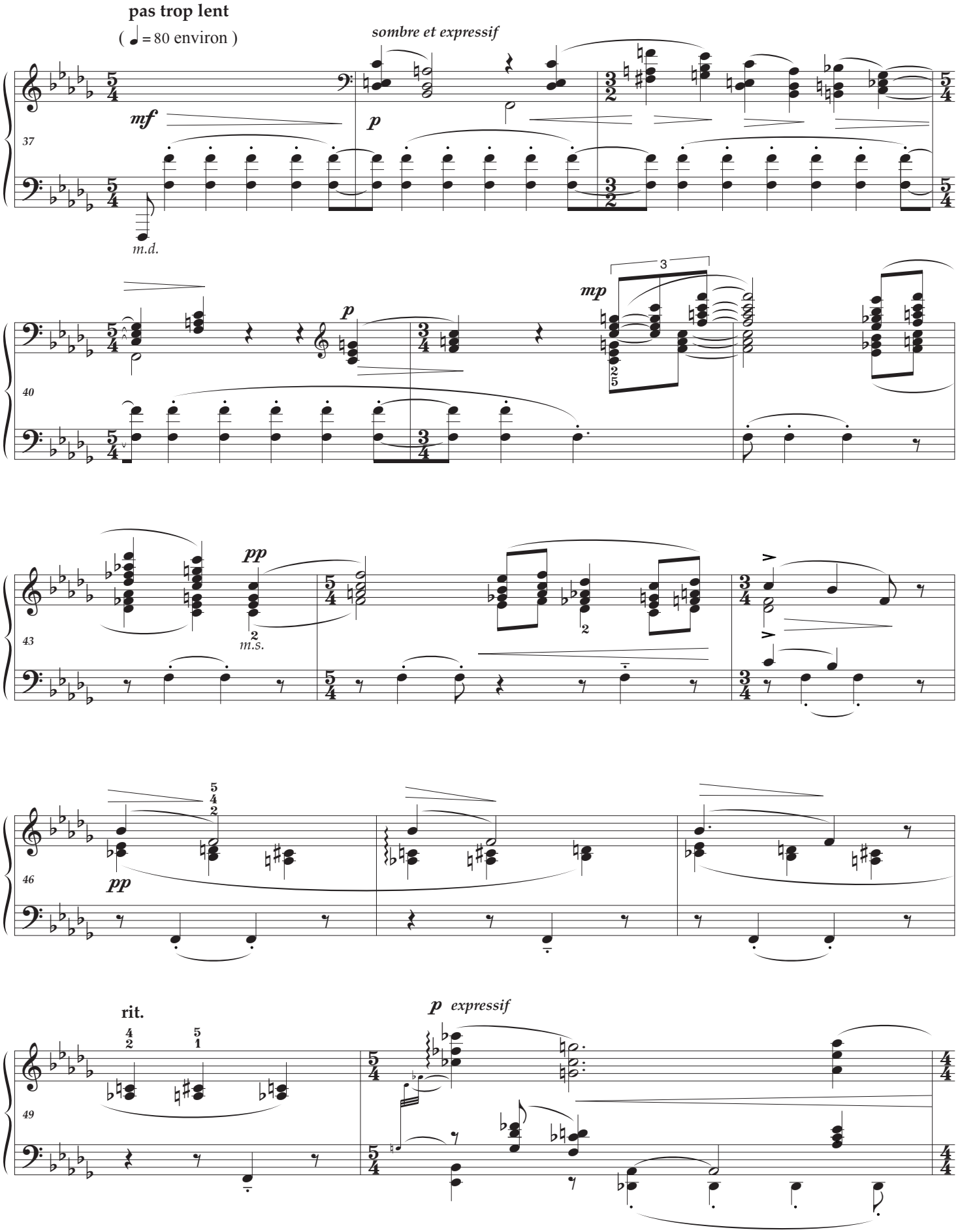

8va
pp
m.s.
m.s.
m.s.
ppp
19
expressif
p
21
pp
f
p
23
pp
f
25
p
27

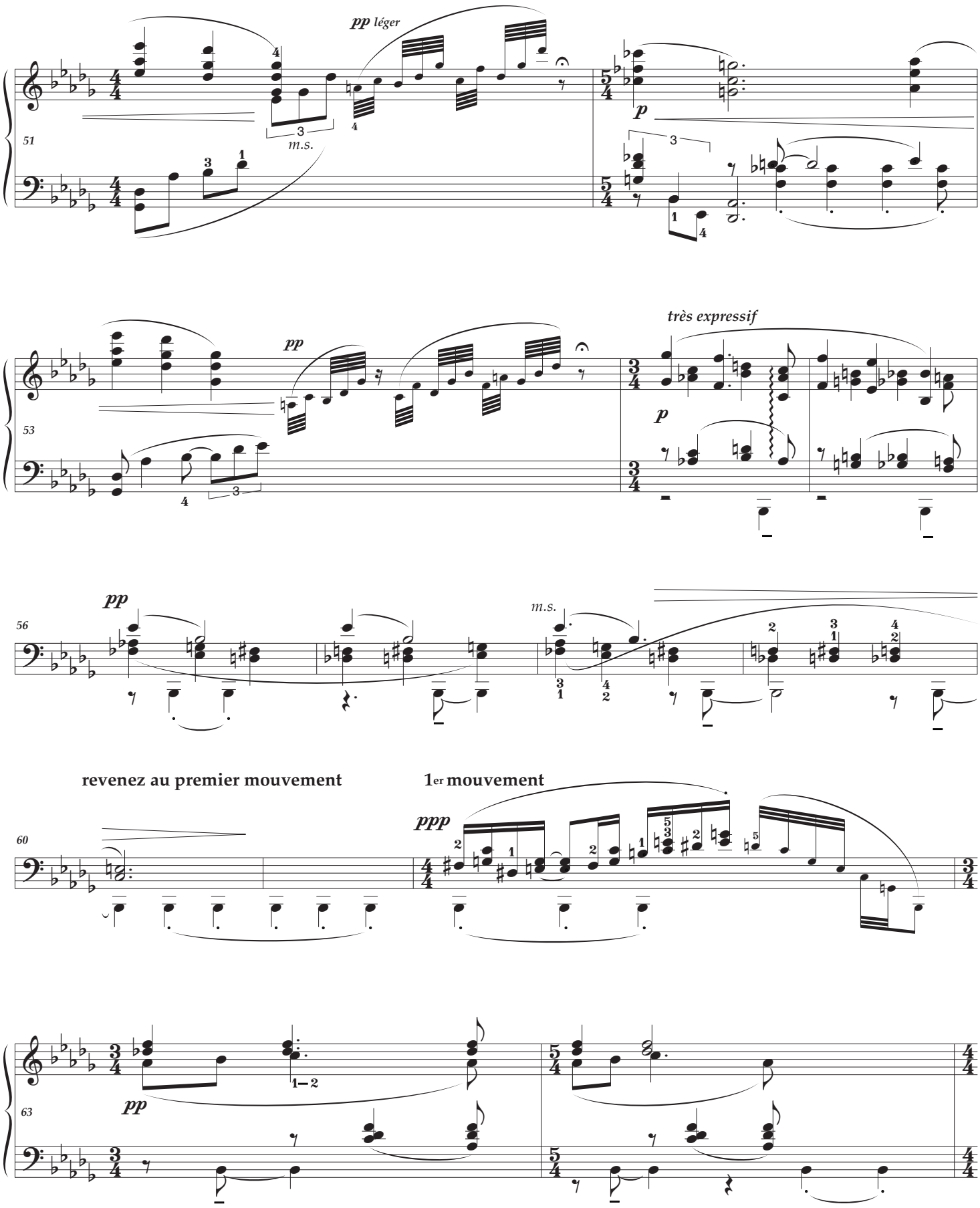

29
p
mp

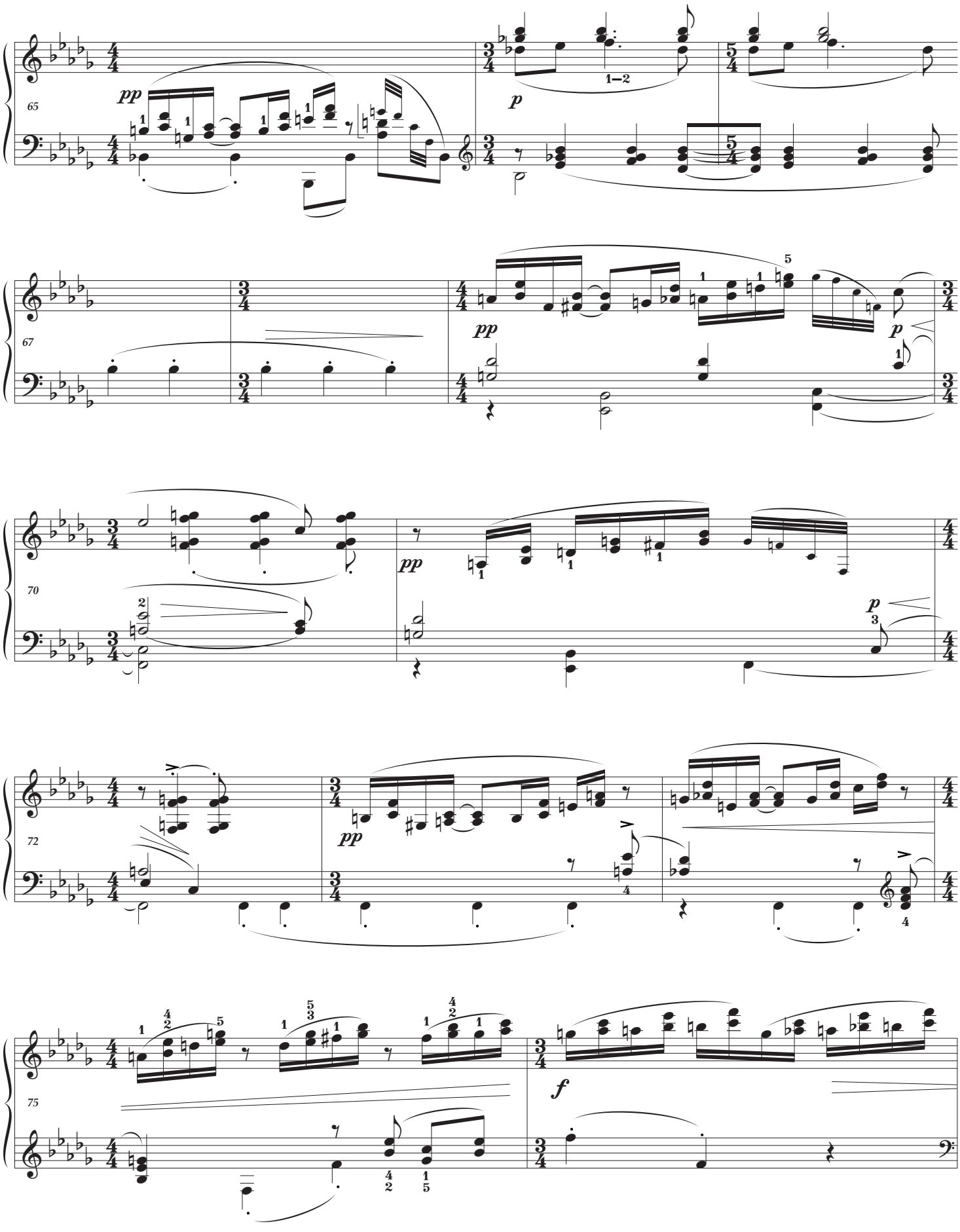

31
pp
p
p

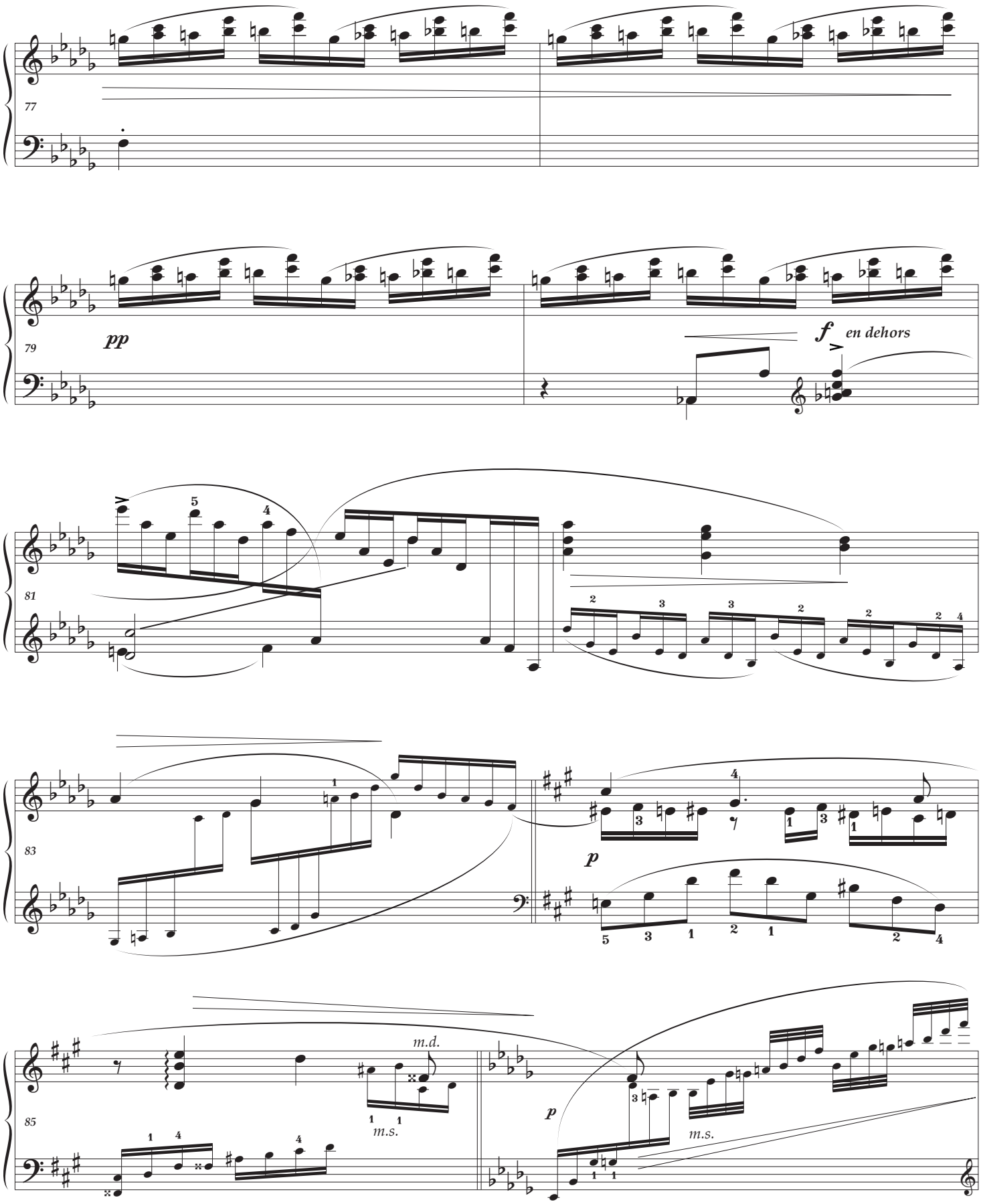

poco rubato
8va
33
p

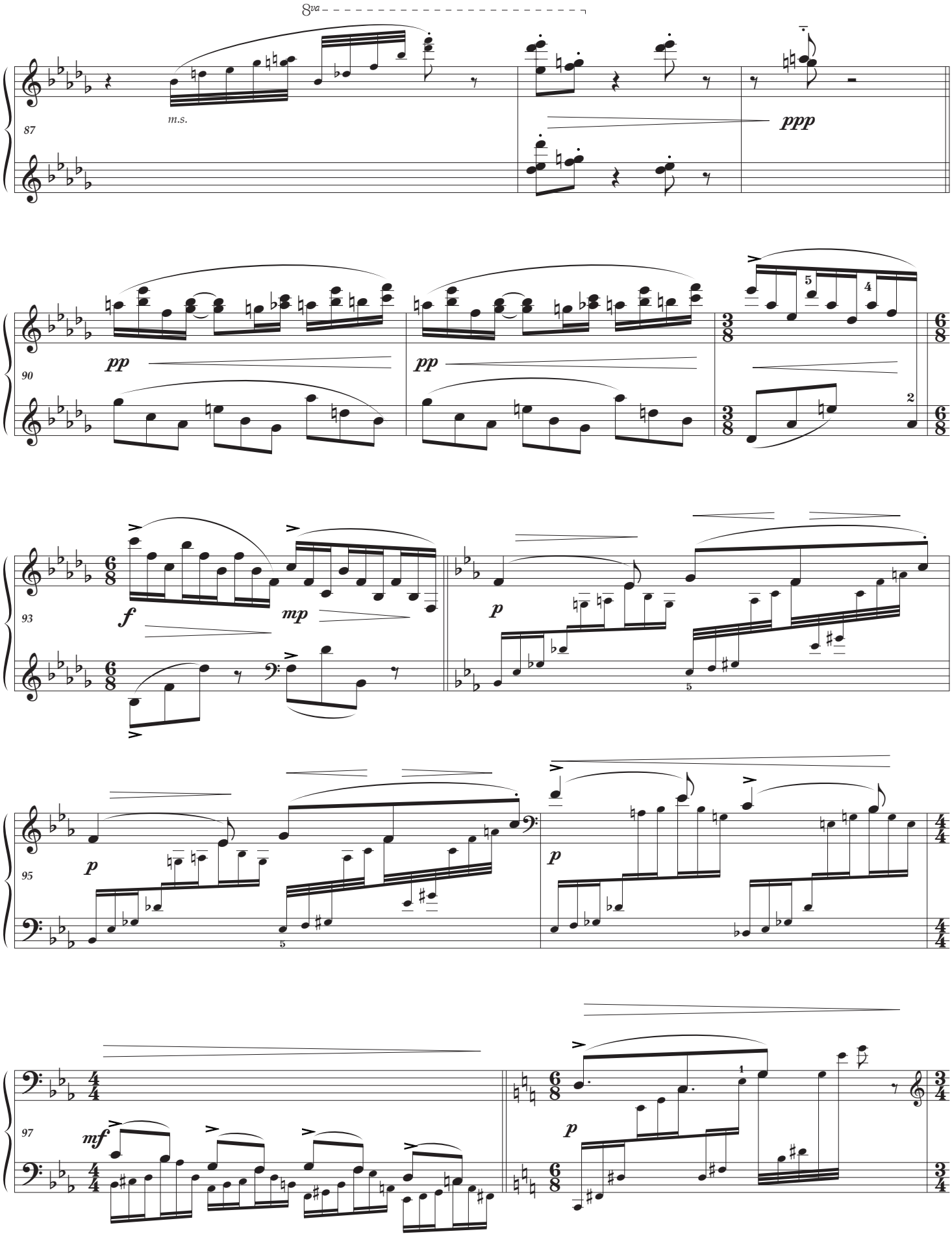

(8va)
ff
ppp
35

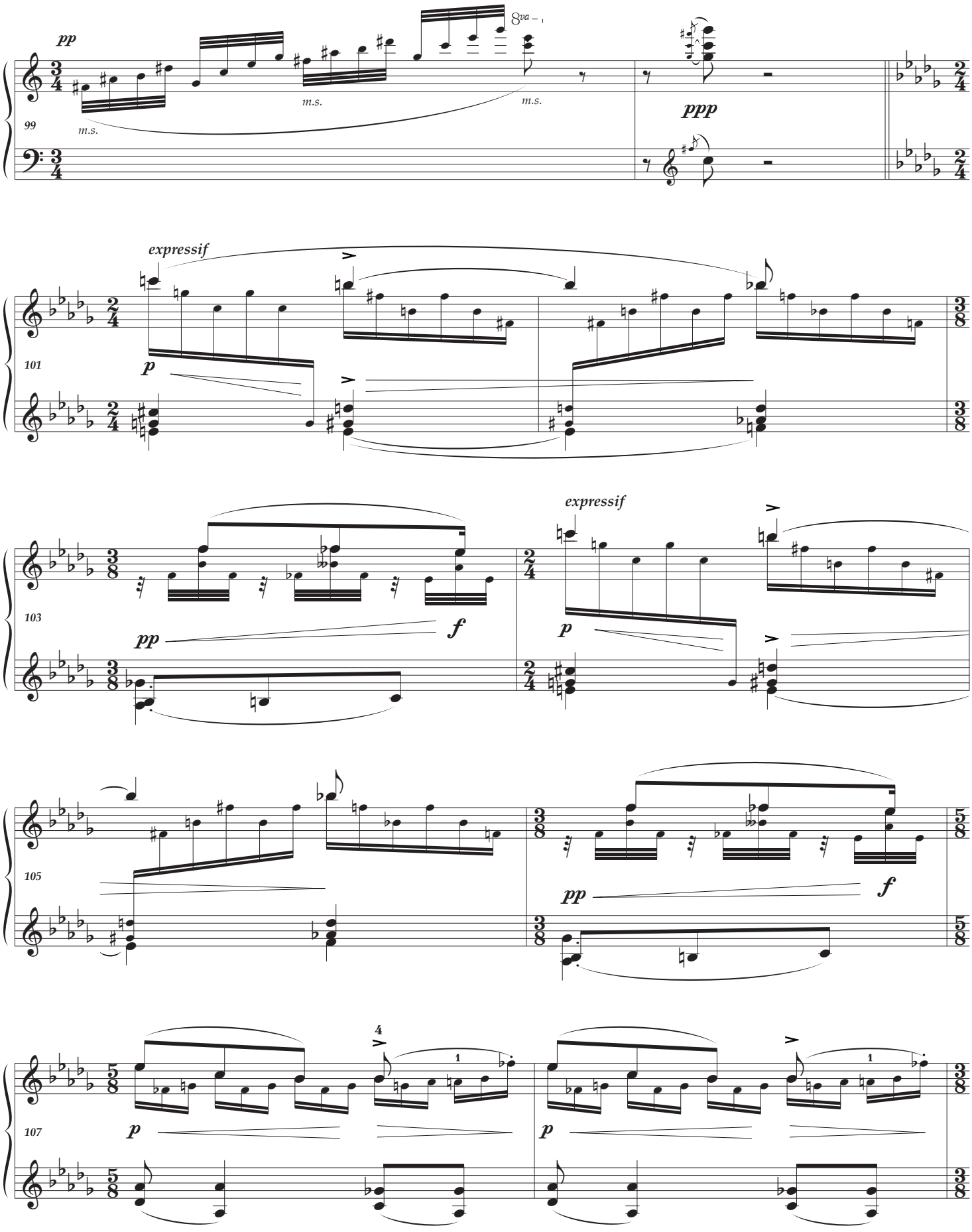

pas trop lent
(♩ = 80 environ)
sombre et expressif
mf
p
m.d.
37
mp
3
40
pp
m.s.
43
pp
46
rit.
p expressif
49

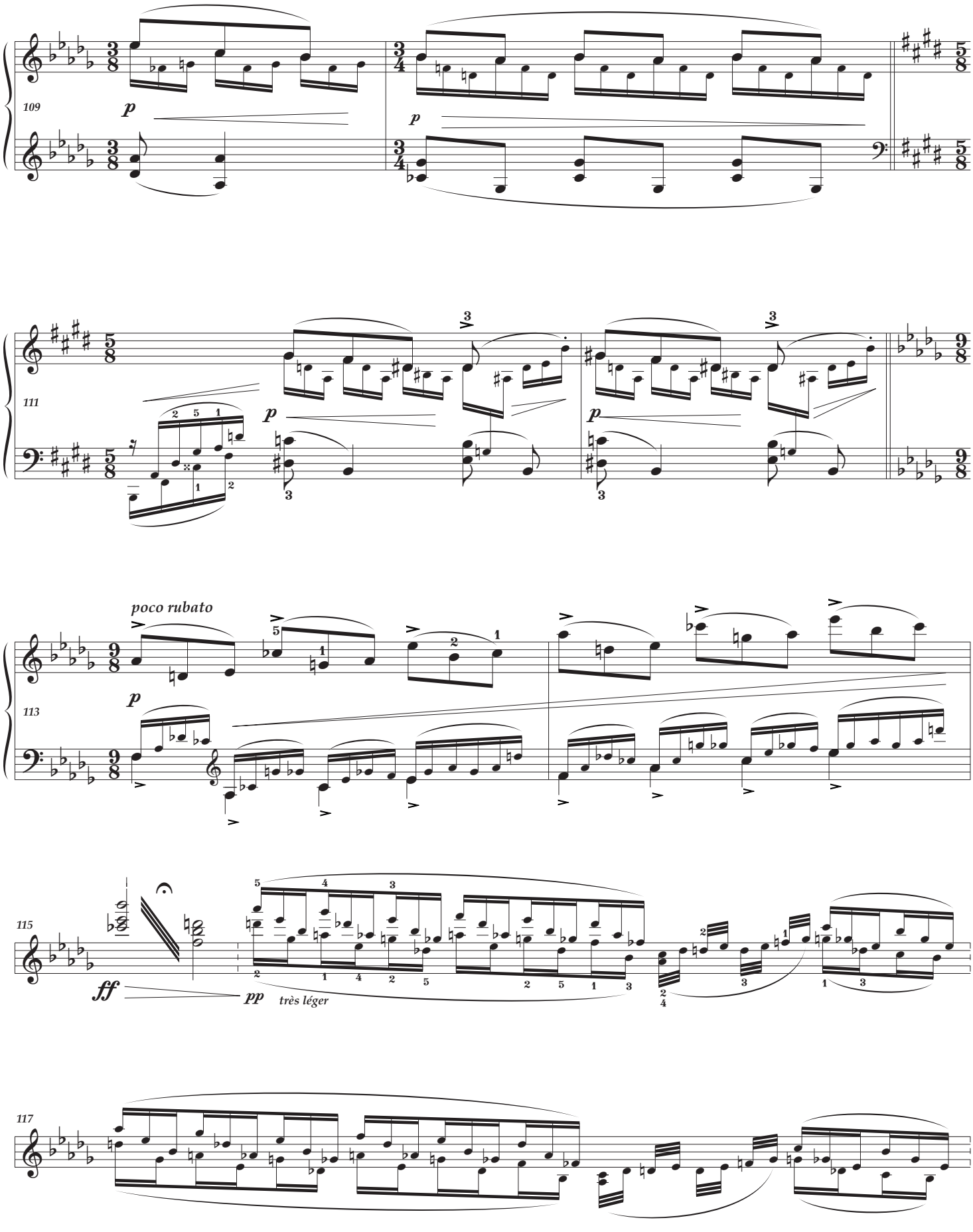

pp léger
m.s.
p
très expressif
pp
p
pp
m.s.
revenez au premier mouvement
1er mouvement
ppp
pp

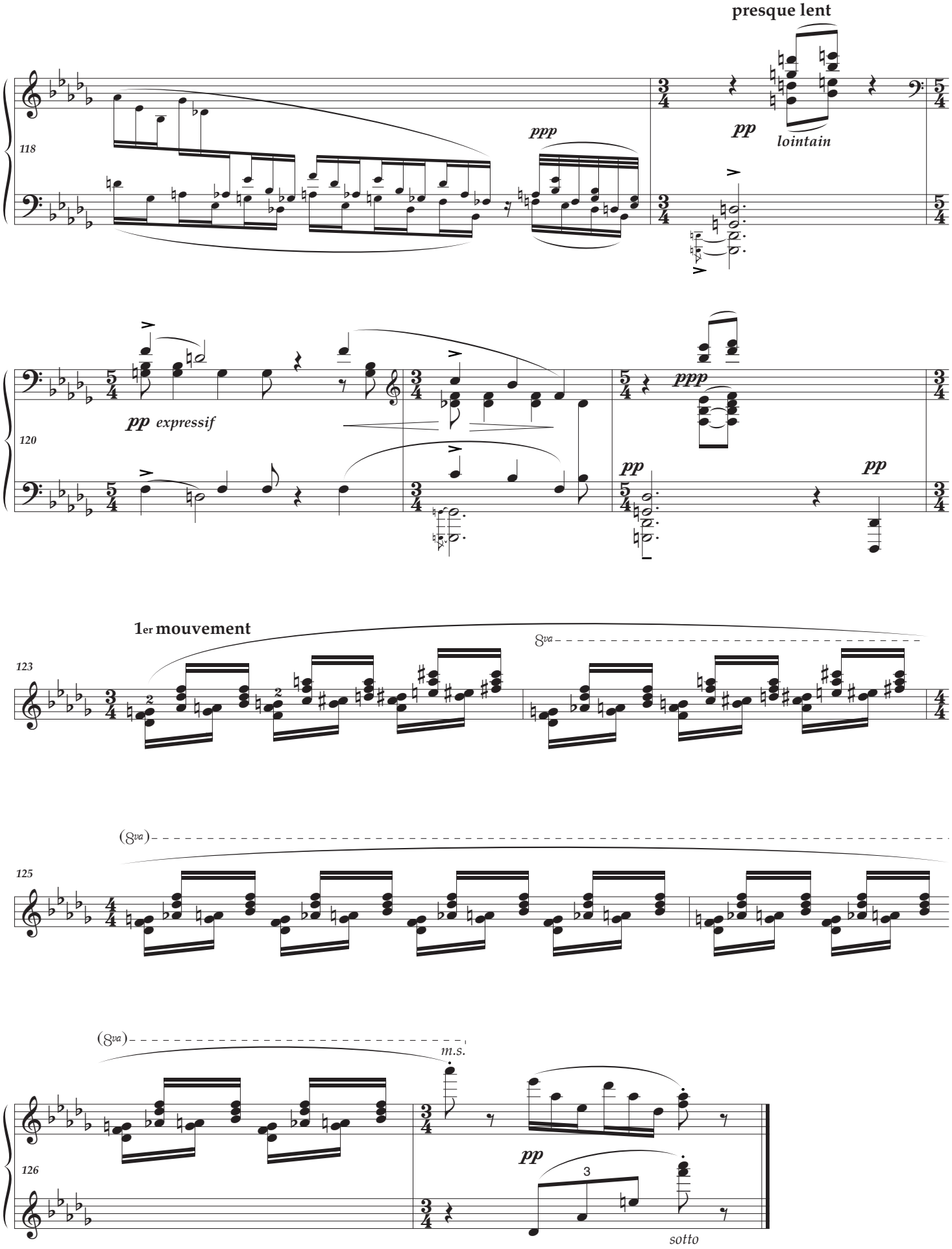

65
pp
p
1–2
67
pp
p
70
pp
p
72
pp
75
f


77
79
pp
f
en dehors
81
83
p
85
m.d.
m.s.
p
m.s.


8va
m.s.
87
ppp
90
pp
pp
93
f
mp
p
95
p
p
97
mf
p


pp
m.s.
m.s.
m.s.
8va
ppp
99
expressif
p
101
pp
f
expressif
p
103
pp
f
105
p
p
107


109
p
p
111
p
p
poco rubato
113
p
115
ff
pp
très léger
117


presque lent
118
ppp
pp
lointain
120
pp expressif
ppp
pp
pp
1er mouvement
123
8va
(8va)
125
(8va)
m.s.
126
pp
3
sotto

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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 work as an editor becomes much more interesting. When these pieces were first written I like to think that the composer did not necessarily consider all the options, (at the time they had so much else to think about) 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.

This deliberately "clumsy" piece moves between key and time-signatures as often as a noctuid moth pounces upon a flower to pollinate. In spite of about 15 changes of key, Ravel preferred to write entirely with a key-signature of 5 flats, which results in a raft of (dare I say "clumsy") accidentals. I have also dramatically re-cast some time-signatures and bar lines.

Duration: 5'25

- The metronome speed given in the first edition (Max Eschig) is approximately 128
- **4-5** presented in A
- **7** The major second — G♮ A♮ — was originally written out as separate notes. However, this transformation is perhaps more pianistic.
- **14-17** presented in F
- **17-19** modification of time-signature and bar lines
- **18-20** presented in G
- **21-30** presented in A flat
- **29-30** modification of time-signature and bar lines

- **31-32** presented in B
- **33-34** modification of time-signature and bar lines
- **39** modification of time-signature and bar lines
- **55** 3rd beat double third added to complete the tenor voice
- **62-67** modification of bar lines
- **69-75** modification of bar lines
- **71** RH 3rd beat final note G — probably a misprint (see **65** & **69**)
- **84-85** presented in A
- **92-93** modification of bar lines
- **94-97** presented in E flat
- **97-99** modification of time-signature and bar lines
- **98-100** presented in C
- **109-110** modification of time-signature and bar lines
- **111-112** presented in E
- **113-114** modification of time-signature and bar lines
- **120-126** modification of time-signature and bar lines

très léger	very light
pas trop lent	not too slow
sombre et expressif	dark and expressive
revenez au premier mouvement	back to the opening tempo
en dehors	in relief
presque lent	almost slow
lointain	distant

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II OISEAUX TRISTES

à Ricardo VIÑES — pianist

Henri Rousseau *Spirit of the forest*

"Birds lost in the torpor of a dark forest during the hottest summer hours." — **Maurice Ravel**

Dedicated to Ricardo Viñes, the Catalonian pianist who first performed the *Miroirs* in January 1906, the composer might have been inspired by Debussy's plan to write a piece in free form, sounding like an improvisation.

He was staying in Fontainebleau and one morning heard a blackbird singing. Enchanted by its elegant, melancholy arabesque, he had merely to transcribe it, to produce the limpid and poetic opening phrase in bar 2. Many birds sing repeated note themes as in bar 1 and the lethargic mood could be attributed to the deep and languid cuckoo motif as in bar 4.

Although the forest might have been French, I prefer to imagine an Asiatic rainforest, such as those conceived by *Le Douanier Rousseau,* these sorrowful birds squawking in a more jungle-like environment. In bar 16 an unexpected shriek, with typical responding echo, causes a raucous response.

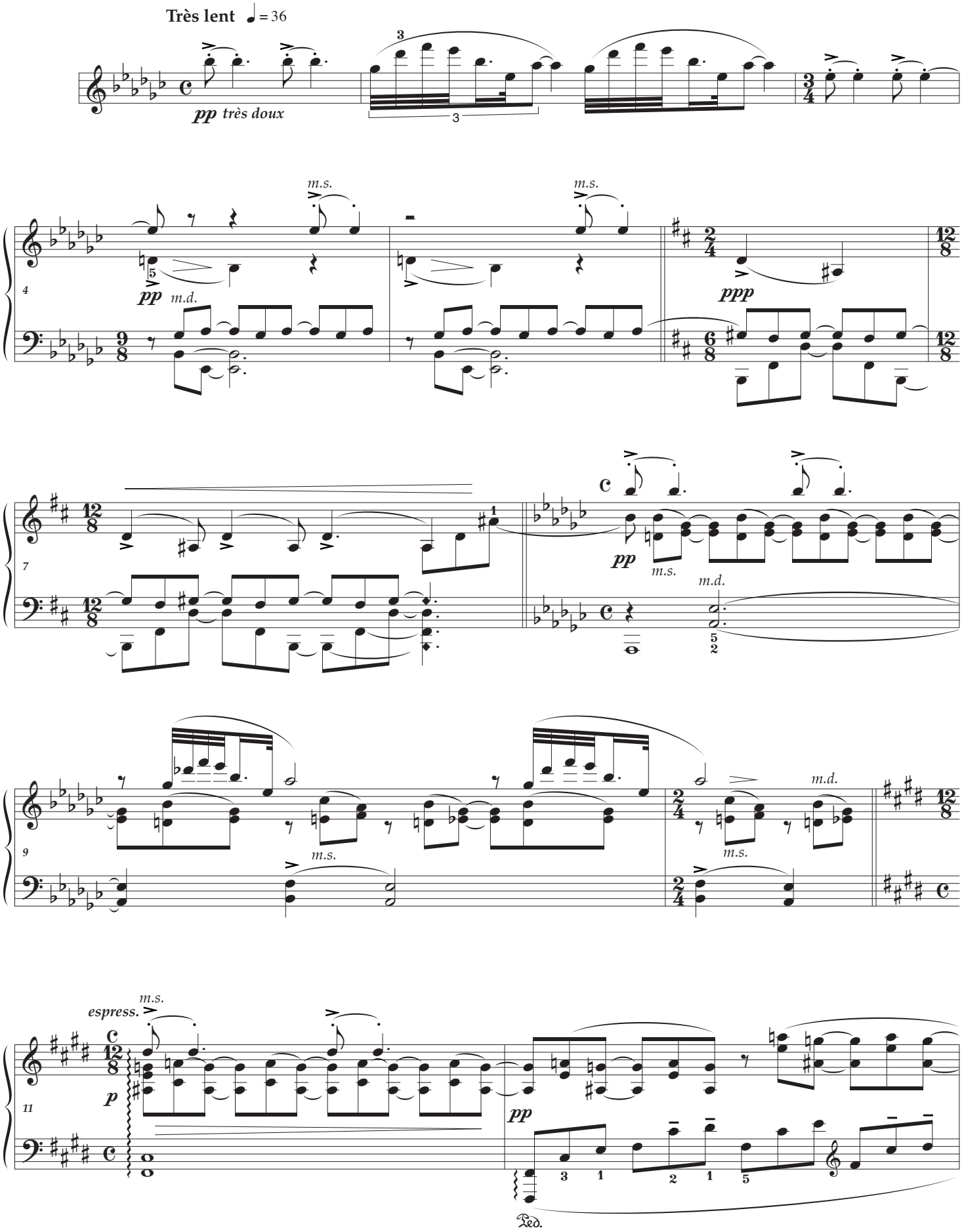
According to Perlemuter, Ravel wanted the characteristic motif in bar 2 to be played a little quicker than written and not metronomically. He also said that the slow pace at bar 25 (*lent ad libitum)* should not be taken too literally.

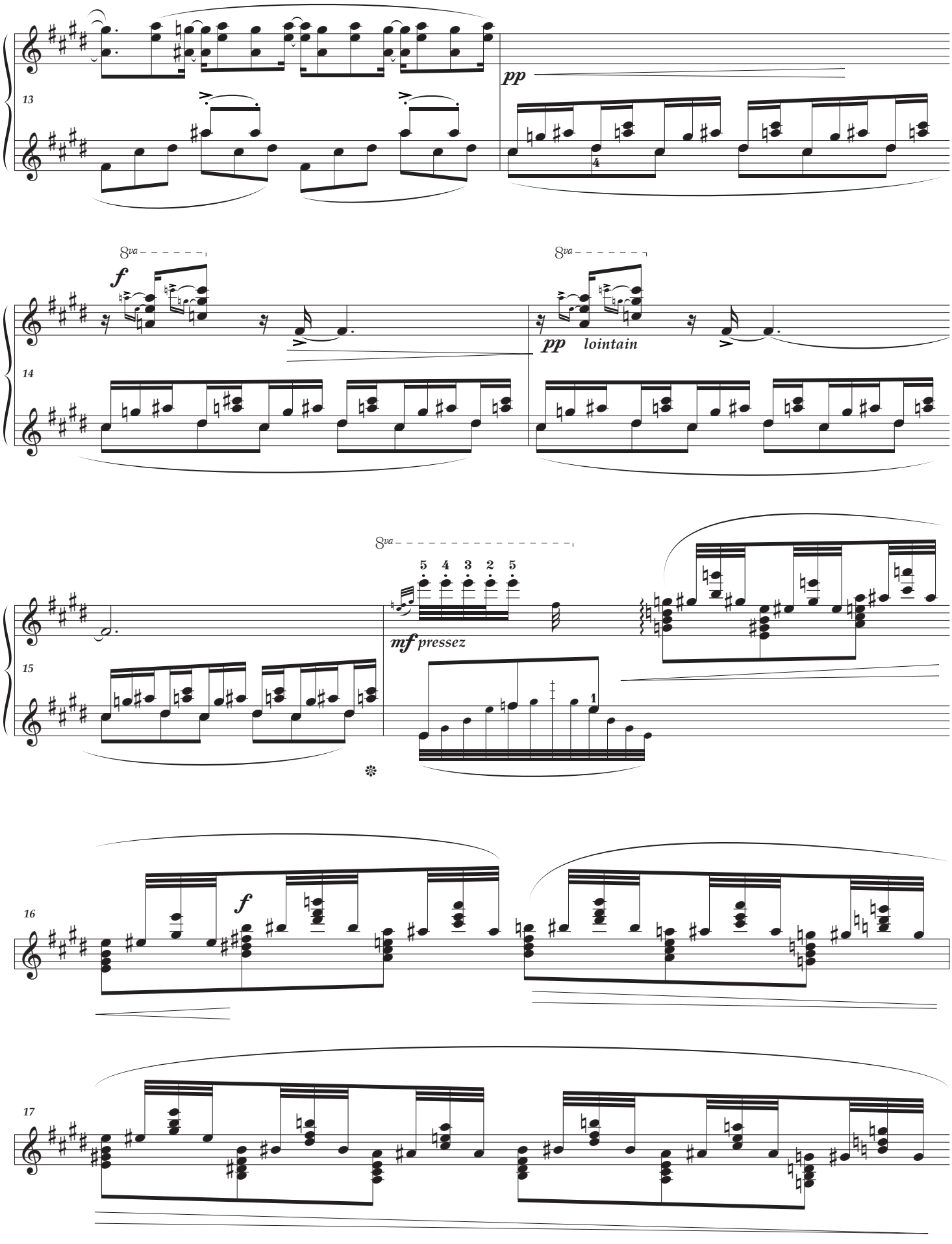
"Sad Birds" was the first of the set to be composed and it apparently baffled its first audience, the Apaches*.

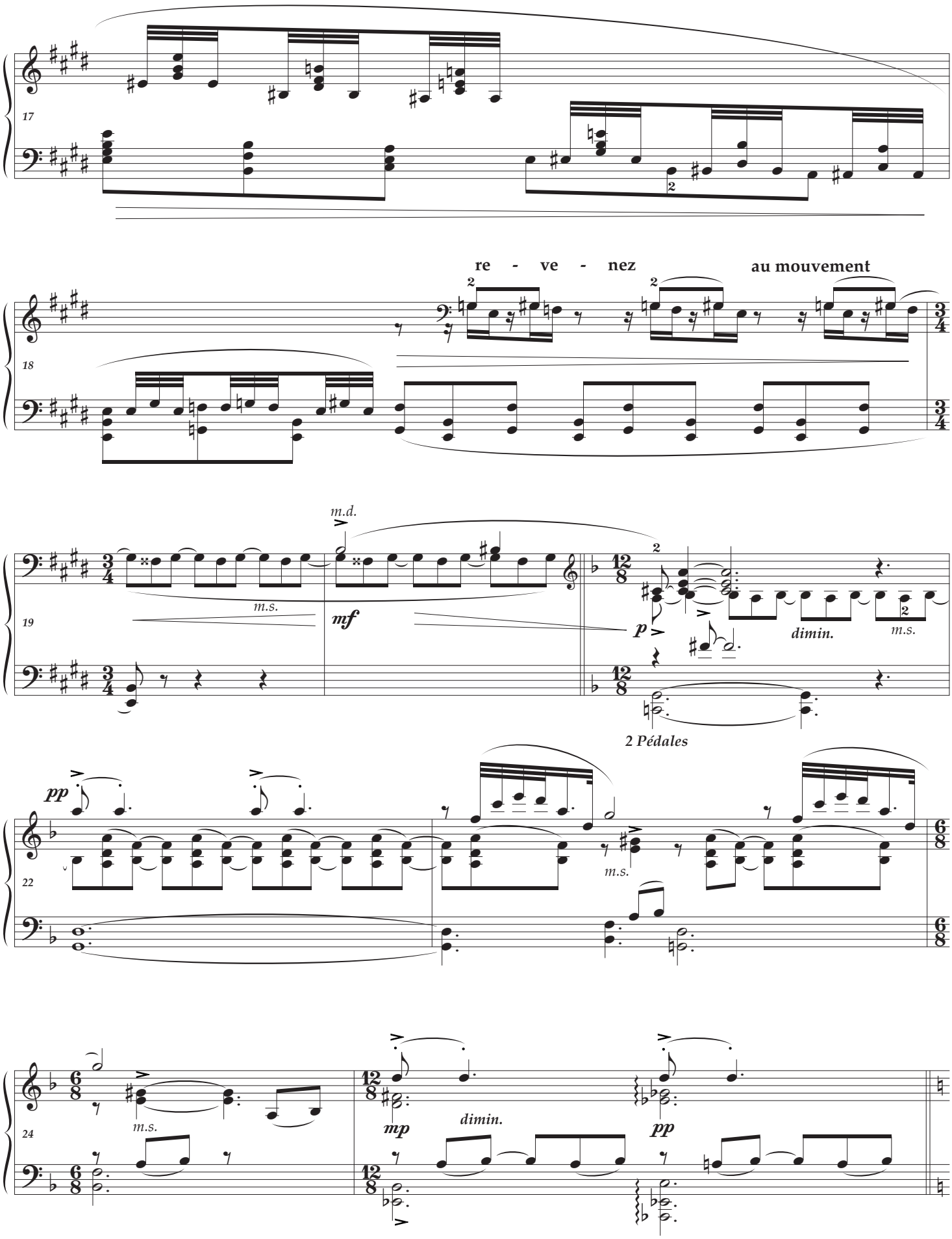
*a band of enthusiastic devotees of the arts and especially Debussy and Ravel

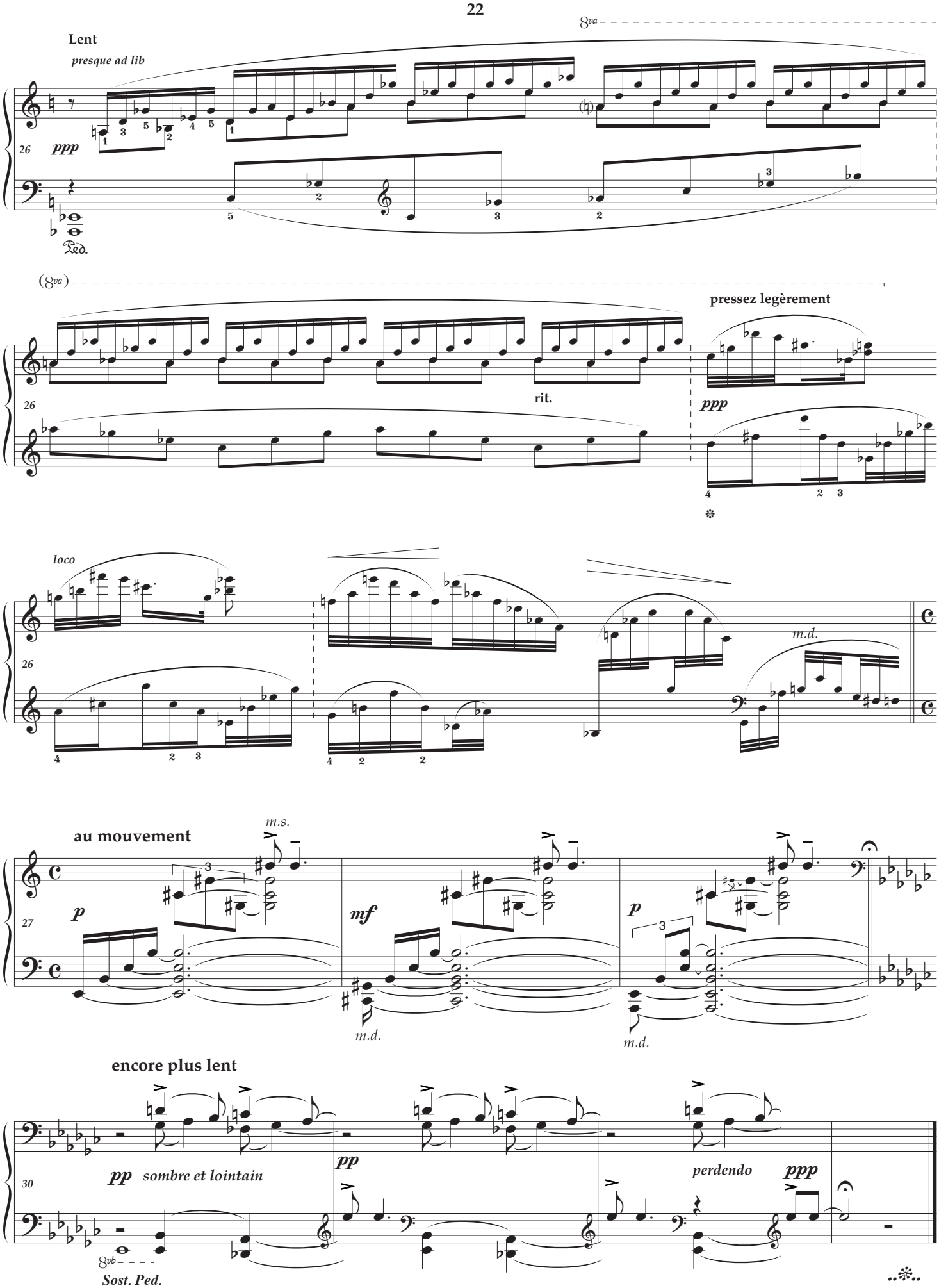
II OISEAUX TRISTES

à Ricardo VIÑES




13
pp
14
8va
f
8va
pp lointain
15
8va
5 4 3 2 5
mf pressez
1
16
f
17


17
18
re - ve - nez
au mouvement
19
m.d.
m.s.
mf
p
dimin.
m.s.
2 Pédales
22
pp
m.s.
24
m.s.
mp
dimin.
pp


Lent
presque ad lib
8va
ppp
Ped.
(8va)
pressez legèrement
rit.
ppp
loco
m.d.
au mouvement
m.s.
p
mf
p
m.d.
m.d.
encore plus lent
pp
sombre et lointain
pp
perdendo
ppp
8vb
Sost. Ped.

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I have occasionally re-cast some key and time-signatures.

Duration: 3'45

- The metronome speed given in the first edition is ♪ = 60
- **4-6** modification of time-signature and bar lines
- **7** presented in B minor; 4th beat — 2 added ties
- **12-15** editorial pedal suggestion
- **19-20** modification of time-signature and bar lines
- **24-25** modification of time-signature and bar lines
- **25** the 3rd beat arpeggiated chords are an editorial suggestion
- **25-26** presented with a blank key-signature
- **26** editorial pedal off suggestion
- **30** editorial sostenuto pedal suggestion

très doux	very gentle
lointain	from afar
pressez	push forward
revenez au mouvement	back to tempo
presque ad lib	almost in free tempo
pressez légèrement	accelerate a little
encore plus lent	even slower tempo
sombre et lointain	dark and distant

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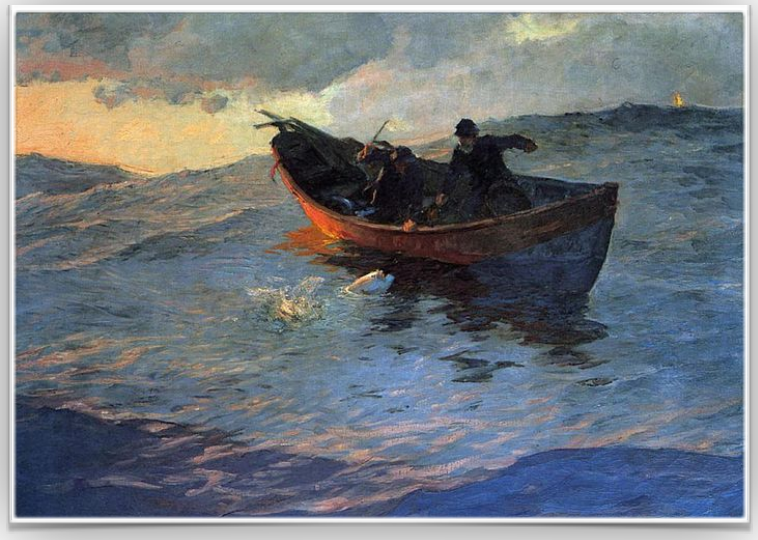
III UNE BARQUE SUR L'OCÉAN

à Paul SORDES — artist

Dedicated to an artist — Paul Sordes — surely because of its strong visual impression. An inspired musical picture of a solitary boat, sometimes becalmed and sometimes tossed about by oversized waves — as if the entire ocean had flooded the mind of the composer.

These transcendental arpeggios have to be shrouded within a continuous haze of pedals — a masterpiece which makes the difficult demand of a virtuoso who must play with no perceptible signs of virtuosity. Ravel also wanted the piece to be played not too quickly.



Willard Metcalf

The musicologist and critic Calvocoressi attended the first performance of the *Miroirs* on 6 January 1906 as part of a recital of the *Société Nationale* by Ricardo Viñes and wrote a favourable review in *Le Courrier Musical*: u*ne Barque sur l'Océan* is a true symphonic poem, intense and beautiful.

This central work is the longest of the set and one of two that Ravel later orchestrated.

A poetic extract from the work of **Lamartine** might profitably pass through the mind of a sensitive artist:

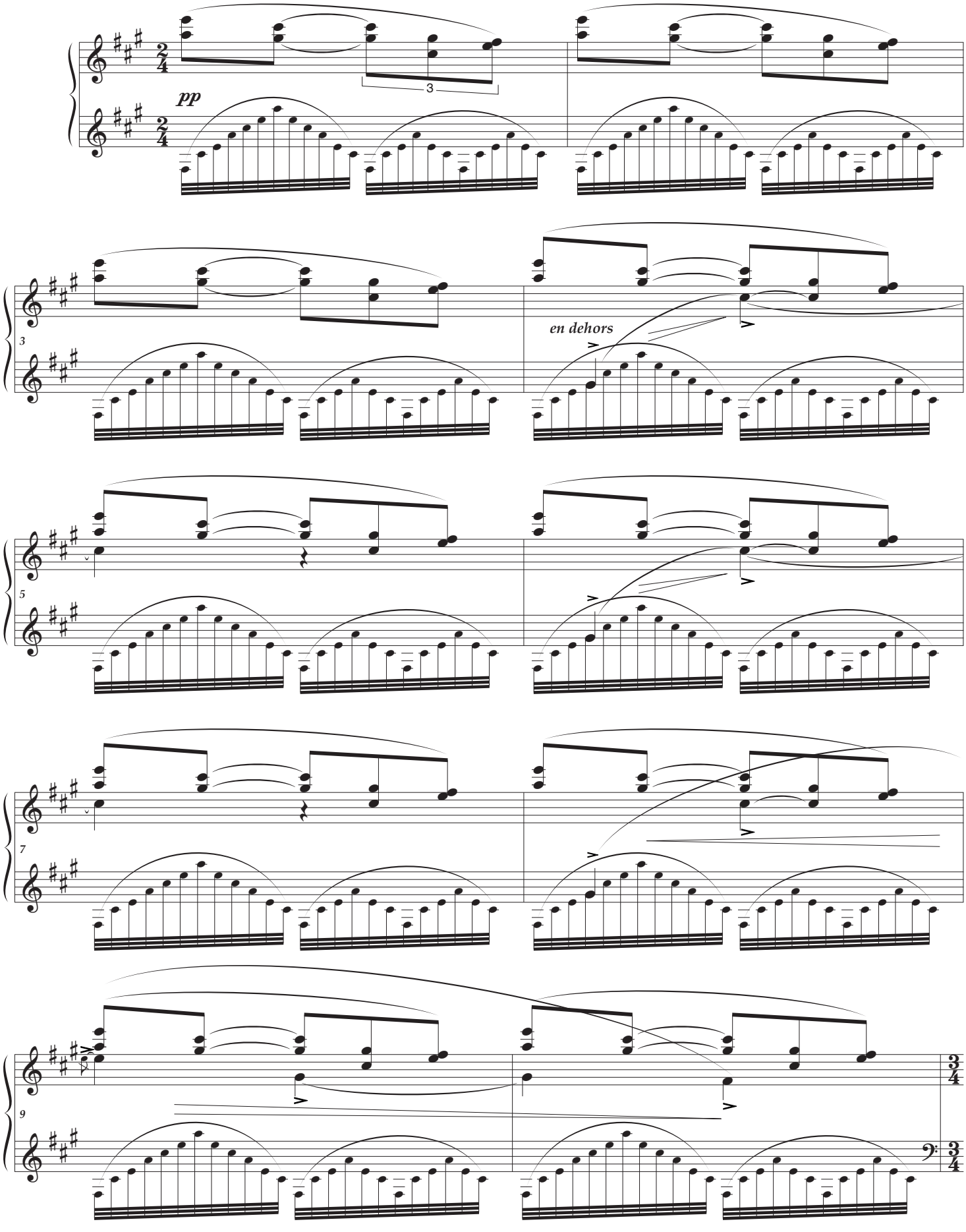
Viens, à ma barque fugitive
Viens donner le baiser d'adieux ;
Roule autour une voix plaintive,
Et de l'écume de ta rive
Mouille encor mon front et mes yeux.

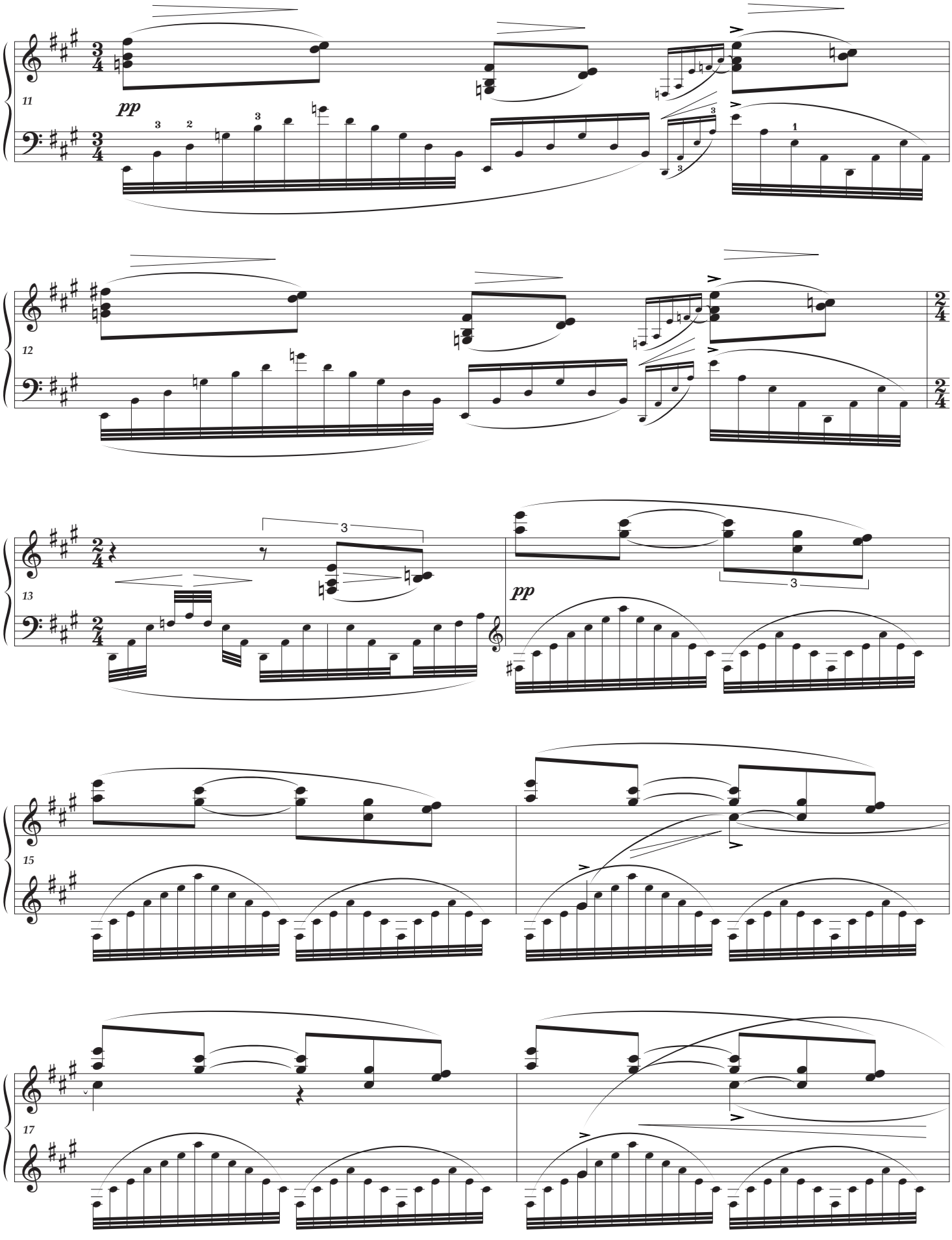
Come to my fugitive boat
Come give the kiss of farewell;
Whirl around a plaintive voice,
And let the foam of your shore
Moisten still my forehead and my eyes.

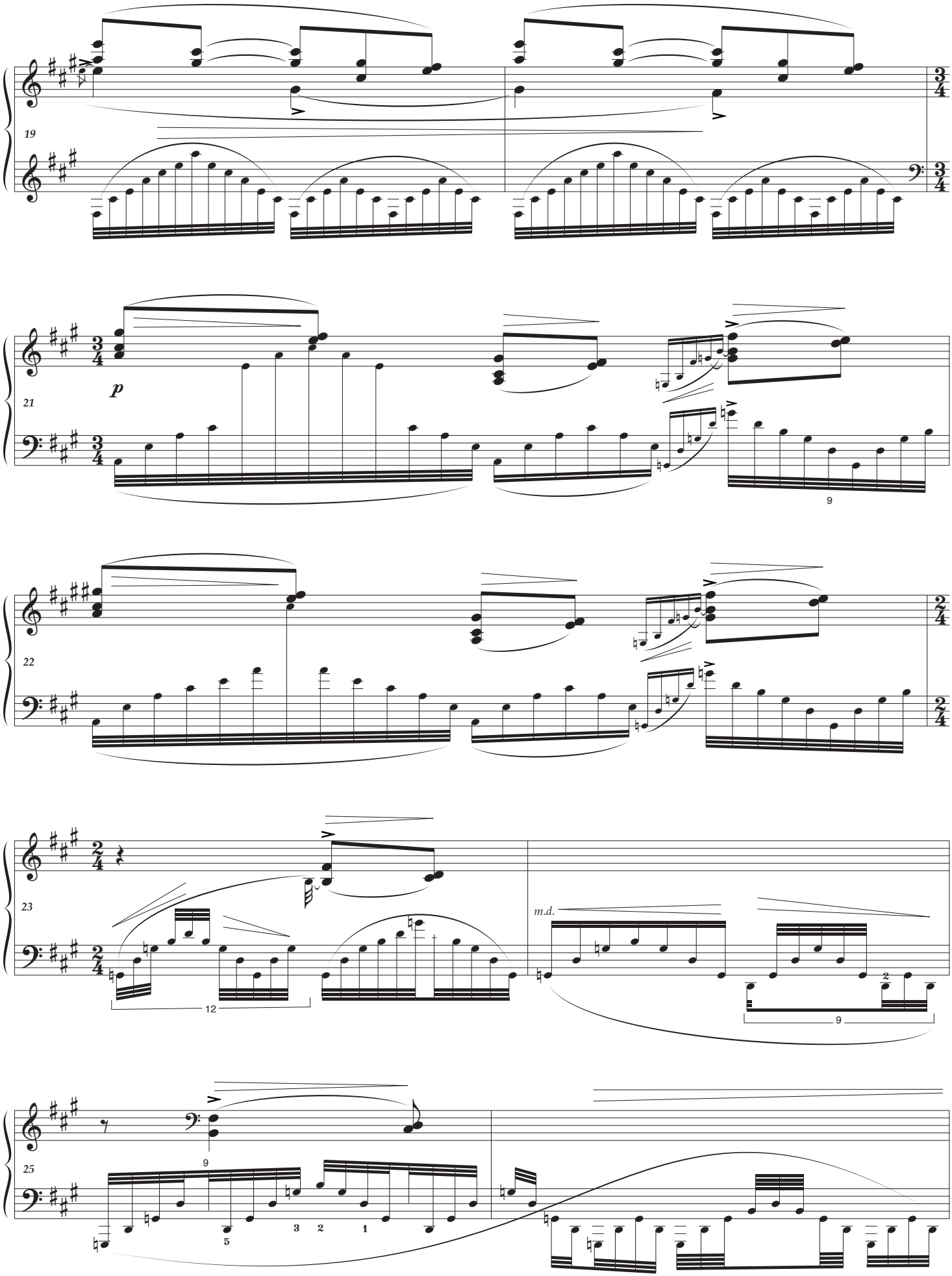
III UNE BARQUE SUR L'OCÉAN

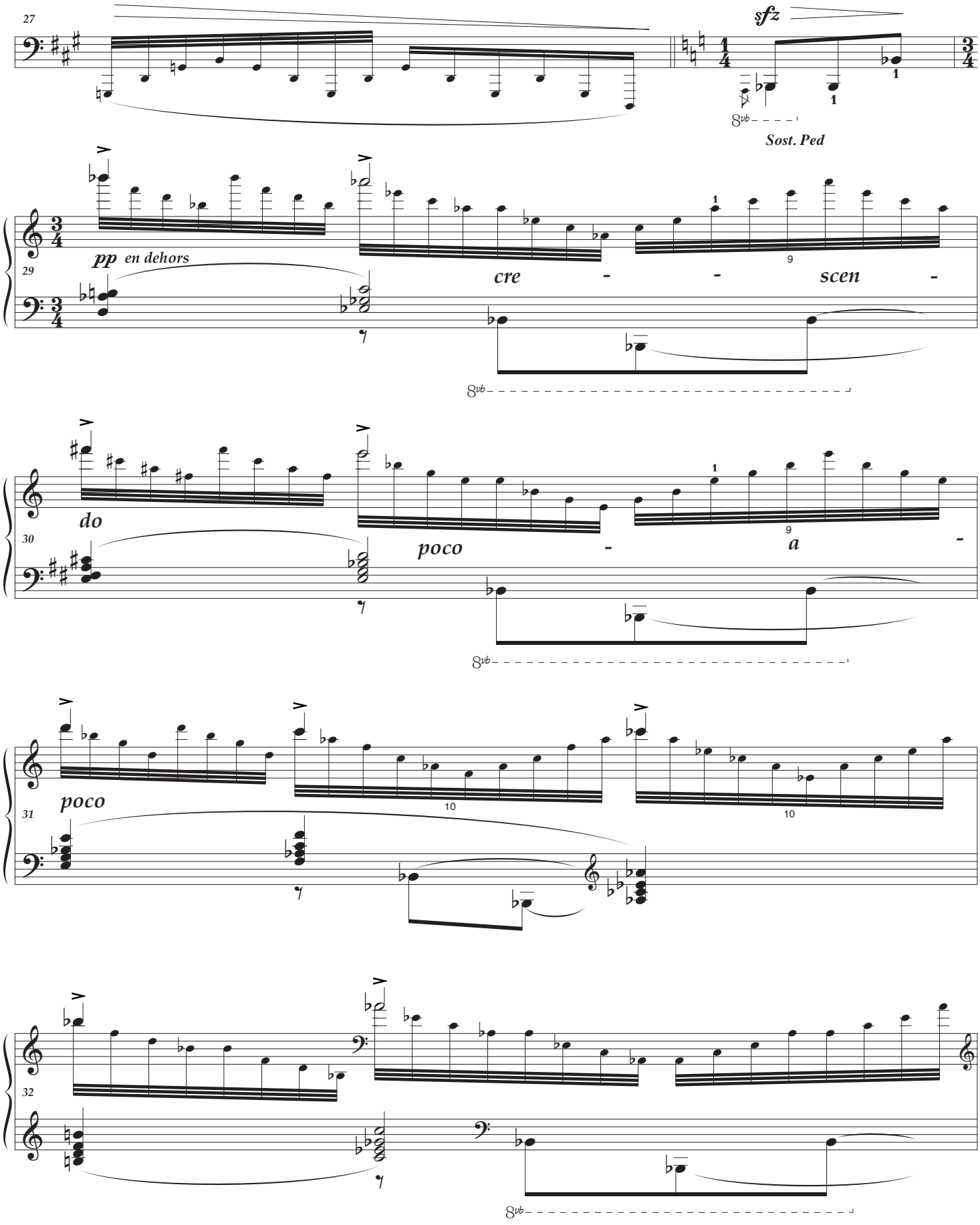
à Paul SORDES

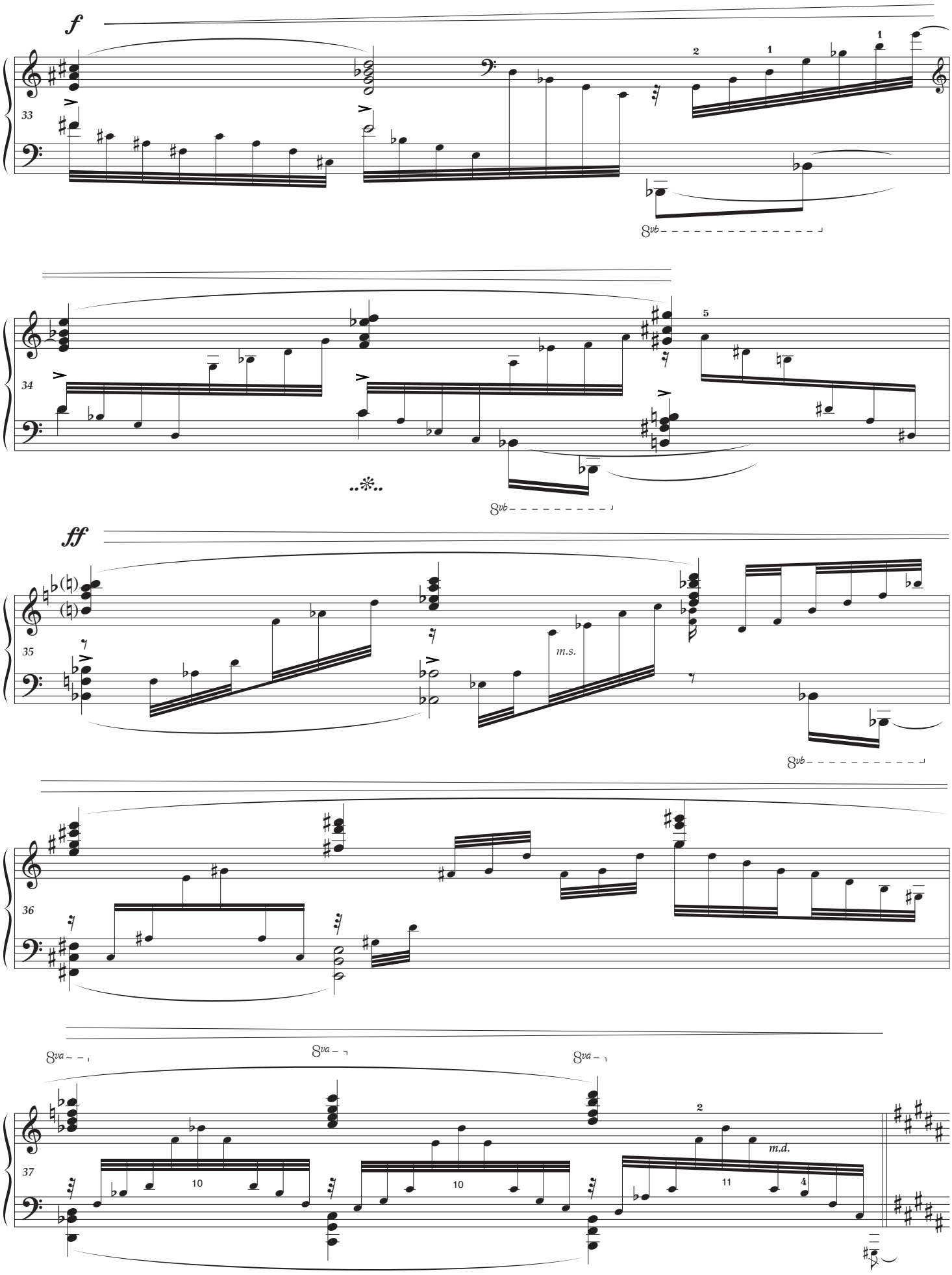
D'un rythme souple - ***Très enveloppé de pédales*** **[** ♩ = c..50 **]**

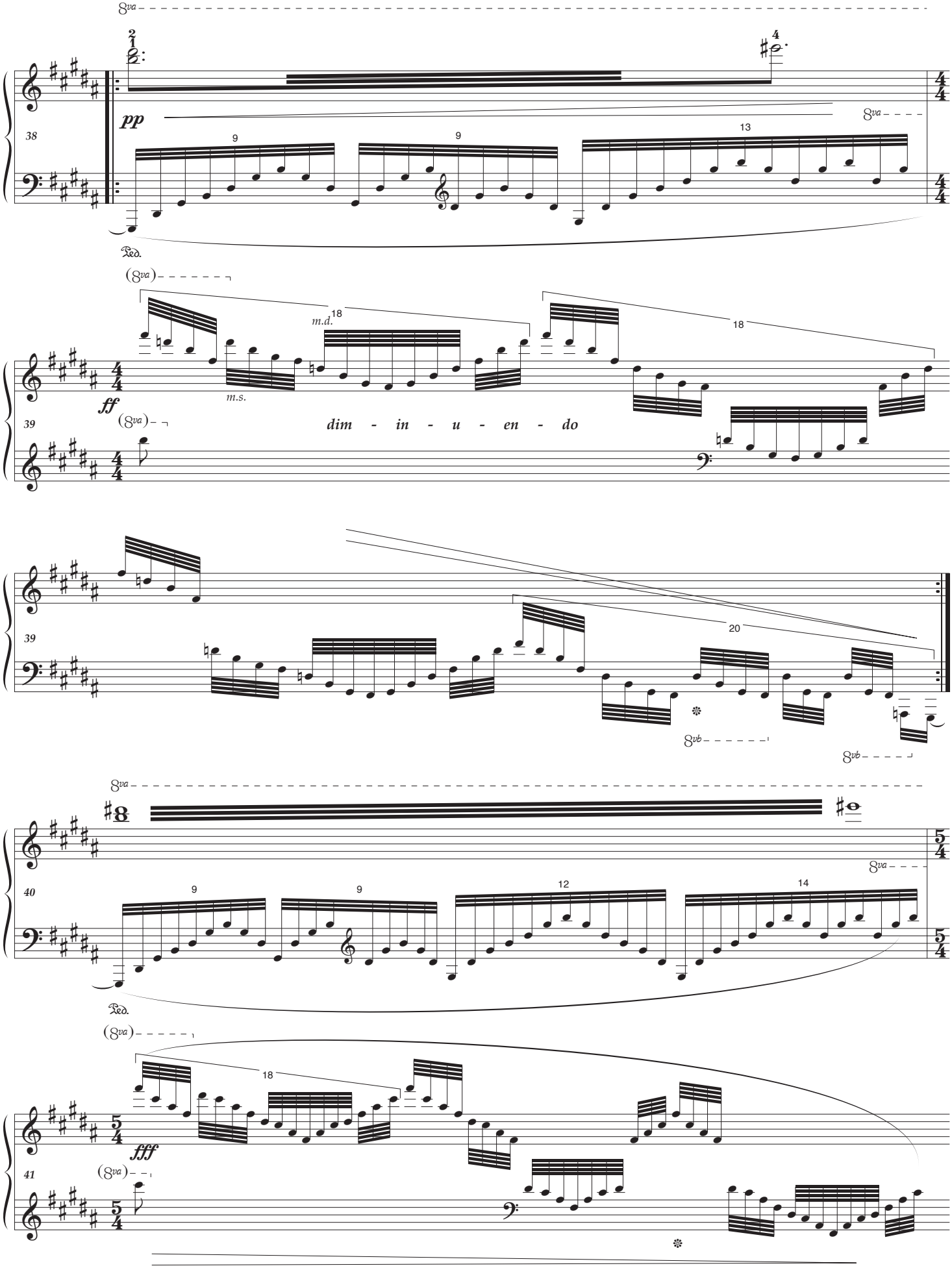


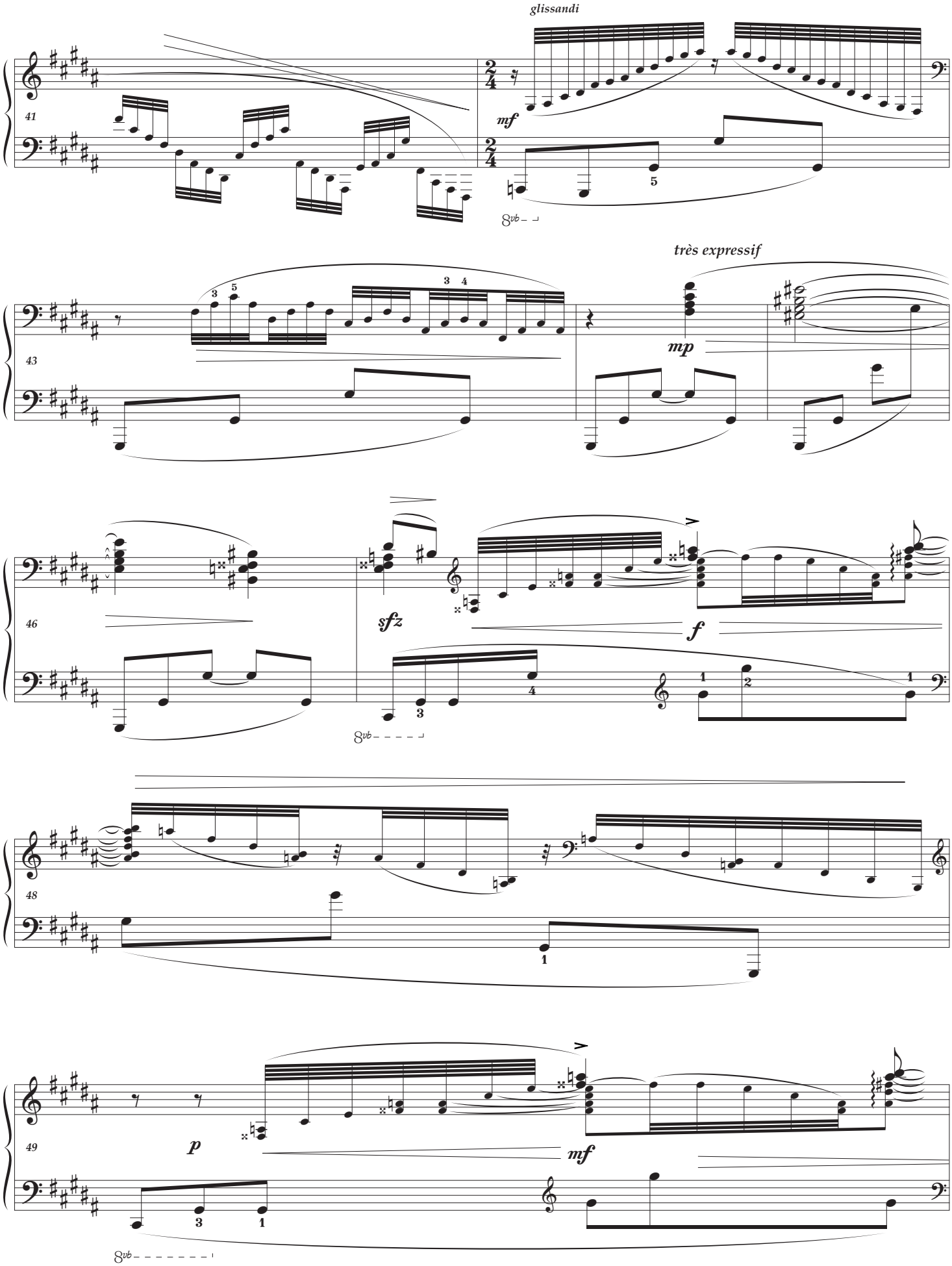

11
pp
12
13
3
pp
15
17

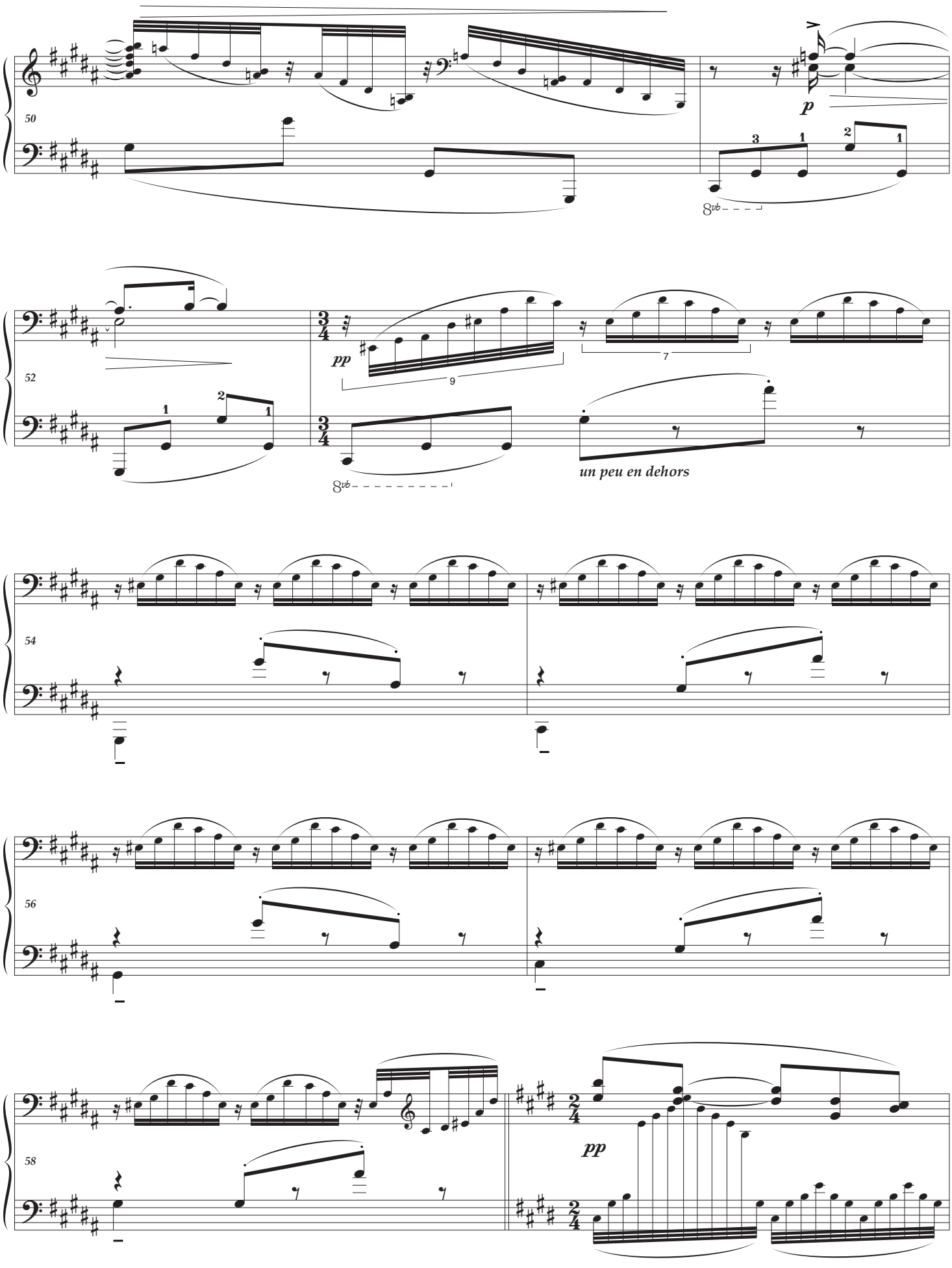

19
21
p
9
22
23
12
m.d.
9
2
25
9
5
3
2
1

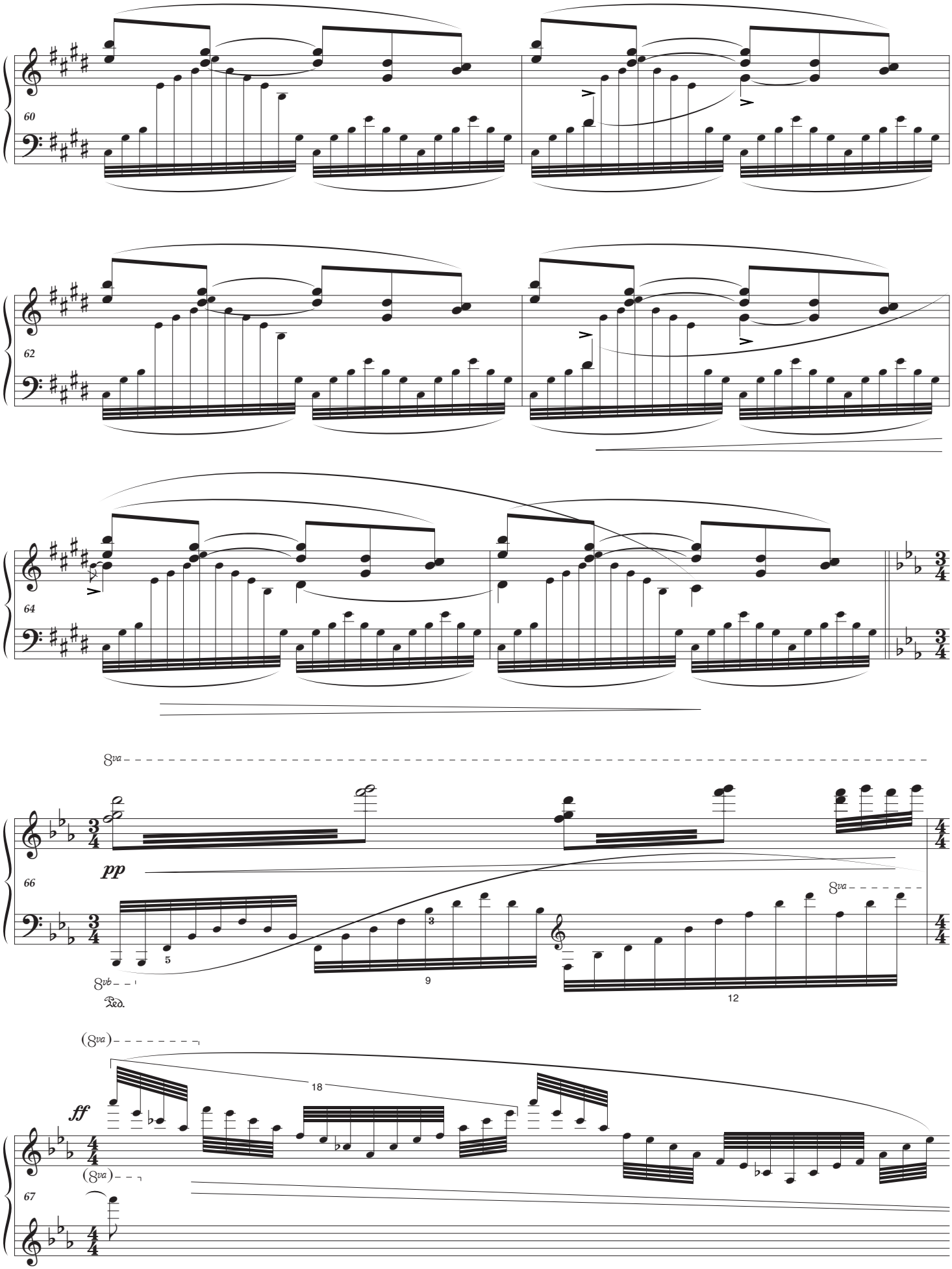

27
sfz
8vb
Sost. Ped
29
pp en dehors
cre - - scen -
8vb
30
do
poco - a -
8vb
31
poco
10
10
32
8vb

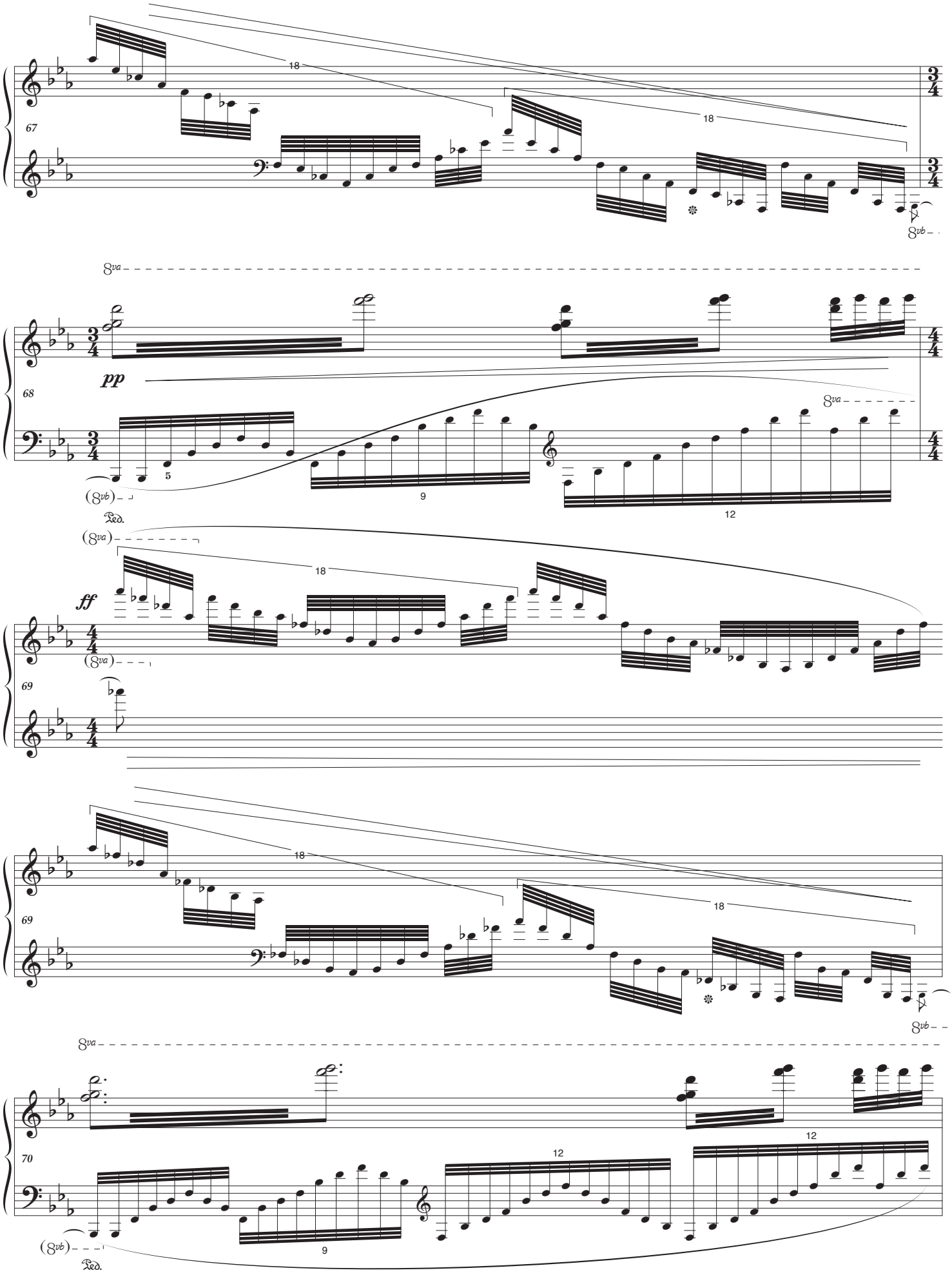

f
33
2
1
1
8vb
34
5
8vb
ff
35
m.s.
8vb
36
8va
8va
8va
37
10
10
2
11
4
m.d.

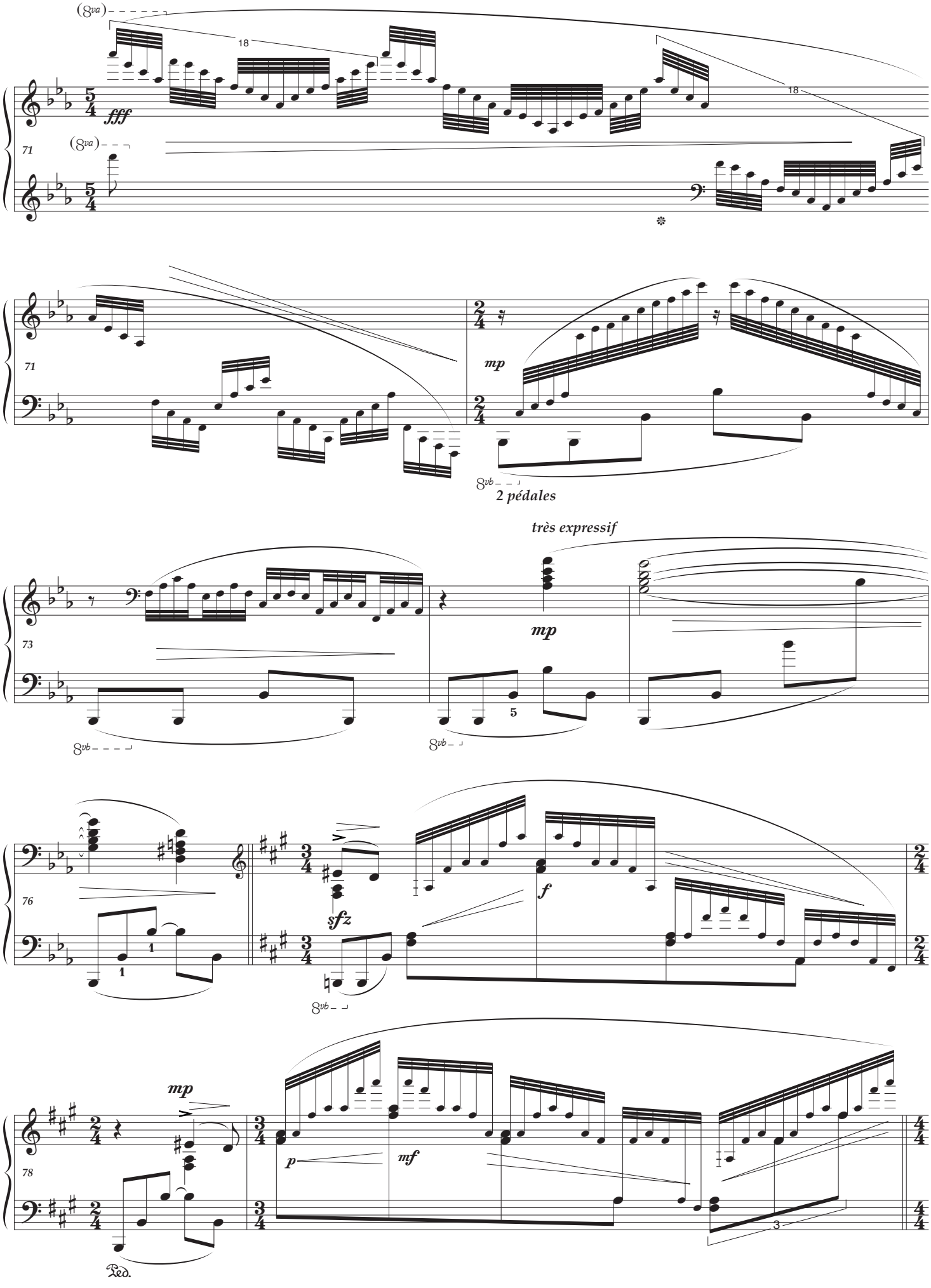

8va
pp
38
9
9
13
Ped.
(8va)
m.d.
18
m.s.
ff
39
dim - in - u - en - do
18
39
20
8vb
8vb
8va
40
9
9
12
14
8va
Ped.
(8va)
18
fff
41
(8va)

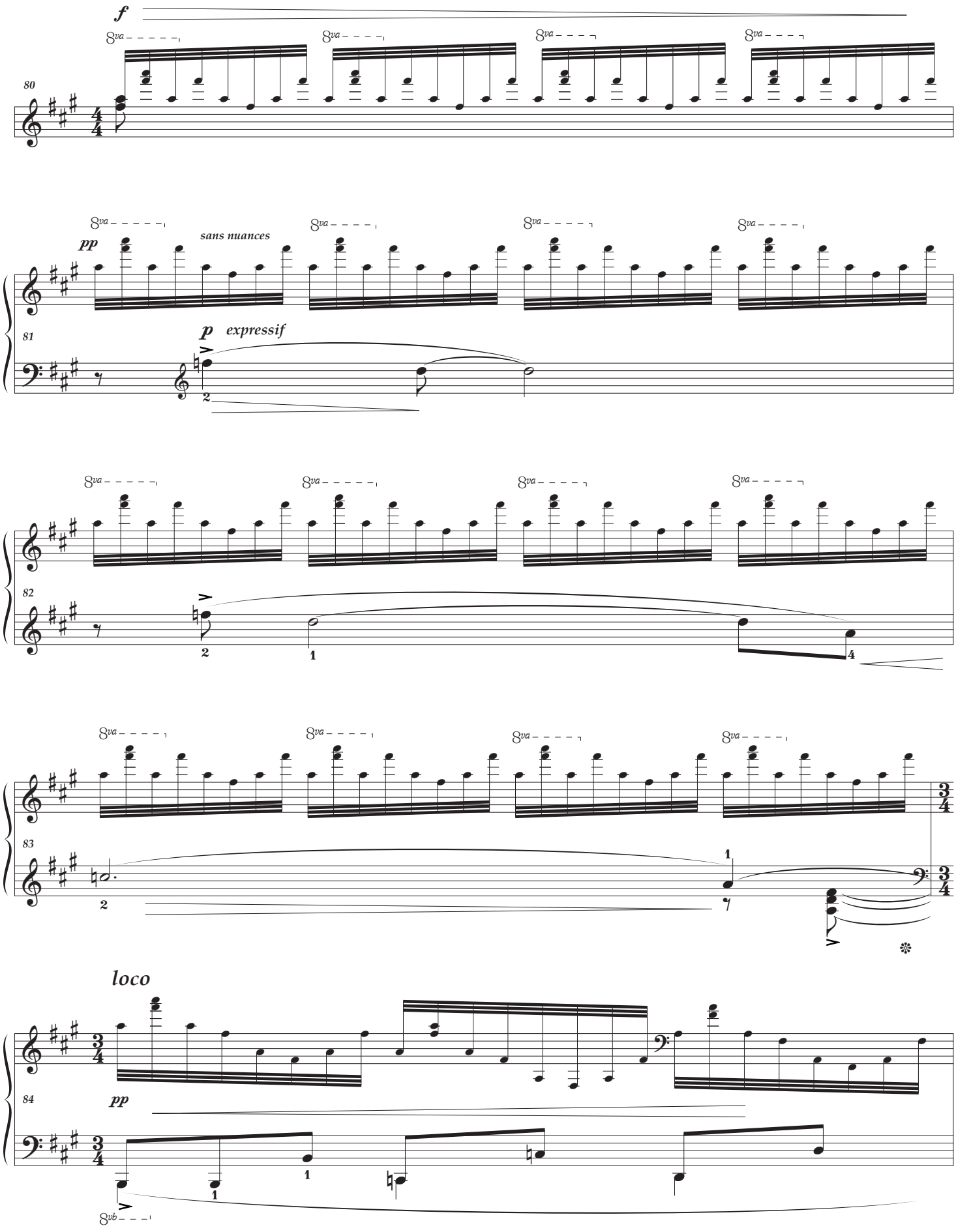

glissandi
mf
très expressif
mp
sfz
f
p
mf

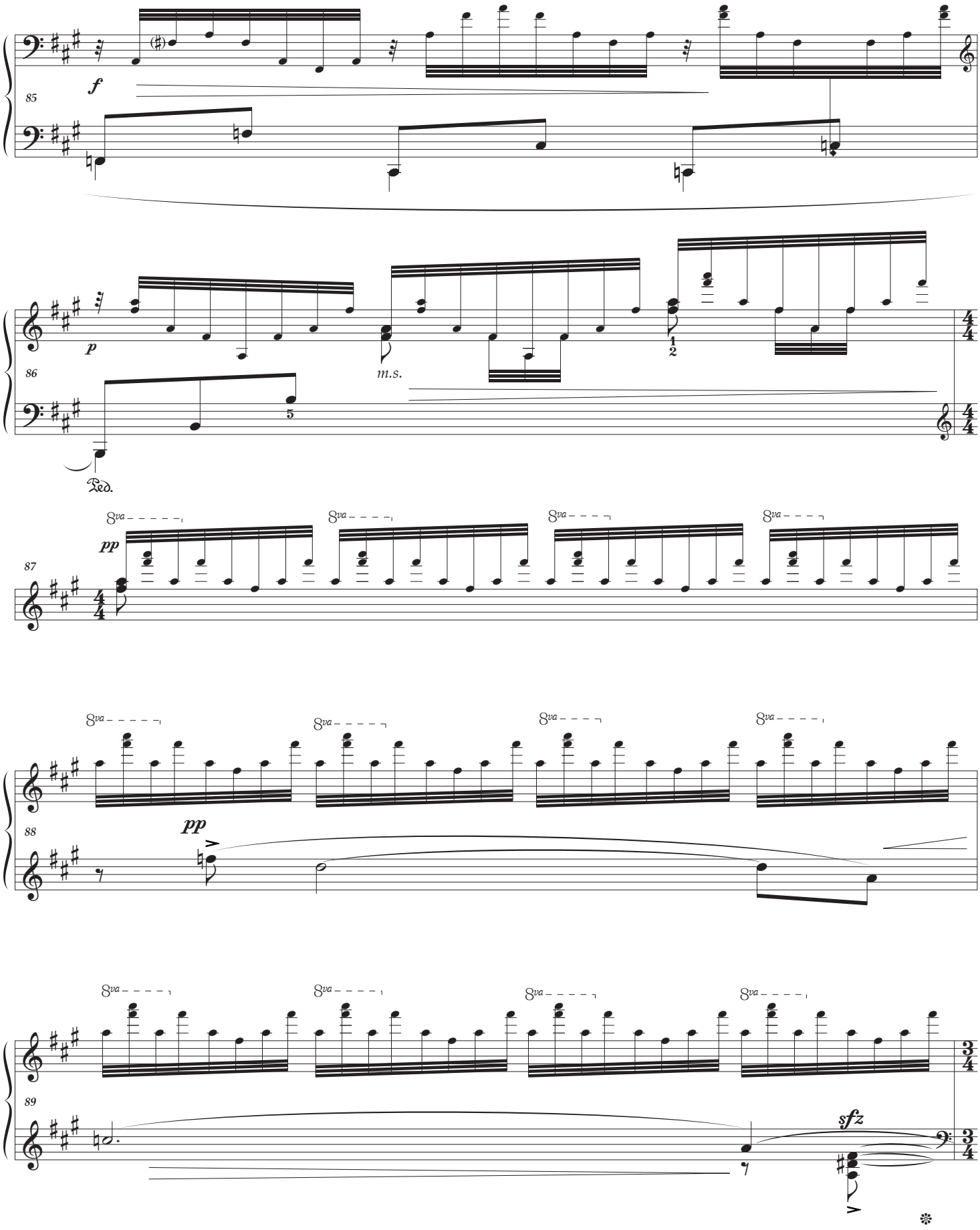

50
p
8vb
52
pp
9
7
8vb
un peu en dehors
54
56
58
pp

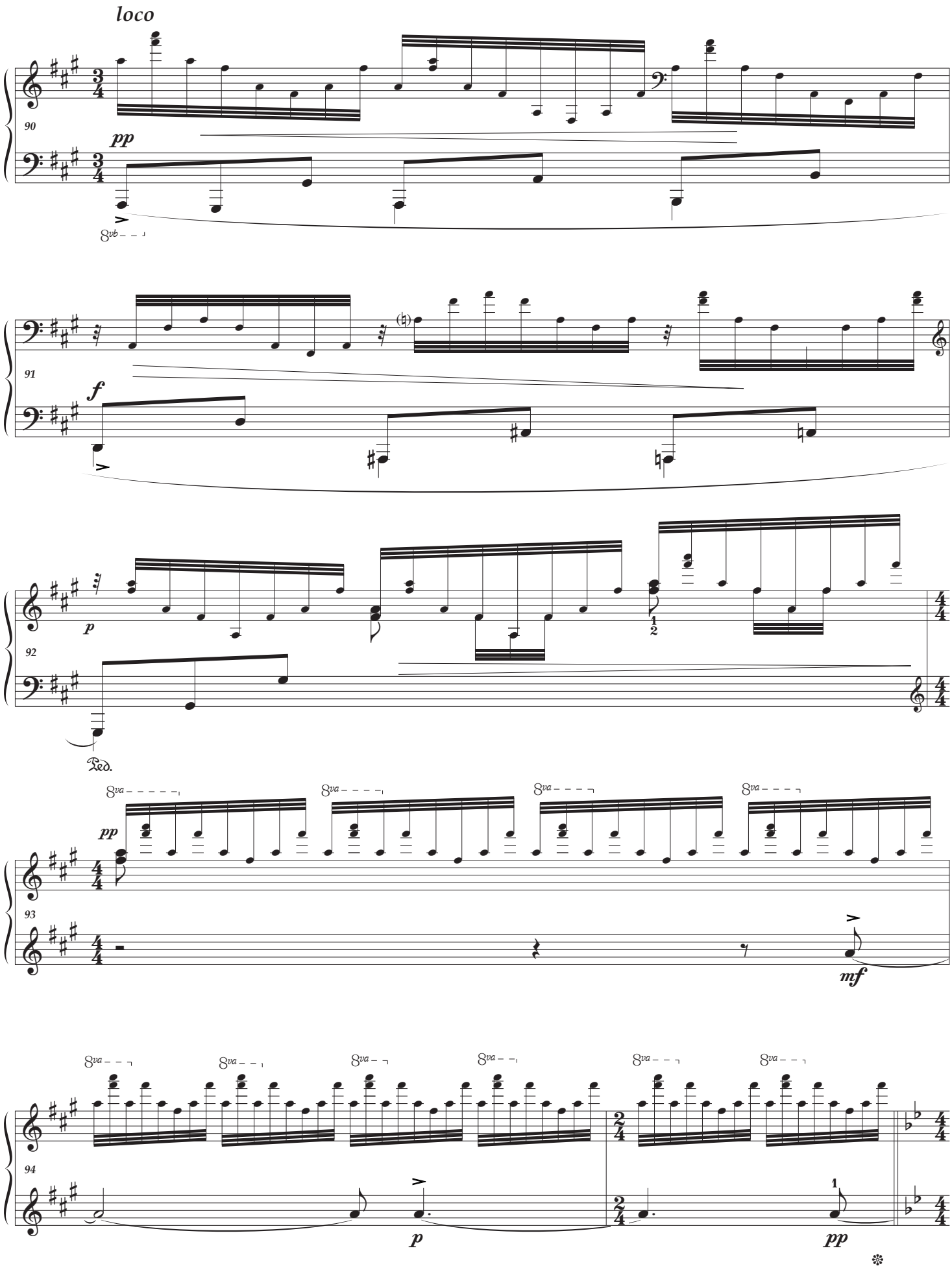

60
62
64
8va
66
pp
8va
8vb
Ped.
5
3
9
12
(8va)
18
ff
(8va)
67

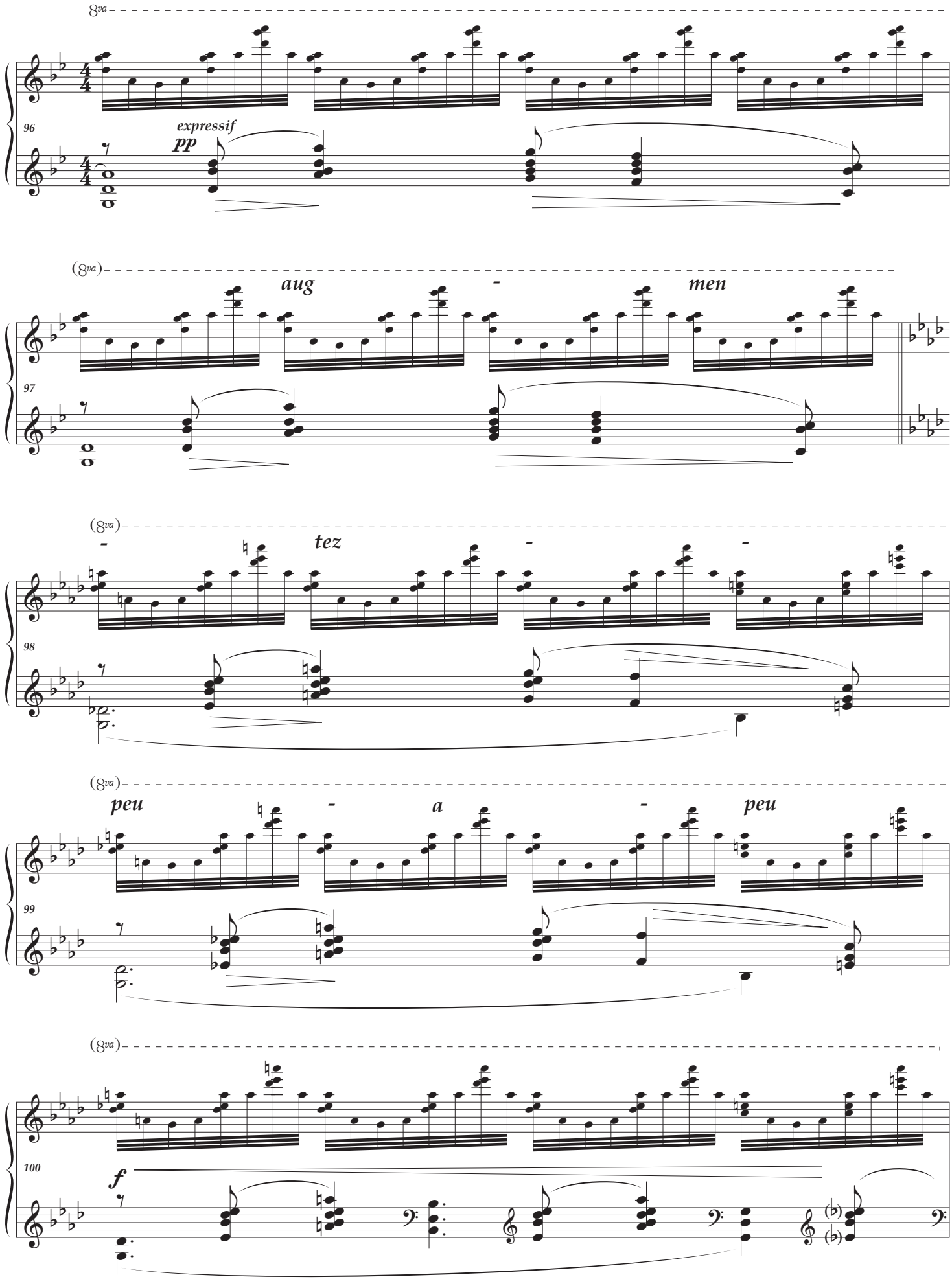

67
18
18
8vb
8va
68
pp
5
9
12
Ped.
(8va)
ff
69
18
18
8vb
8va
70
12
12
9
(8vb)
Ped.

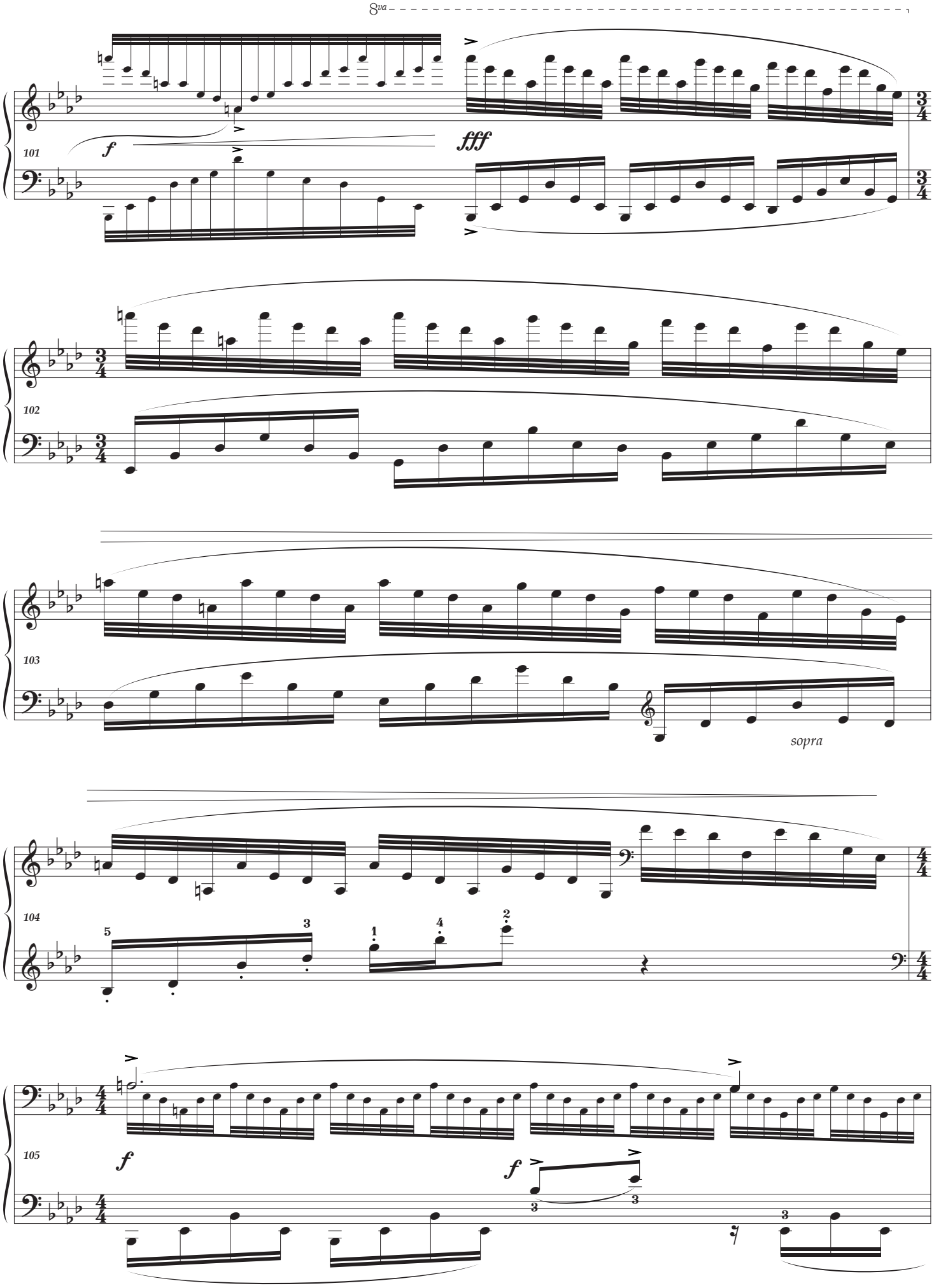

(8va)
18
fff
71
(8va)
18
71
mp
8vb
2 pédales
très expressif
73
mp
8vb
5
8vb
76
sfz
f
1
1
8vb
mp
78
p
mf
3
Ped.

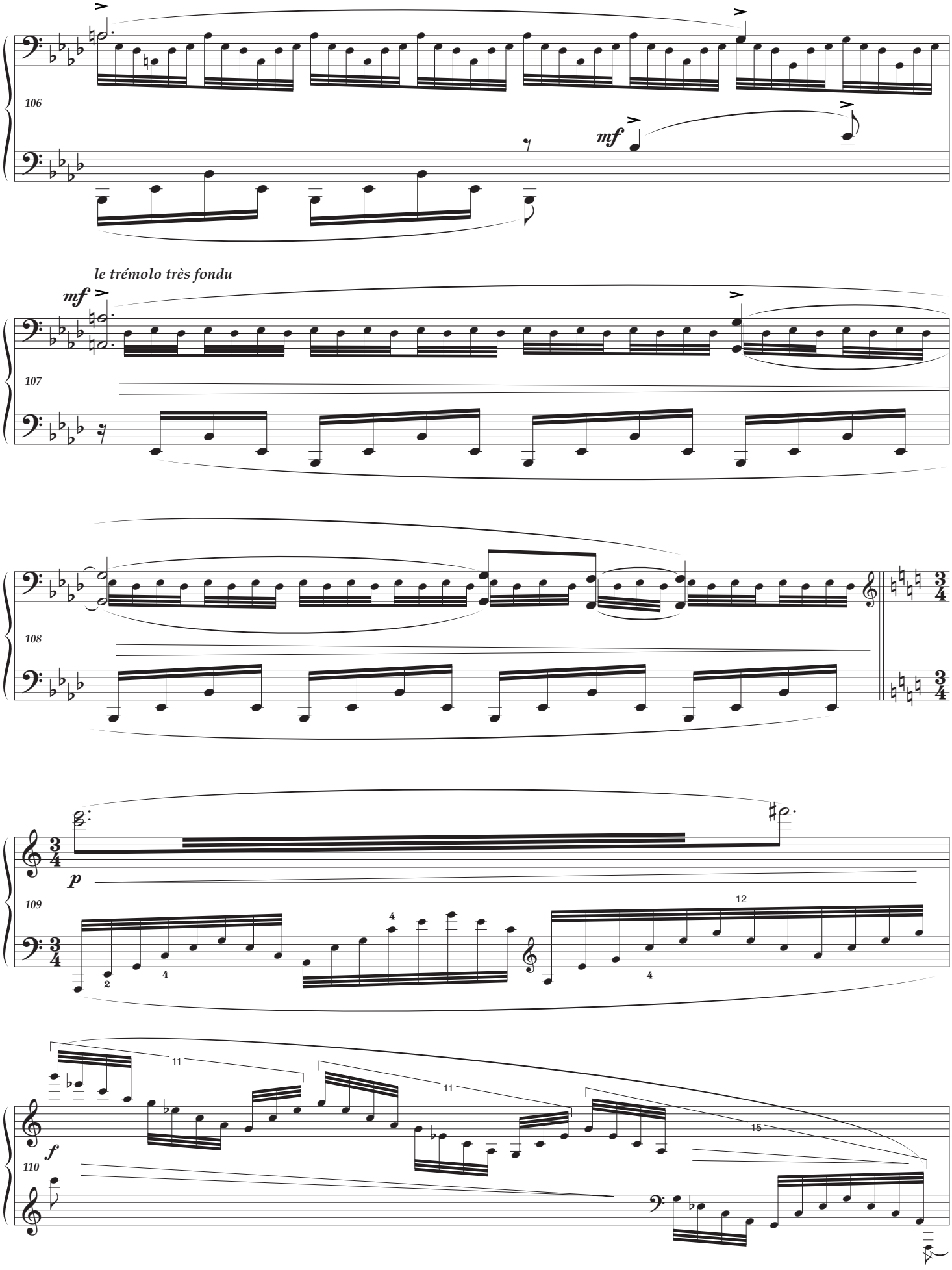

f
80
8va
pp
sans nuances
81
p expressif
82
83
84
loco
pp
8vb

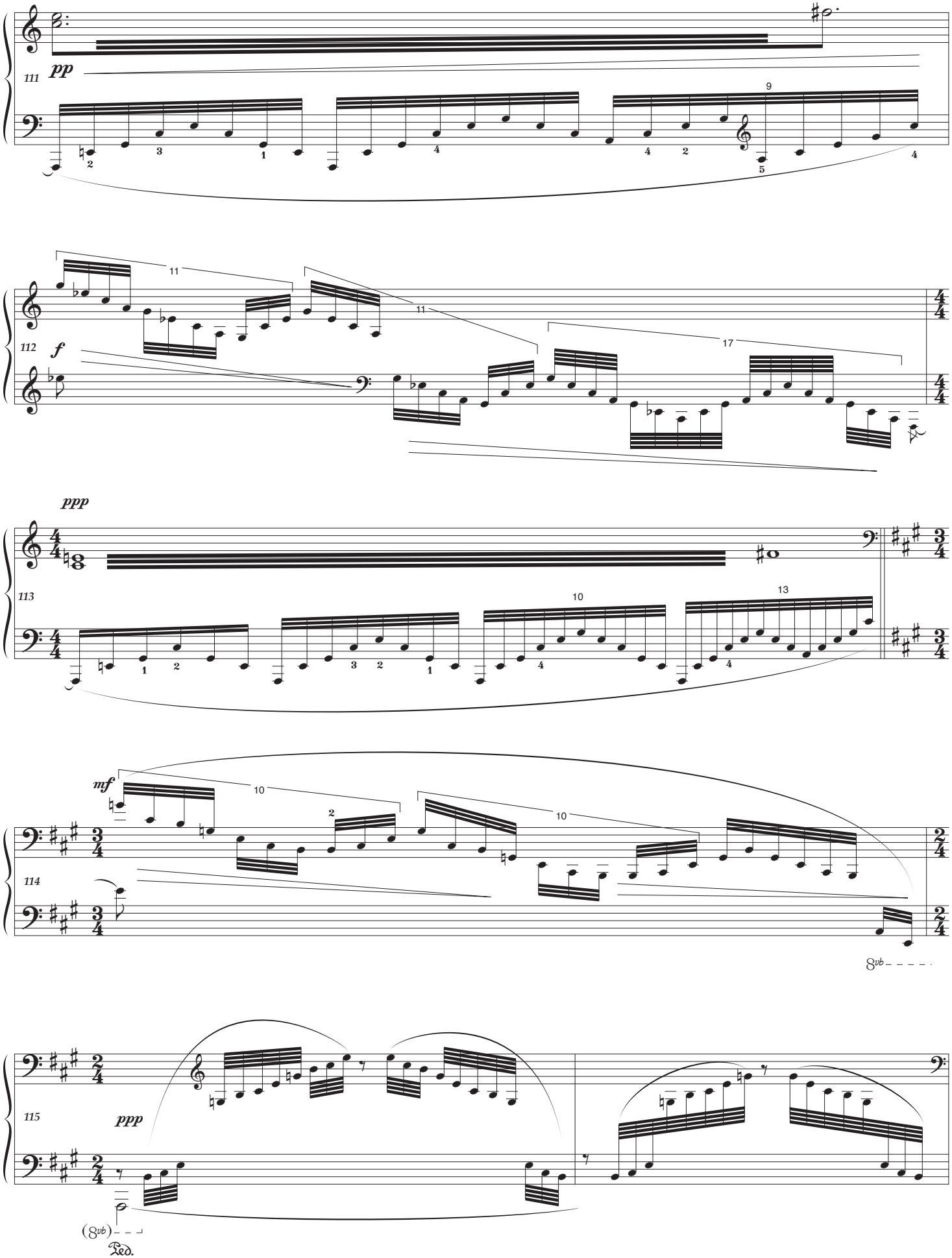

85
f
86
p
m.s.
Ped.
87
pp
88
pp
89
sfz

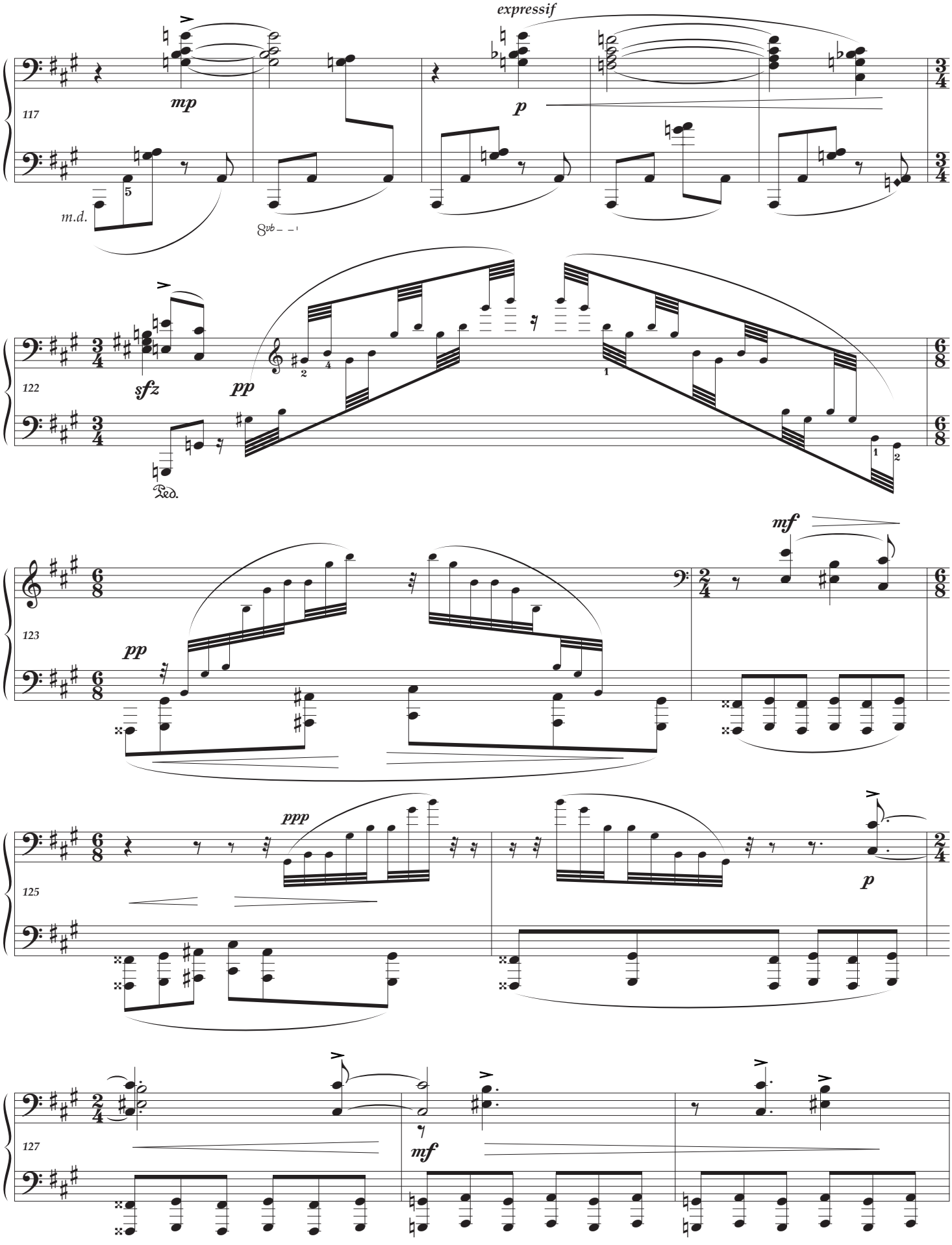

loco
90
pp
8vb
91
f
92
p
1
2
Ped.
93
pp
8va
mf
94
p
pp
1

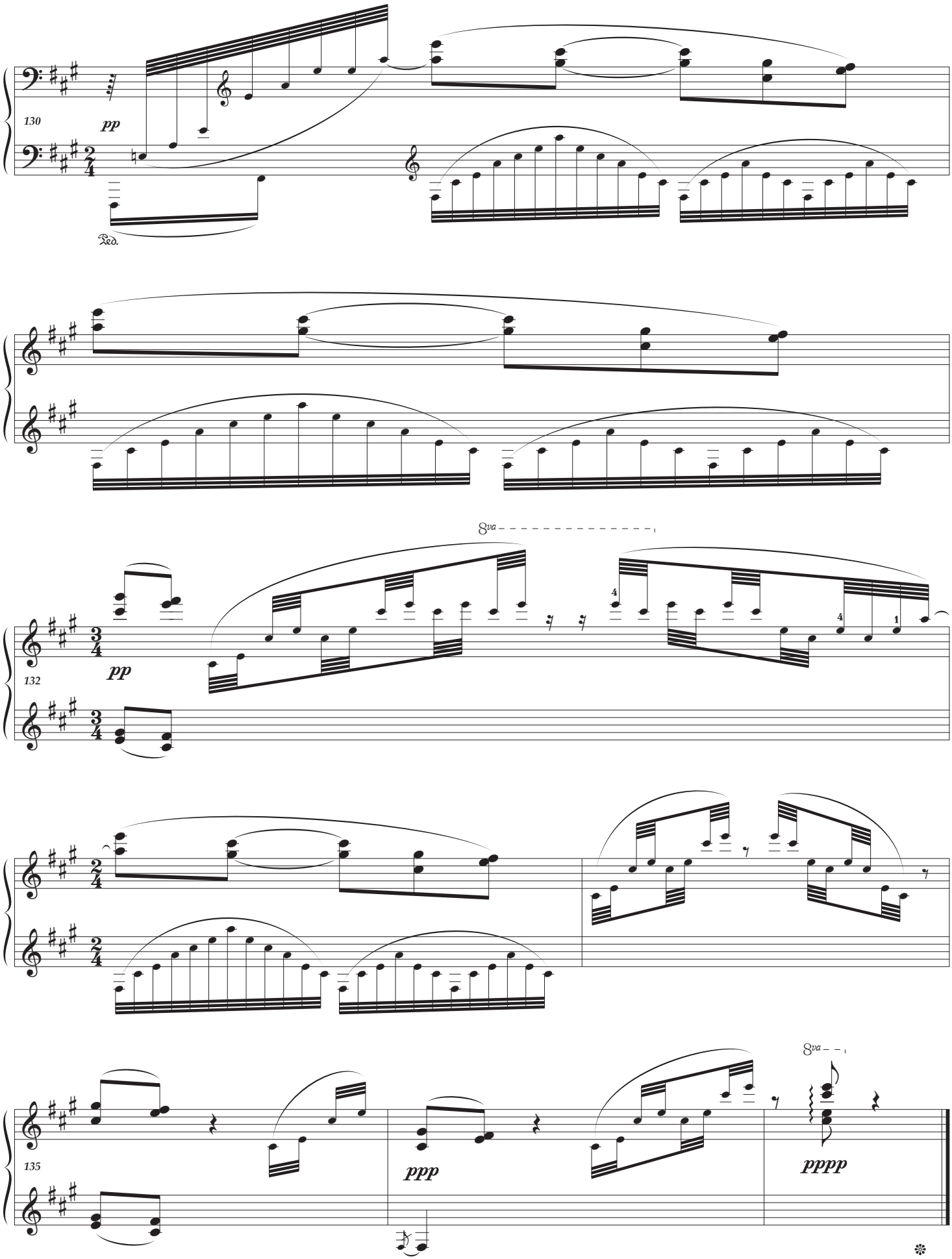

8va
96
expressif
pp
(8va)
aug
-
men
97
(8va)
-
tez
-
-
98
(8va)
peu
-
a
-
peu
99
(8va)
100
f


8va
101
f
fff
102
103
sopra
104
5
3
1
4
2
105
f
f
3
3
3


106
mf
le trémolo très fondu
mf
107
108
109
p
110
f


111
pp
112
f
11
11
17
113
ppp
10
13
114
mf
10
10
8vb
115
ppp
(8vb)
Ped.


expressif
mp
p
117
m.d.
sfz
pp
122
Ped.
mf
123
pp
ppp
125
p
127
mf


130
pp
Ped.
8va
132
pp
4
4
1
135
ppp
8va
pppp

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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 work as an editor becomes much more interesting. When these pieces were first written I like to think that the composer did not necessarily consider all the options, (at the time they had so much else to think about) 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.

Duration: 7'45

- No metronome speed is given in the first edition
- **28-34** editorial sostenuto pedal suggestion
- **28-37** presented with a blank key-signature
- **42** bass G# only possible with a Bosendorfer
- **38-58** presented in G# minor. Ravel suggested that there should be a small hiatus between each surge of the waves. The pedalling is editorial.
- **59-65** presented in E
- **68-71** editorial pedal suggestion
- **78-83** editorial pedal suggestion
- **86-89** editorial pedal suggestion
- **92-95** editorial pedal suggestion
- **96-97** presented in G minor
- **98-108** presented in F minor
- **98-100** In the 4th beat of each of these bars, an extra demi-semiquaver A♮ has been added, probably in error.
- **100** RH final chord a major third lower — a probable misprint
- **109-113** presented in A minor
- **130-138** editorial pedal suggestion

d'un rythme souple	not in strict time
très enveloppé de pédales	in a swathe of pedals
en dehors	in relief
un peu	a little
sans nuances	without expression
augmentez peu à peu	louder little by little
le trémolo très fondu	a well smothered tremolo

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IV ALBORADA DES GRACIOSO

à Michel CALVOCORESSI — musicologist

"Is it possible to translate the title? That is precisely why I decided not to translate it. The *gracioso* of Spanish comedy is a rather special character and one which, so far as I know, is not found in any other theatrical tradition. We do have an equivalent, though, in the French theatre: Beaumarchais' Figaro. But he is more philosophical, less well-meaning than his Spanish ancestor. The simplest thing, I think, is to follow the title with the rough translation 'Morning Song of the Clown'. That will be enough to explain its humouristic style" — **Maurice Ravel**

So we learn that this is a morning ballad* parodying a courting knight. With exaggeration and satire, Ravel conjures a truly original masterpiece of programme music fit for a flourishing virtuoso. After the war, some 13 years after its composition the composer made a virtuoso orchestration, underlining these eccentric and ironic characteristics with even more emphasis.

This fiery Andalusian music represents a complete contrast to the other impressionist pieces of the set: rhythmic, virtuoso, dancing and colourfully harmonised guitar playing, with a passionate song** as its central subject."

Ravel's biographer Roland-Manuel characterised the piece as one "in which the dry and biting Spanish virtuosity is contrasted with the swooning flow of the lovelorn melodic line which interrupts the angry buzzing of guitars."

The dedicatee described the piece after the first performance of Miroirs by Viñes in a review, which appeared in *Le Courrier Musicale*: *Alborada* is an extensive independent scherzo in the manner of Chopin and Balakirev".

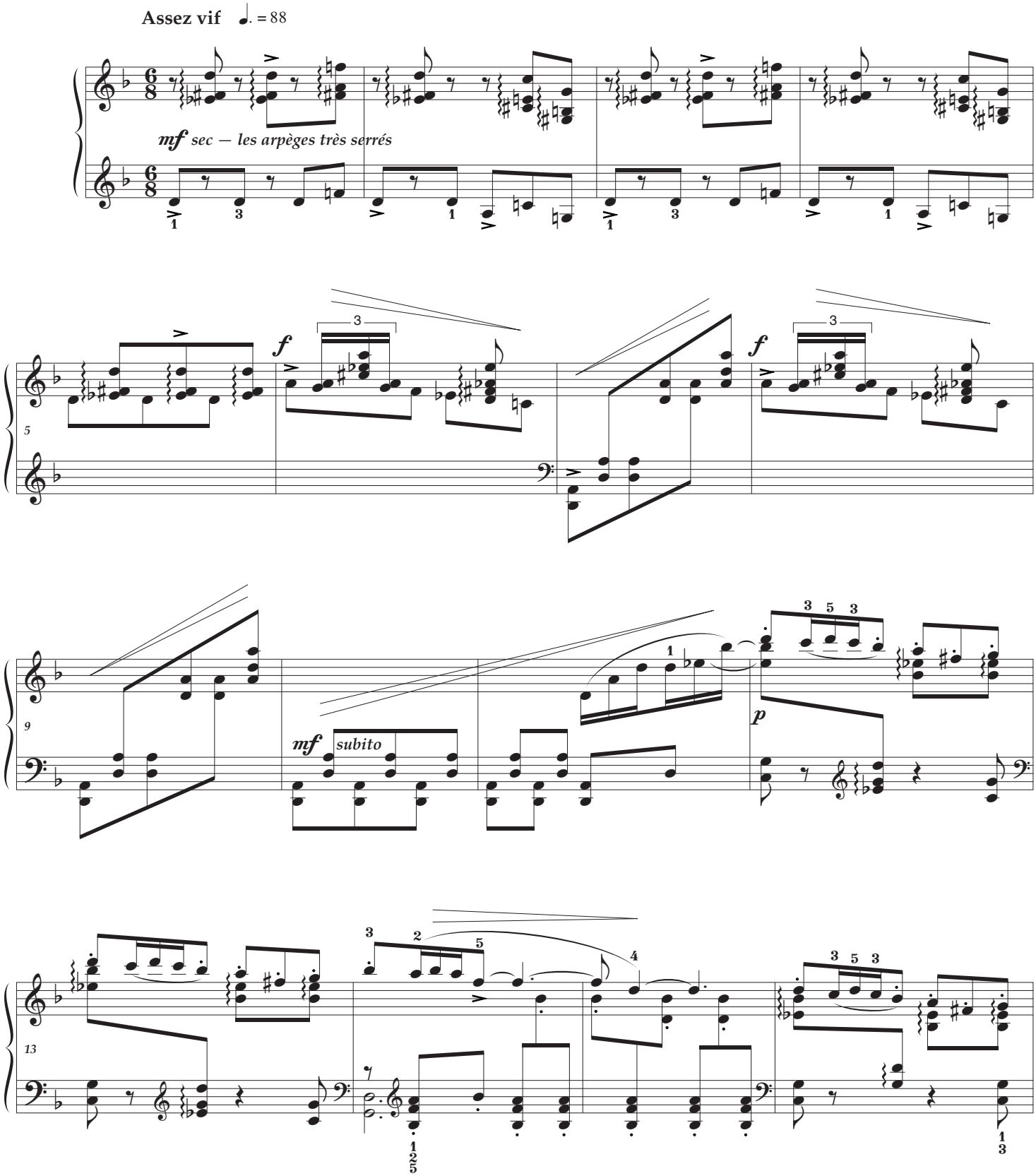
Ravel took great care in his choice of titles — *Alborada* and *Gracioso* are unusual and poetic words which work beautifully together. The composer valued his Basque and Spanish heritage from his mother, calling Spain his 'second musical homeland'. He grew up listening to Spanish songs and was able to assimilate their rhythms and essence to his own works in a very personal way.

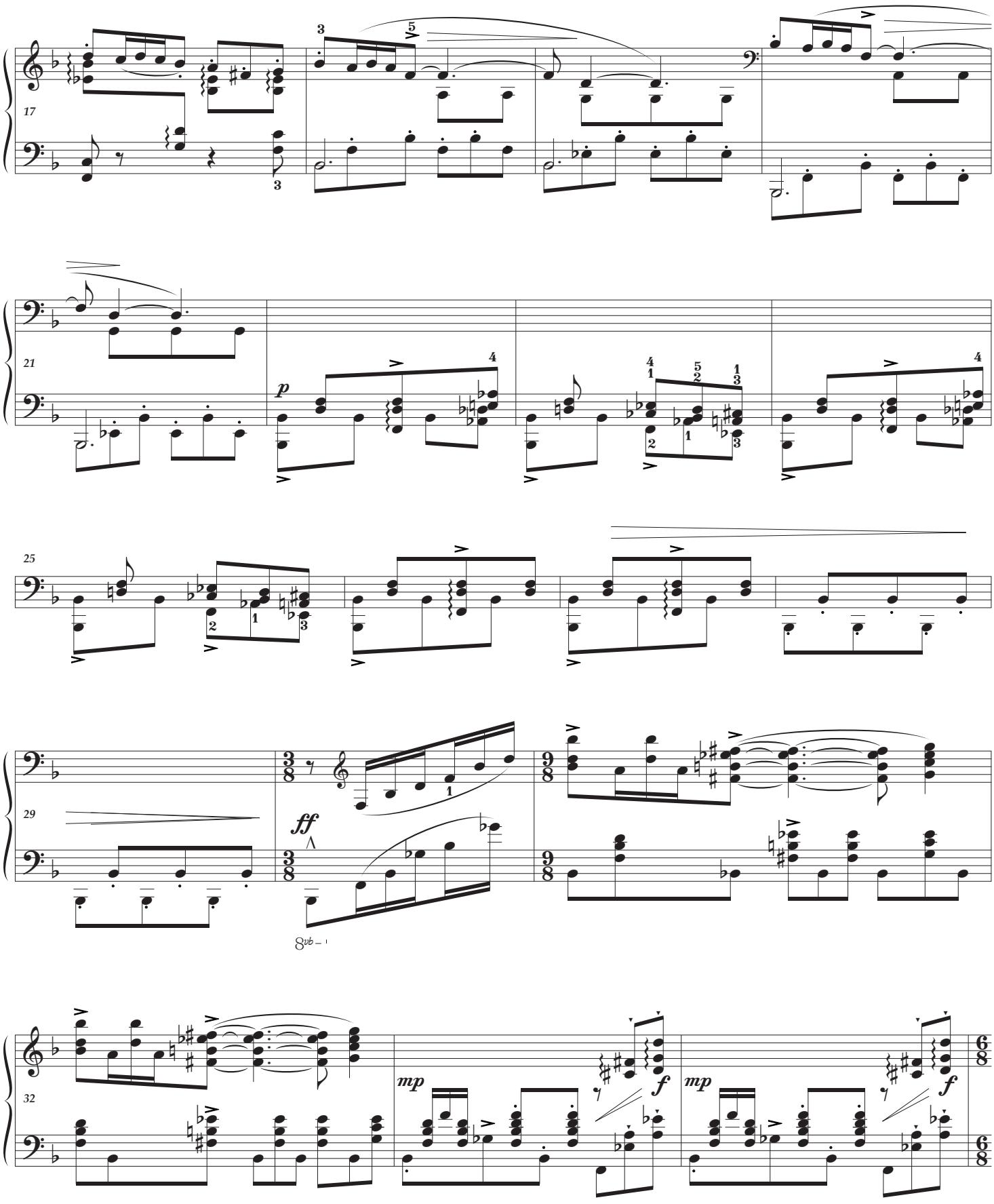
***The English have no word to convey the reality of a serenade and even less an "Alborada"… the idea of singing to a loved one early in the morning is hard to imagine in St. Albans.**

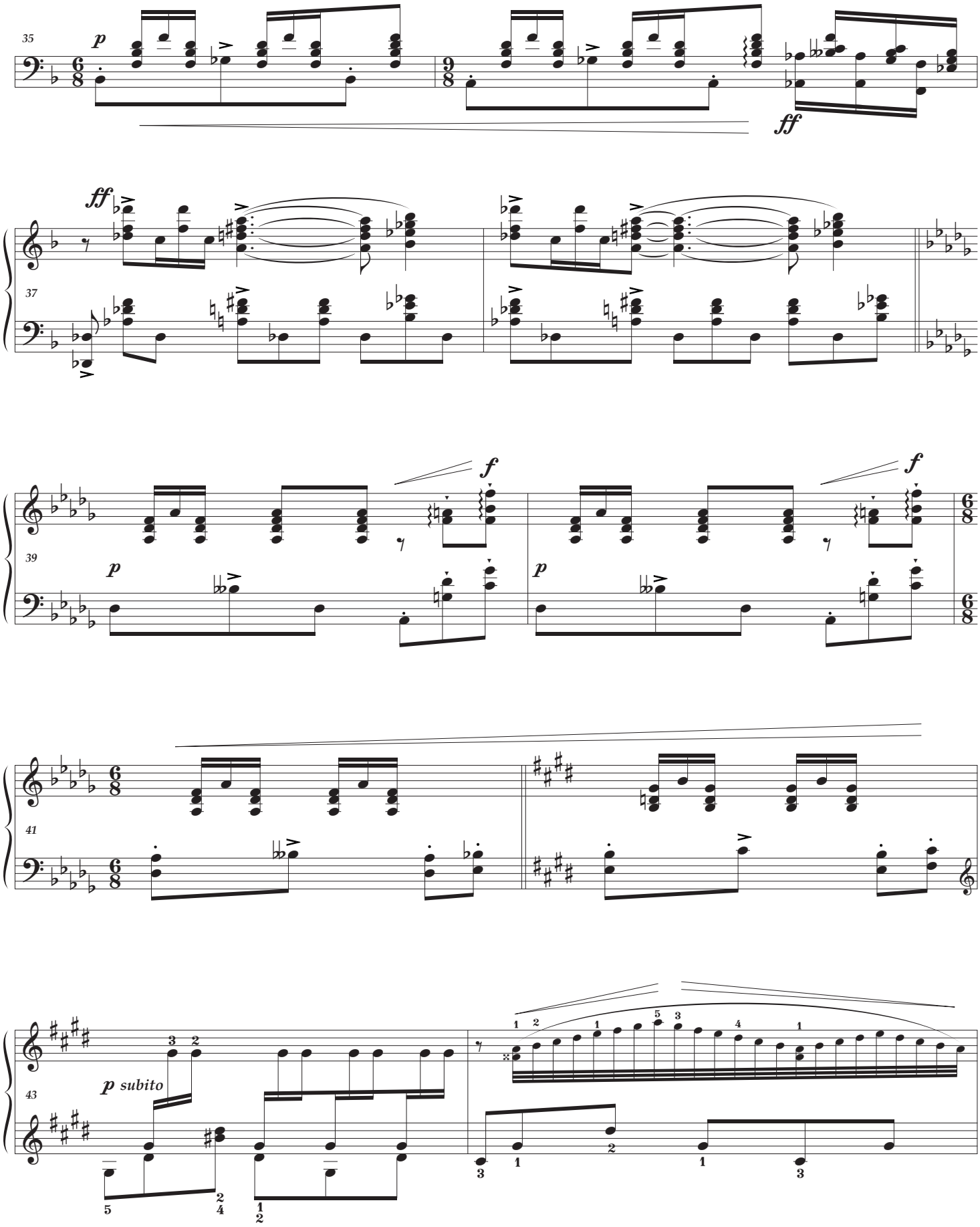
*******cante jondo*, **a typically deep and serious type of flamenco**

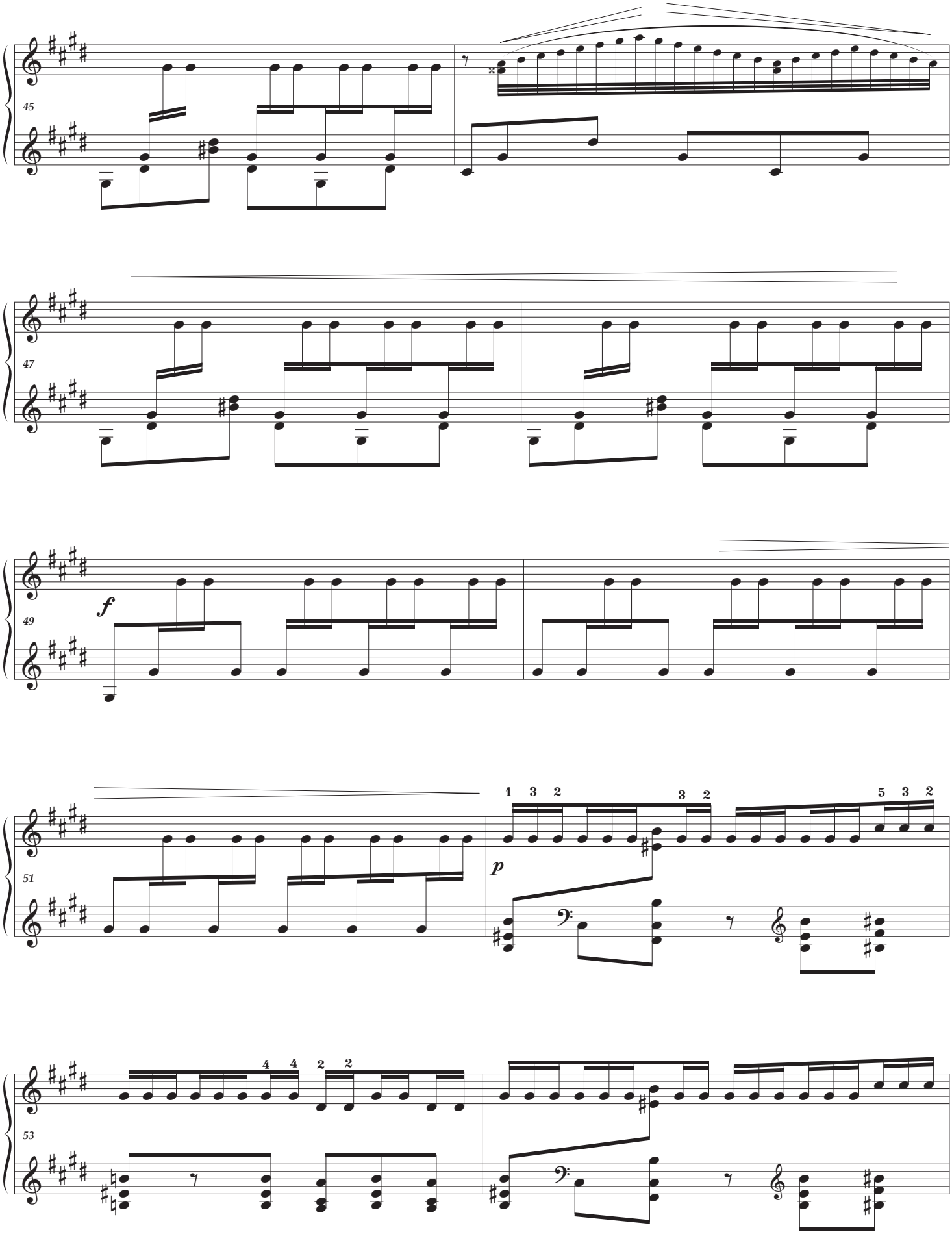
IV ALBORADA DEL GRACIOSO

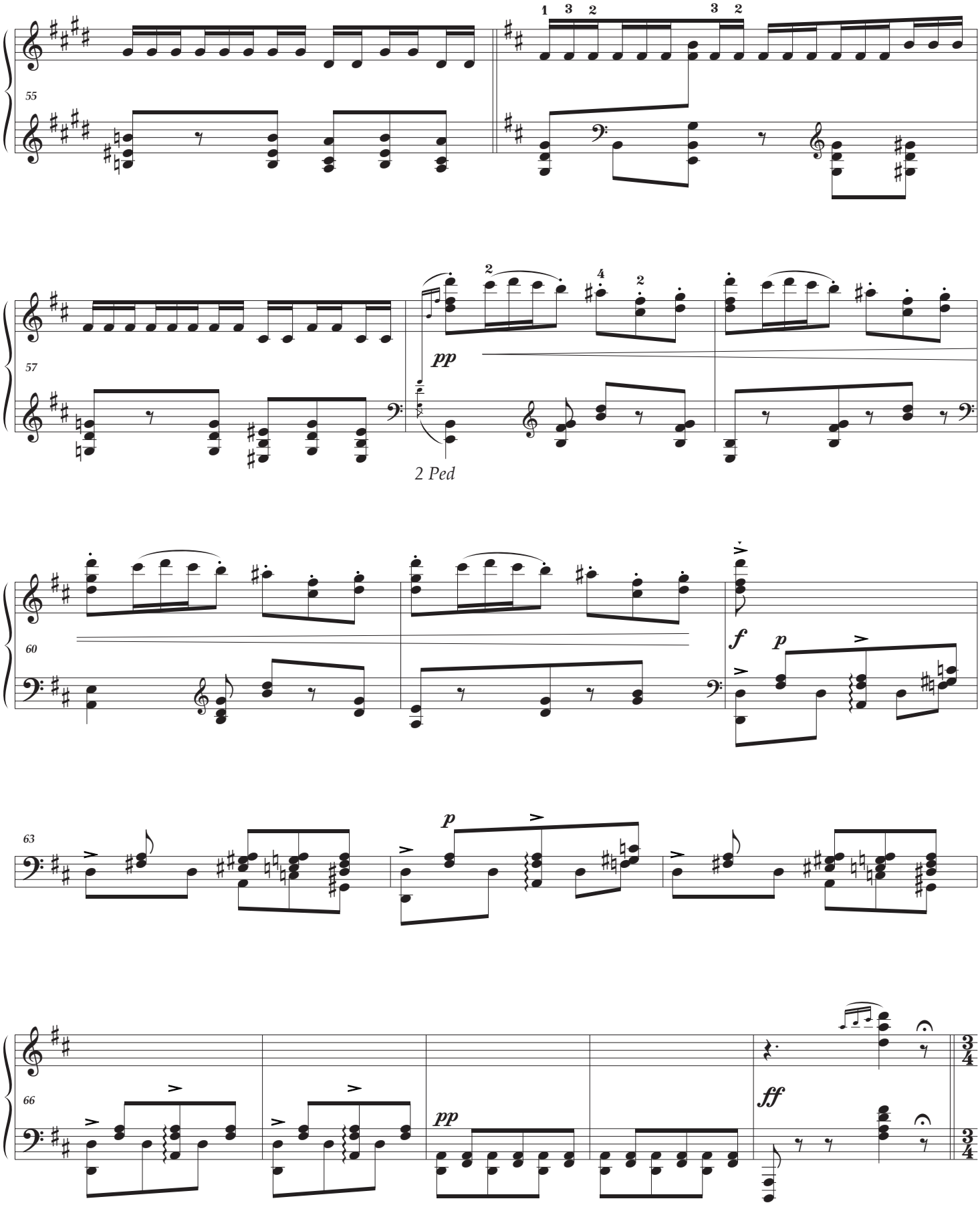
à Michel D. CALVOCORESSI

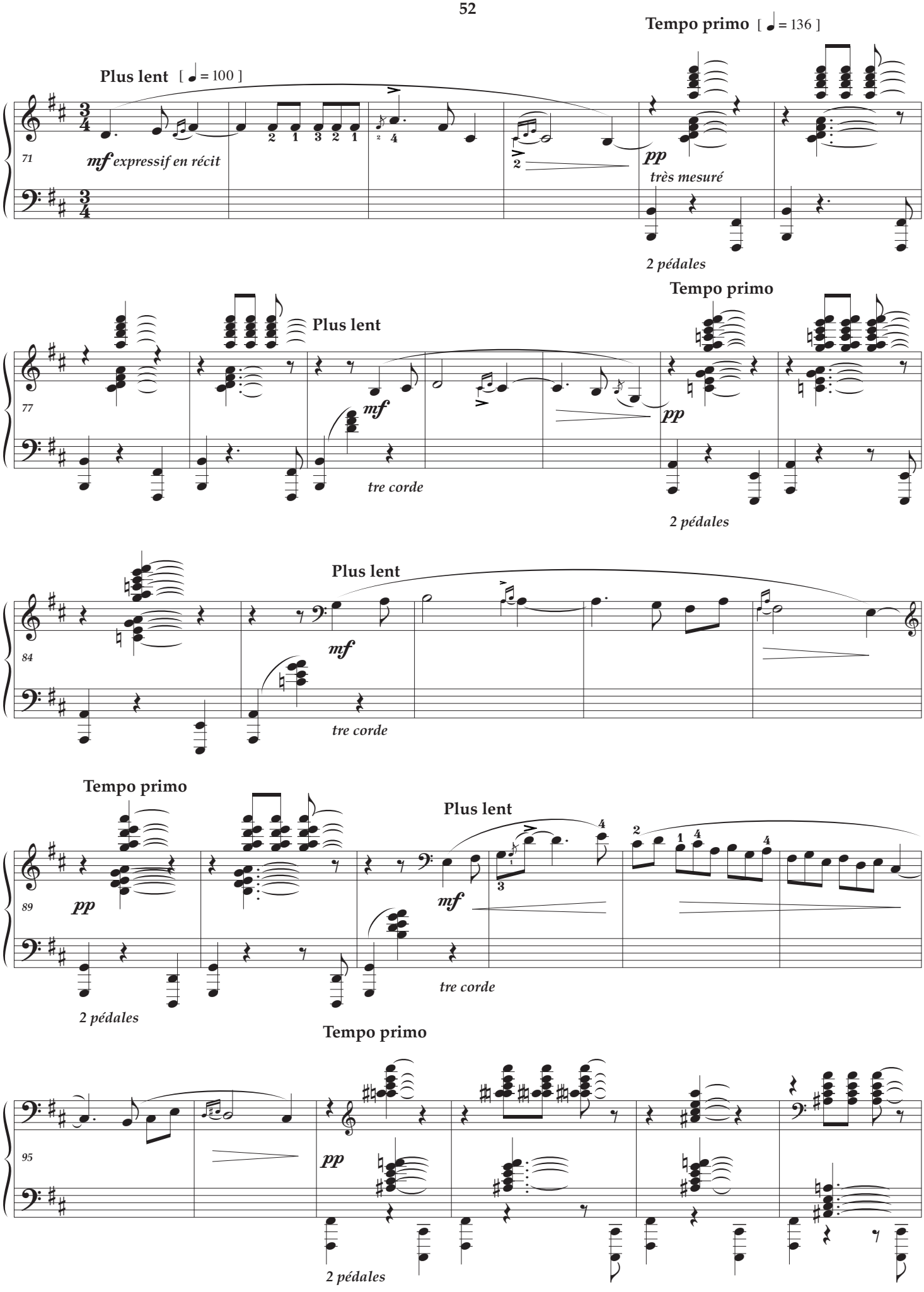


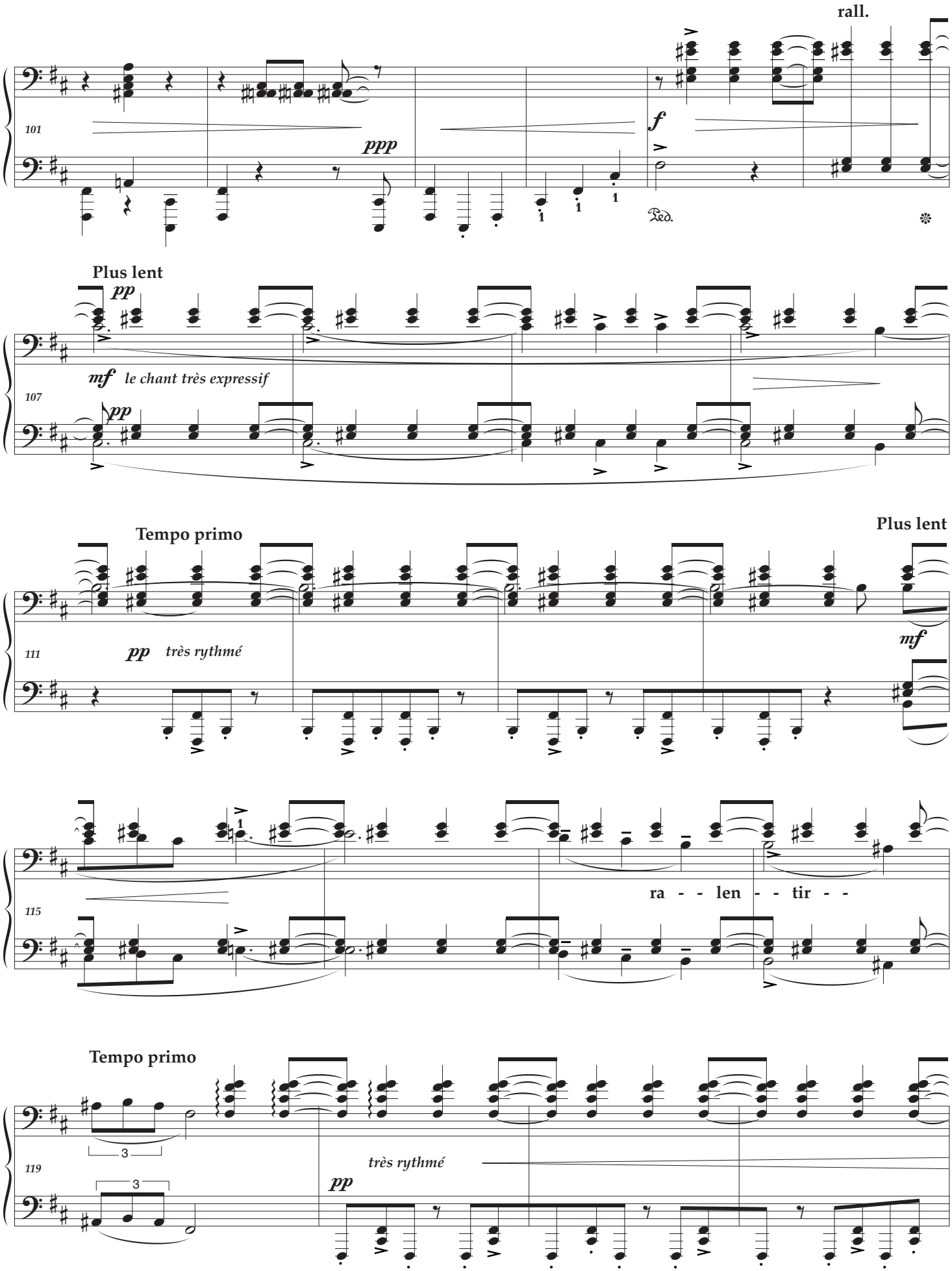

17
21
p
25
29
ff
8vb
32
mp
f
mp
f

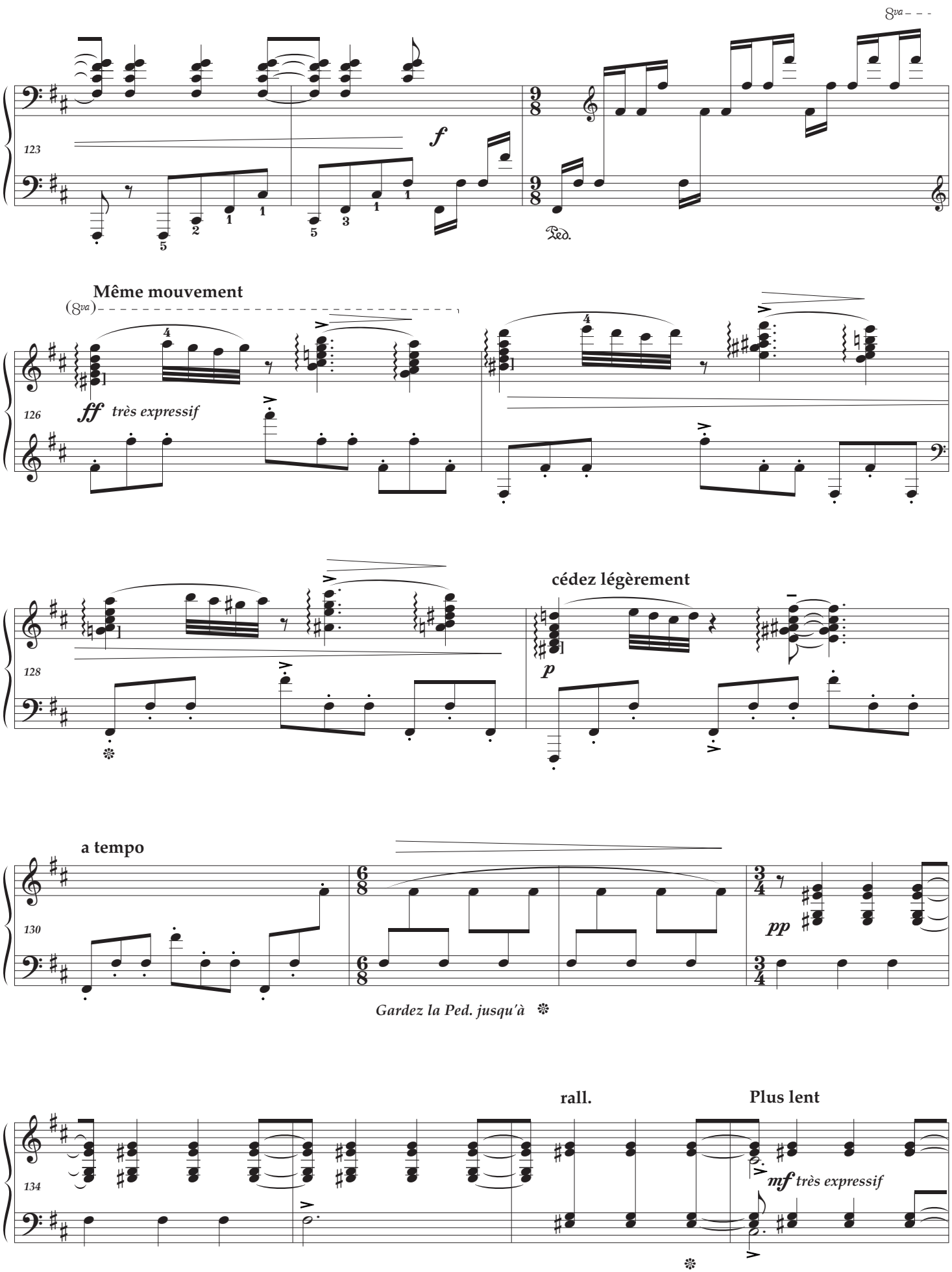

35
p
ff
37
ff
39
f
p
41
43
p subito

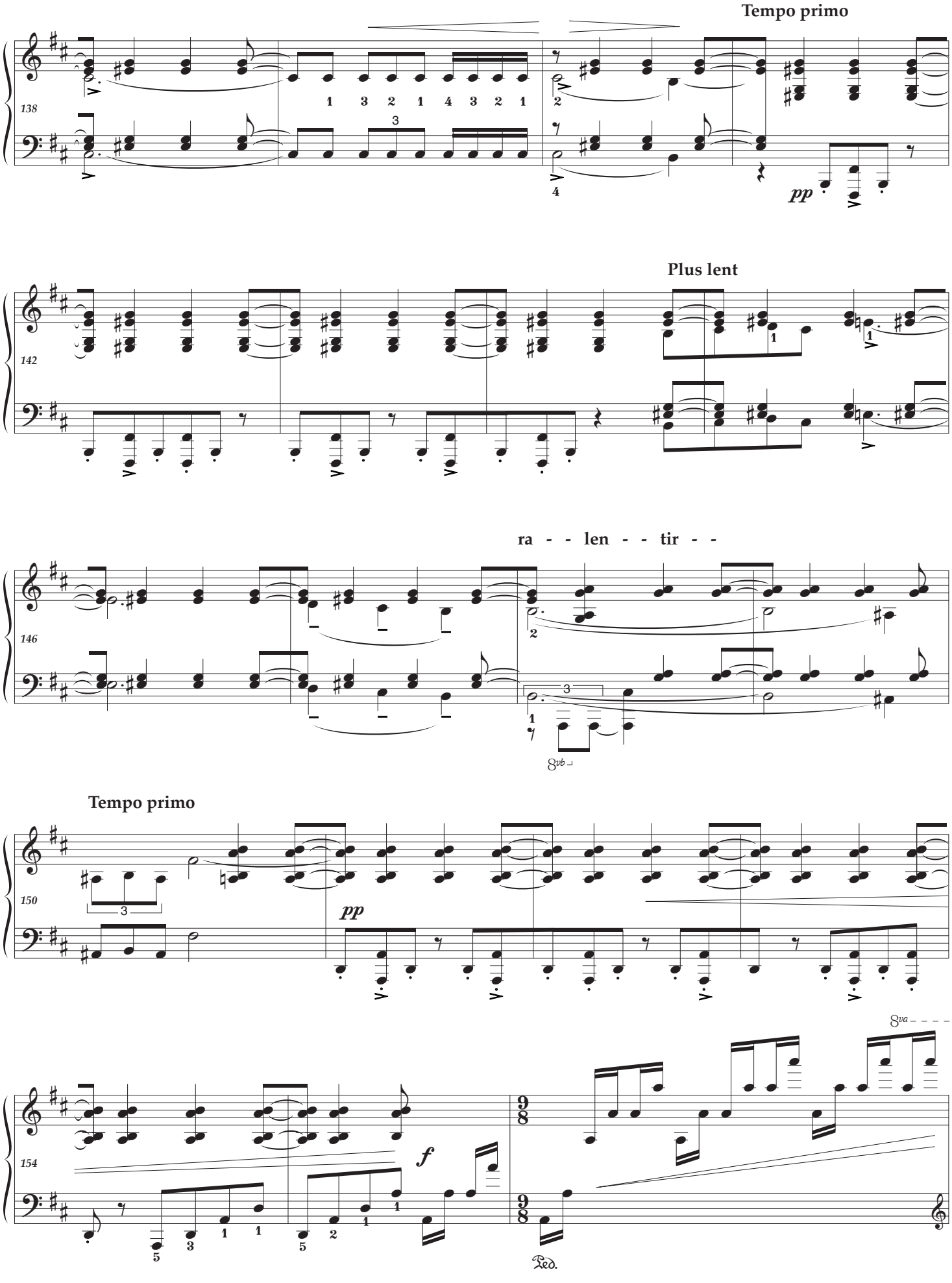

45
47
49
f
51
p
1 3 2
3 2
5 3 2
53
4 4
2 2

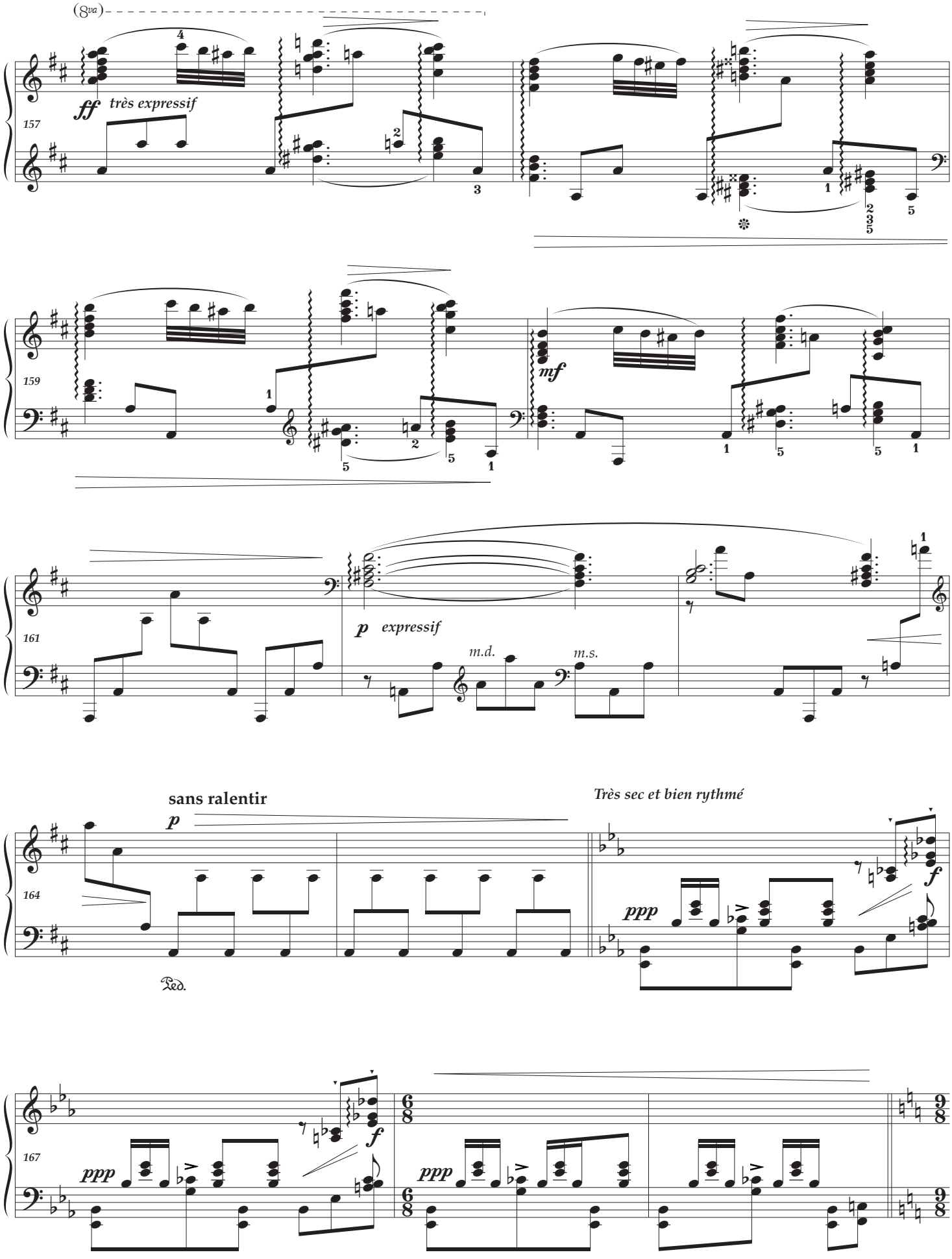

55
1 3 2
3 2
57
2
4
2
pp
2 Ped
60
f
p
63
p
66
pp
ff
3/4
3/4

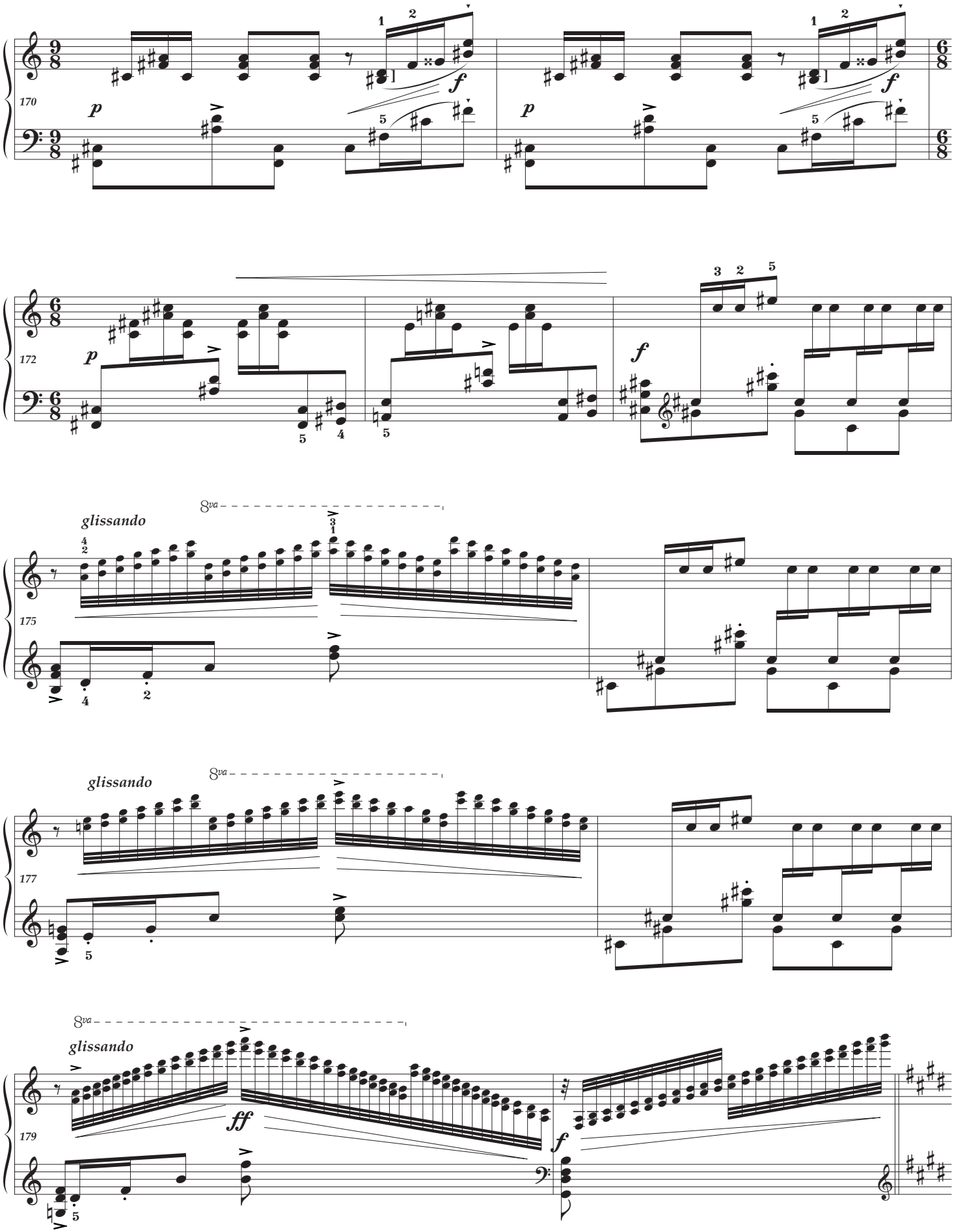

Tempo primo [♩ = 136]
Plus lent [♩ = 100]
71
mf expressif en récit
pp
très mesuré
2 pédales
Tempo primo
Plus lent
77
mf
pp
tre corde
2 pédales
Plus lent
84
mf
tre corde
Tempo primo
Plus lent
89
pp
mf
tre corde
2 pédales
Tempo primo
95
pp
2 pédales

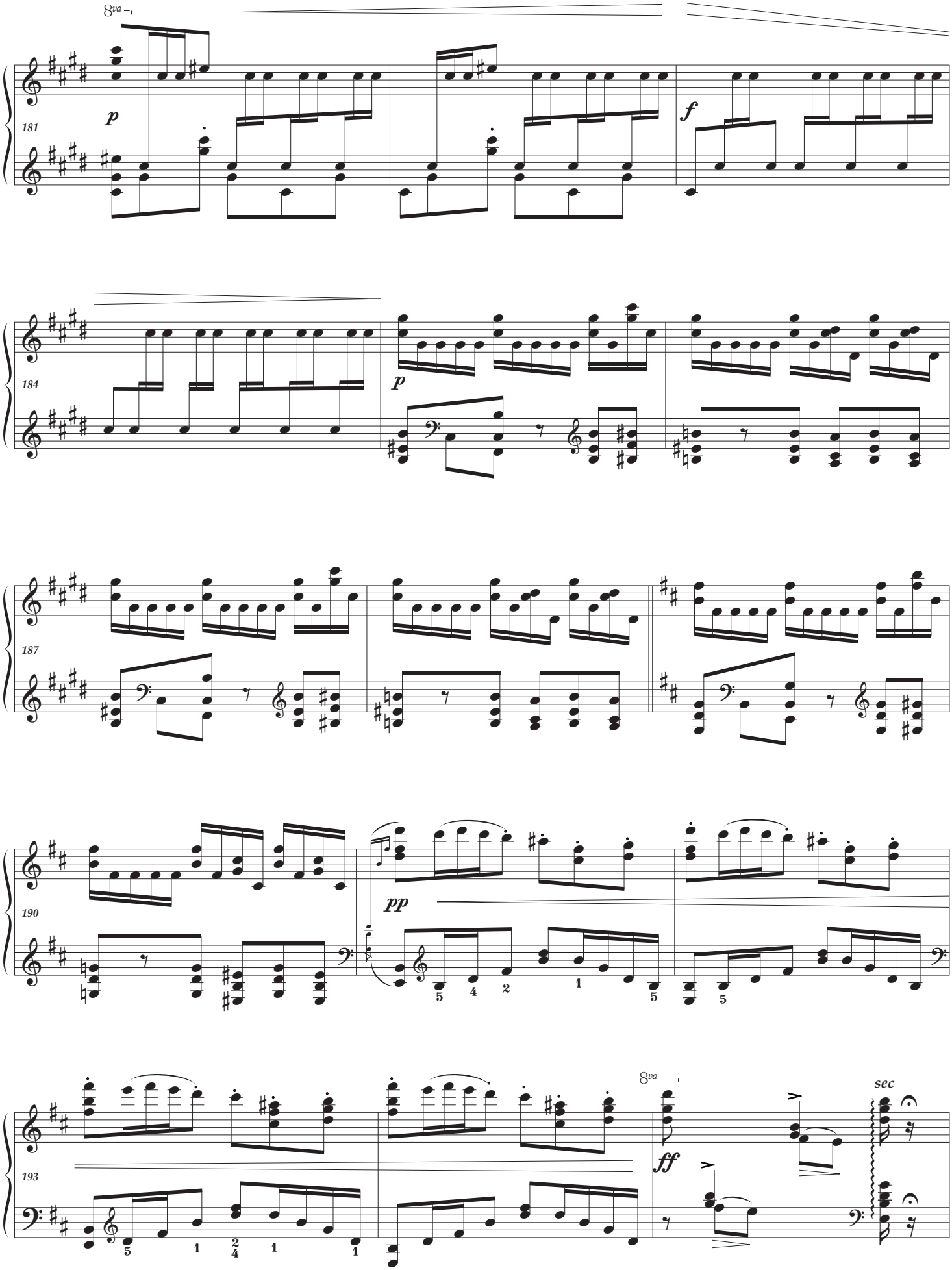

rall.
101
ppp
f
Ped.
Plus lent
pp
mf le chant très expressif
107
pp
Tempo primo
Plus lent
111
pp très rythmé
mf
115
ra - - len - - tir - -
Tempo primo
119
3
3
très rythmé
pp

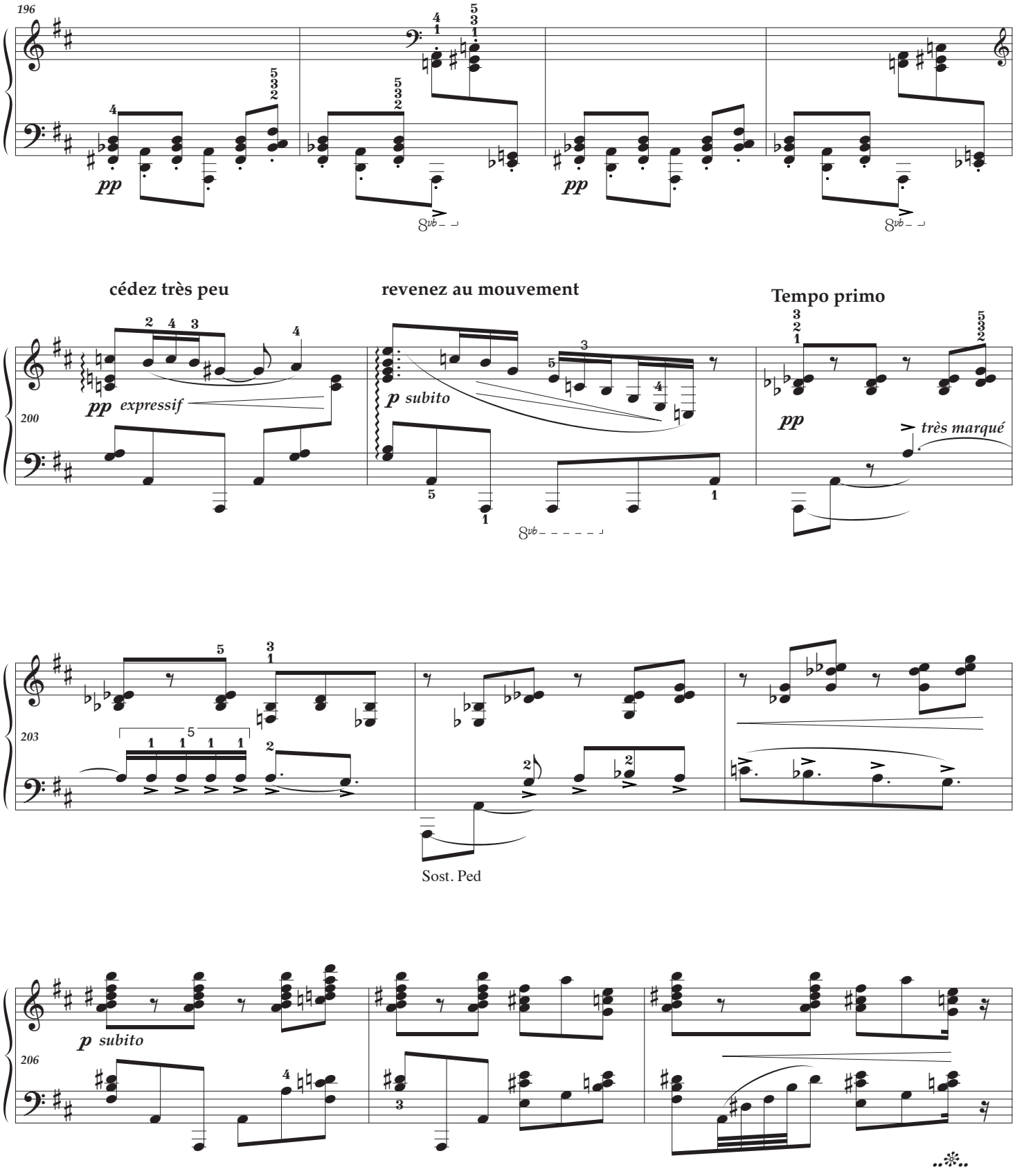

8va
123
f
Ped.
Même mouvement
(8va)
126
ff très expressif
cédez légèrement
128
p
a tempo
130
pp
Gardez la Ped. jusqu'à
rall.
Plus lent
134
mf très expressif

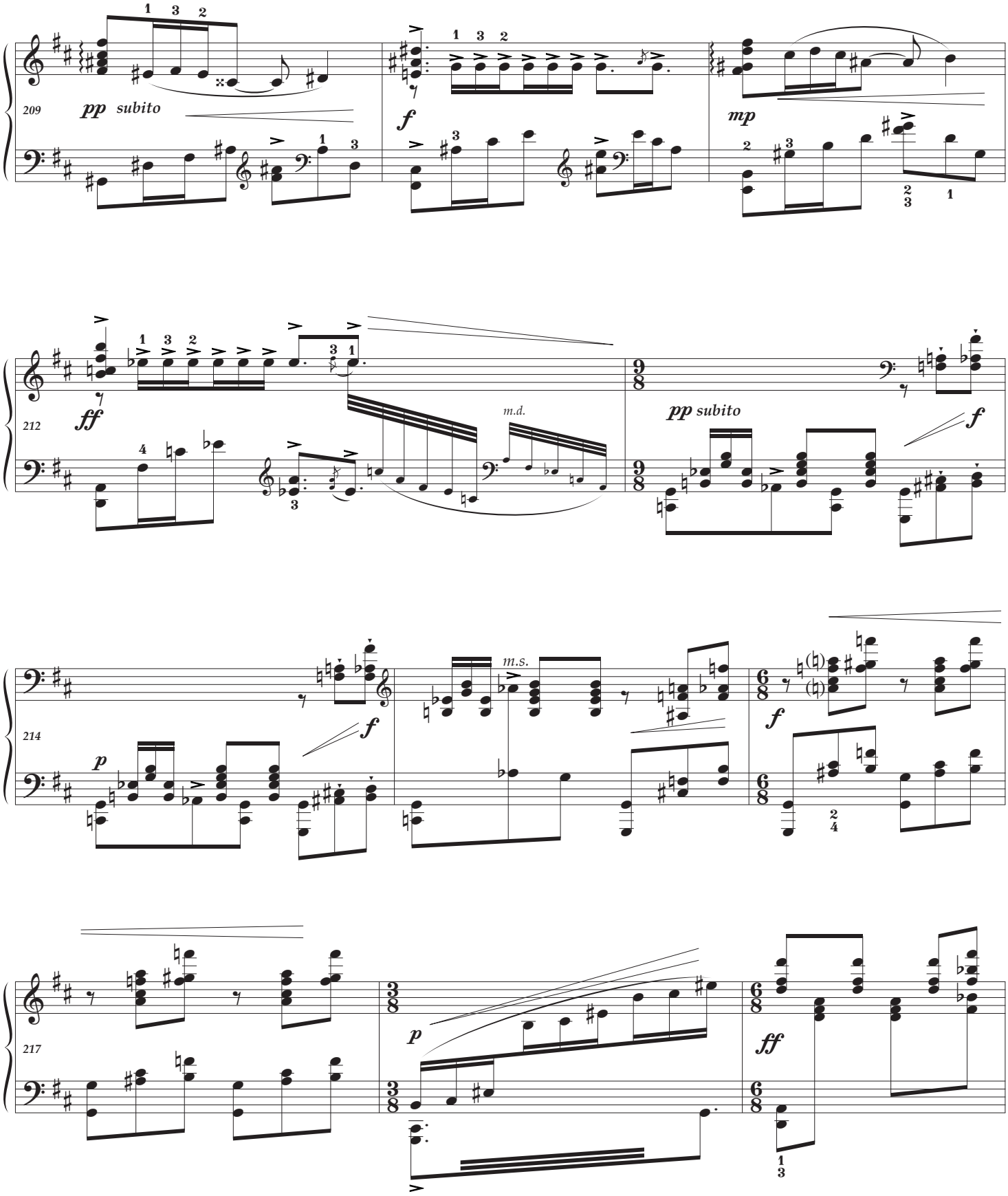

Tempo primo
138
pp
Plus lent
142
ra - - len - - tir - -
146
8vb
Tempo primo
150
pp
8va
154
f
Ped.

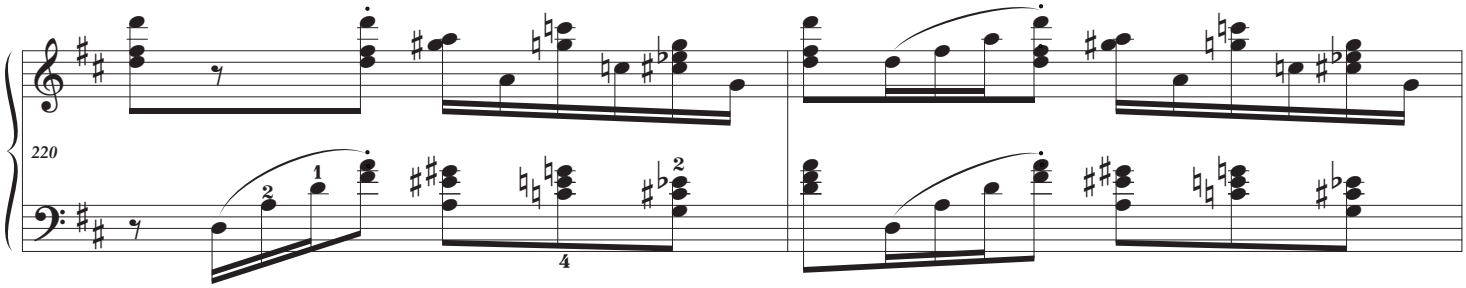

(8va)
ff très expressif
157
159
mf
161
p expressif
m.d.
m.s.
sans ralentir
p
Très sec et bien rythmé
ppp
f
Ped.
167
ppp
f
ppp


170
p
f
172
p
f
glissando
8va
175
glissando
8va
177
8va
glissando
ff
f
179


8va
p
181
f
184
p
187
190
pp
193
8va
ff
sec


196
pp
8vb
pp
8vb
cédez très peu
revenez au mouvement
Tempo primo
200
pp expressif
p subito
pp
très marqué
8vb
203
Sost. Ped
206
p subito


209
pp subito
f
mp
212
ff
m.d.
pp subito
f
214
p
f
m.s.
f
217
p
ff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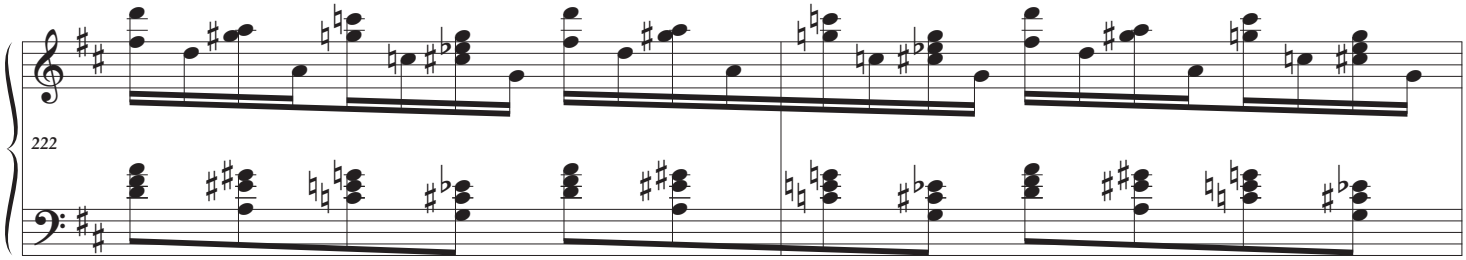
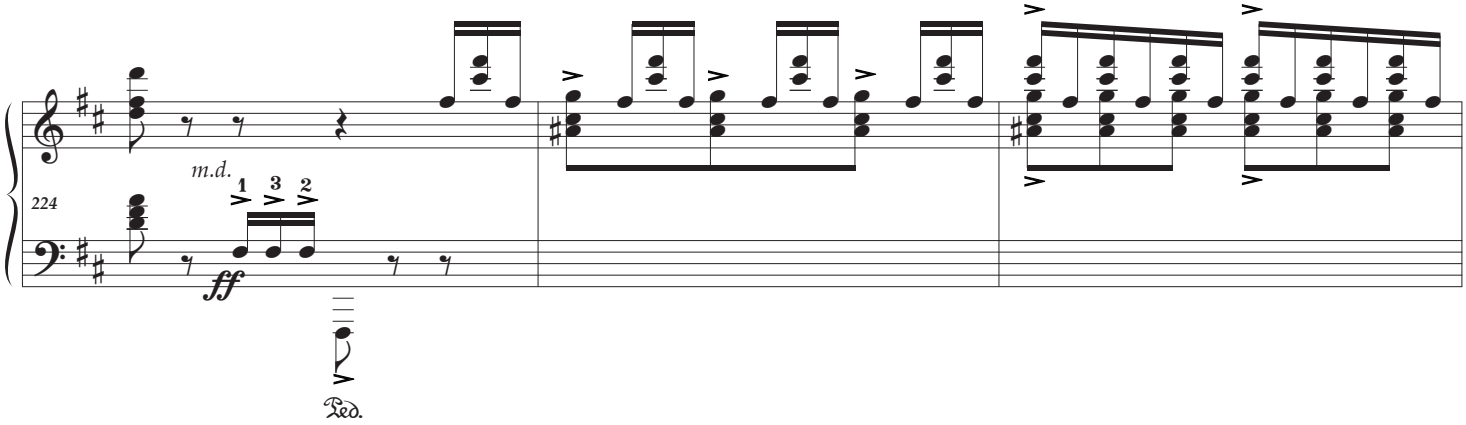
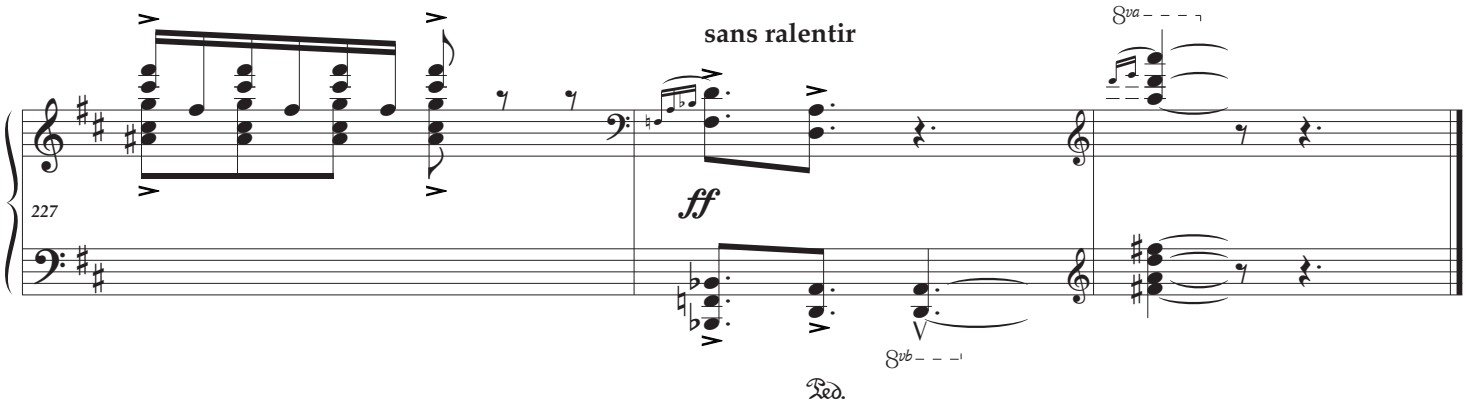

222


224
m.d.
ff
Ped.


sans ralentir
227
ff
8va
8vb
Ped.

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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 work as an editor becomes much more interesting. When these pieces were first written I like to think that the composer did not necessarily consider all the options, (at the time they had so much else to think about) 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.

Duration : 7'

- ♩=92 is given in the first edition — Max Eschig
- **36** 3rd beat 2nd semiquaver RH top F missing — probably an error
- **39-41** presented in D flat
- **42** presented in C# minor
- **71 & 75** editorial metronome speeds
- **111-114** RH tied B from the orchestral score
- **125** editorial pedal suggestion to **128**
- **133** time signature missing
- **156-158** editorial pedal suggestion
- **166-169** presented in E flat
- **204** editorial sostenuto pedal suggestion
- **206** last quaver chord D♮ missing in the bass — probably an error
- **216-217** octave G added to the bass for greater accuracy and tone
- **224 & 228** editorial pedal suggestion

assez vif	quite lively
sec — les arpèges très serres	crisp — the arpeggiated chords strummed
expressif en récit	the aubade is to be sung expressively
très mésuré	in strict tempo
le chant très expressif	the song with much expression
très rythmé	very rhythmic
même mouvement	the same tempo
garder la pédale jusqu'à	hold the pedal until bar 136
cédez légèrement	slightly yield
très sec et bien rythmé	very crisp with strong rhythm
cédez très peu	slow down very little
revenez au mouvement	gradually back to the original tempo
très marqué	well marked
sans ralentir	without slowing down

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V LA VALLÉE DES CLOCHES

à Maurice DELAGE — composer

In France bells are a way of life, inescapable in a Catholic country with many churches — especially on a Sunday; their bells and steeples are quite wonderful and a perfect subject for the piano which can recreate tolling by generously using the pedals and striking the keys as one would a bell.

Ravel had already written resonant music for an earlier two-piano piece — *Entre cloches* and would return to the theme in *La Cloche Engloutie* (an unfinished opera), *L'heure Espagnole and Le Gibet* from *Gaspard de la Nuit*.

Dedicated to Maurice Delage, a composer and very close friend, its inspiration was apparently Parisian Church bells tolling at noon. The chimes are sometimes near and sometimes far in distance and time, ringing through the silence, which Ravel fashions into a musical impressionist picture. The central subject is a typically broad and extended cantabile theme of great beauty and mystery, an intimate and expressive song. The ending is veiled in almost total silence, as night descends on the valley and the bells, one by one, drift off to sleep.

Although Ravel often used complex textures consisting of multi-layered ideas, l*a Vallée des Cloches* is the only piece in the set written on three staves. Later Debussy would also write on three staves in the second book of Images (1907). Although Debussy had been incorporating bells for a number of years, his first bell title was *Cloches à travers les feuilles* from *Images II* written a few years after this work and again later still — *La Cathédral Engloutie*.

Quoting Cortot: "…filled with the silver tones of cattle bells, the rusting of faraway carillons, the crepuscular voice of steeple bells, the confused noise softly muted by slow sonorities of which the waves fade away in the serenity of the contemplative evening. The central lyrical episode is the only fragment of Miroirs in which Ravel seems to abandon the expression of subjective sentiment, to the confidence of a personal emotion."

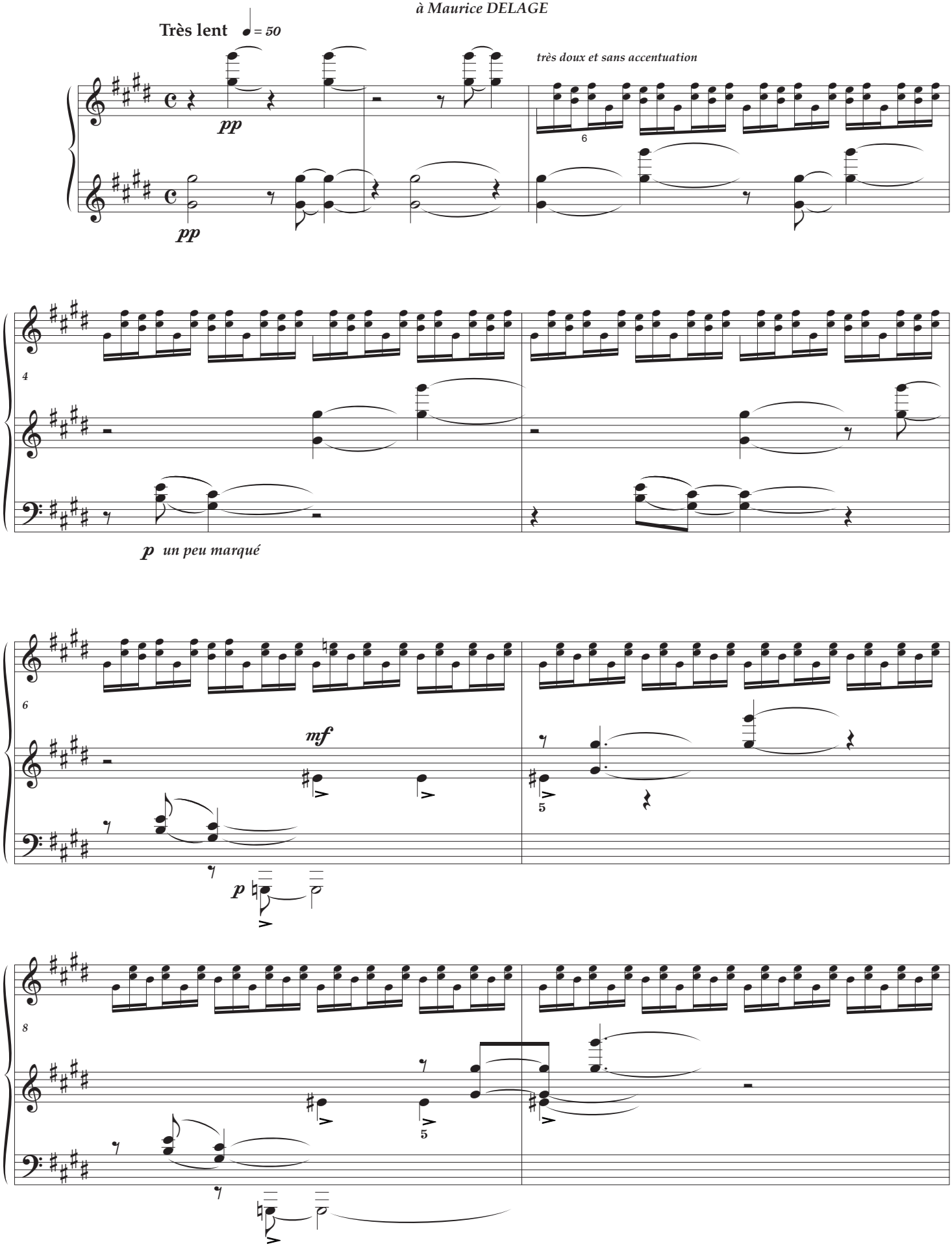
And here is another poetic extract by **Lamartine** : from *La Cloche du village* —

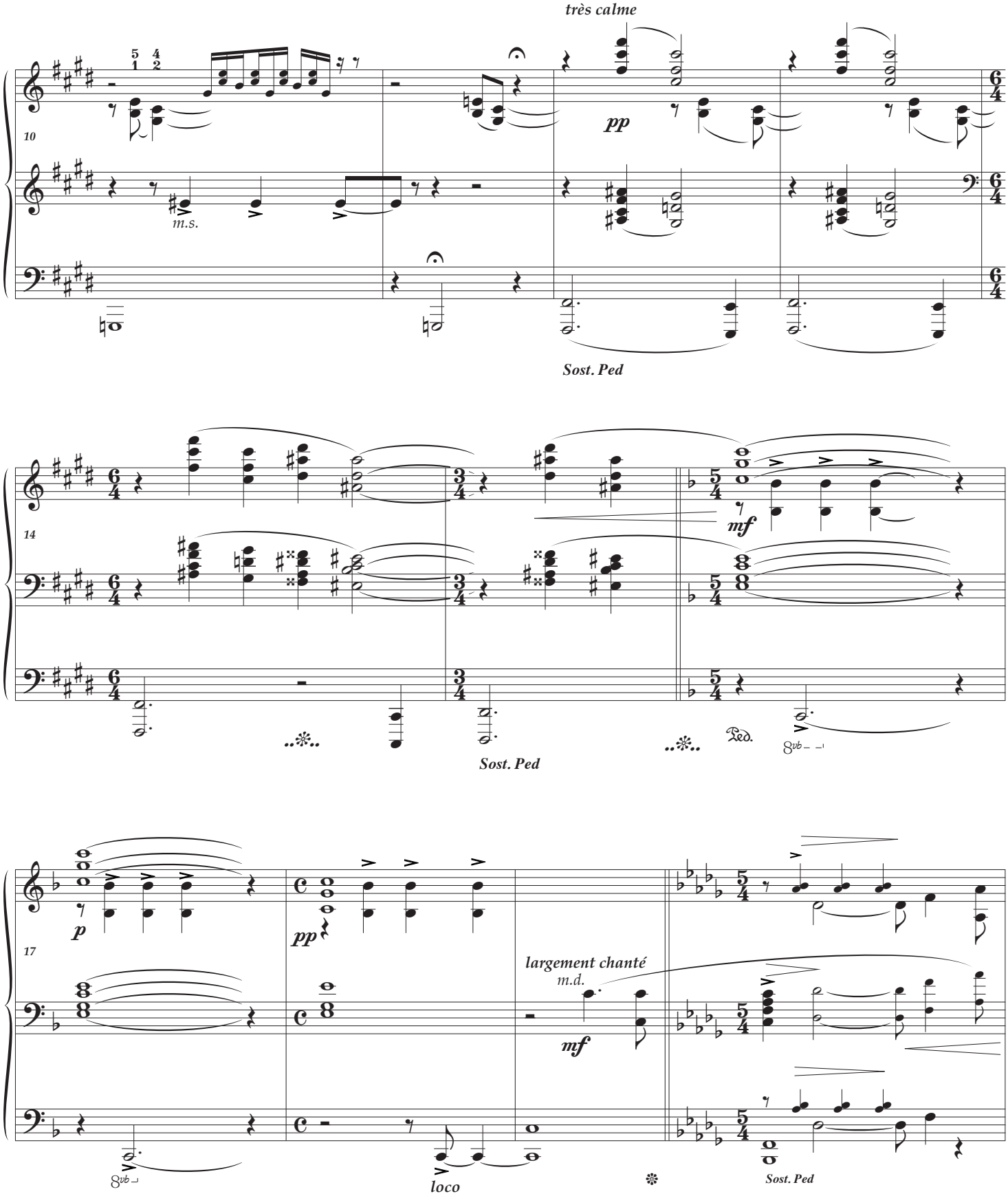
Oh ! quand cette humble cloche à la lente volée
Épand comme un soupir sa voix sur la vallée…

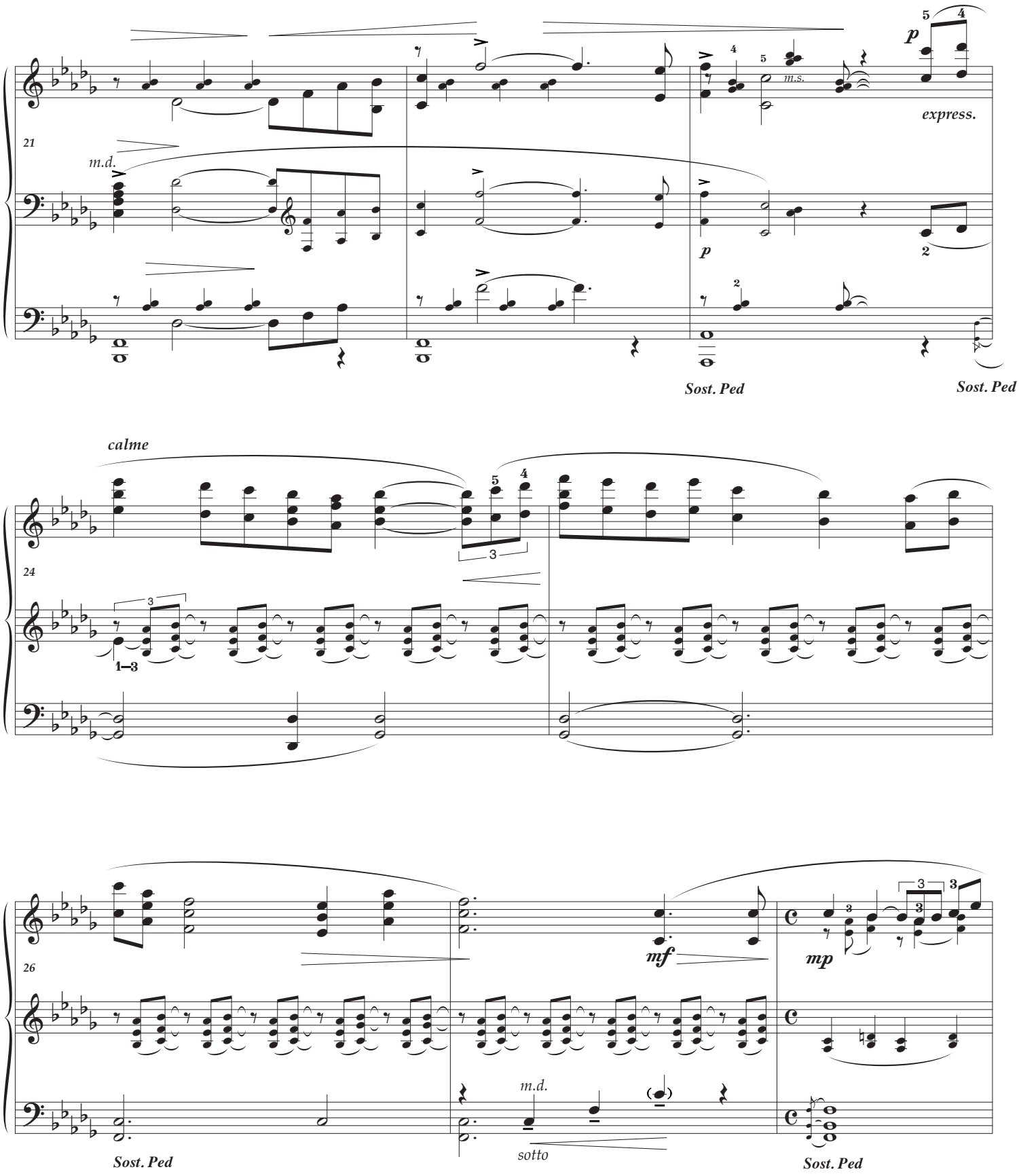
Oh! when this humble, slow-flying bell
Spreads its voice over the valley as a sigh…

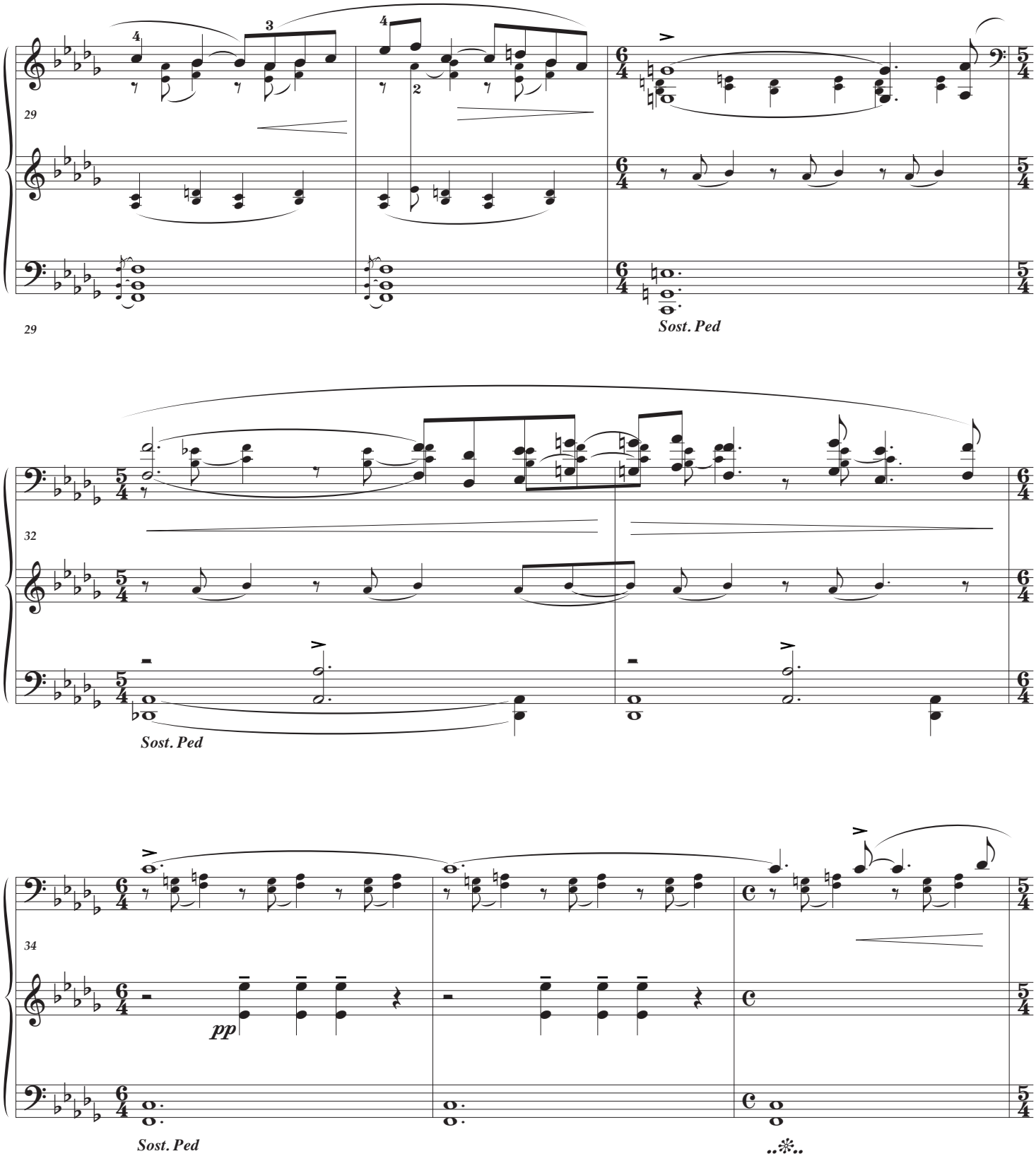
V LA VALLÉE DES CLOCHES

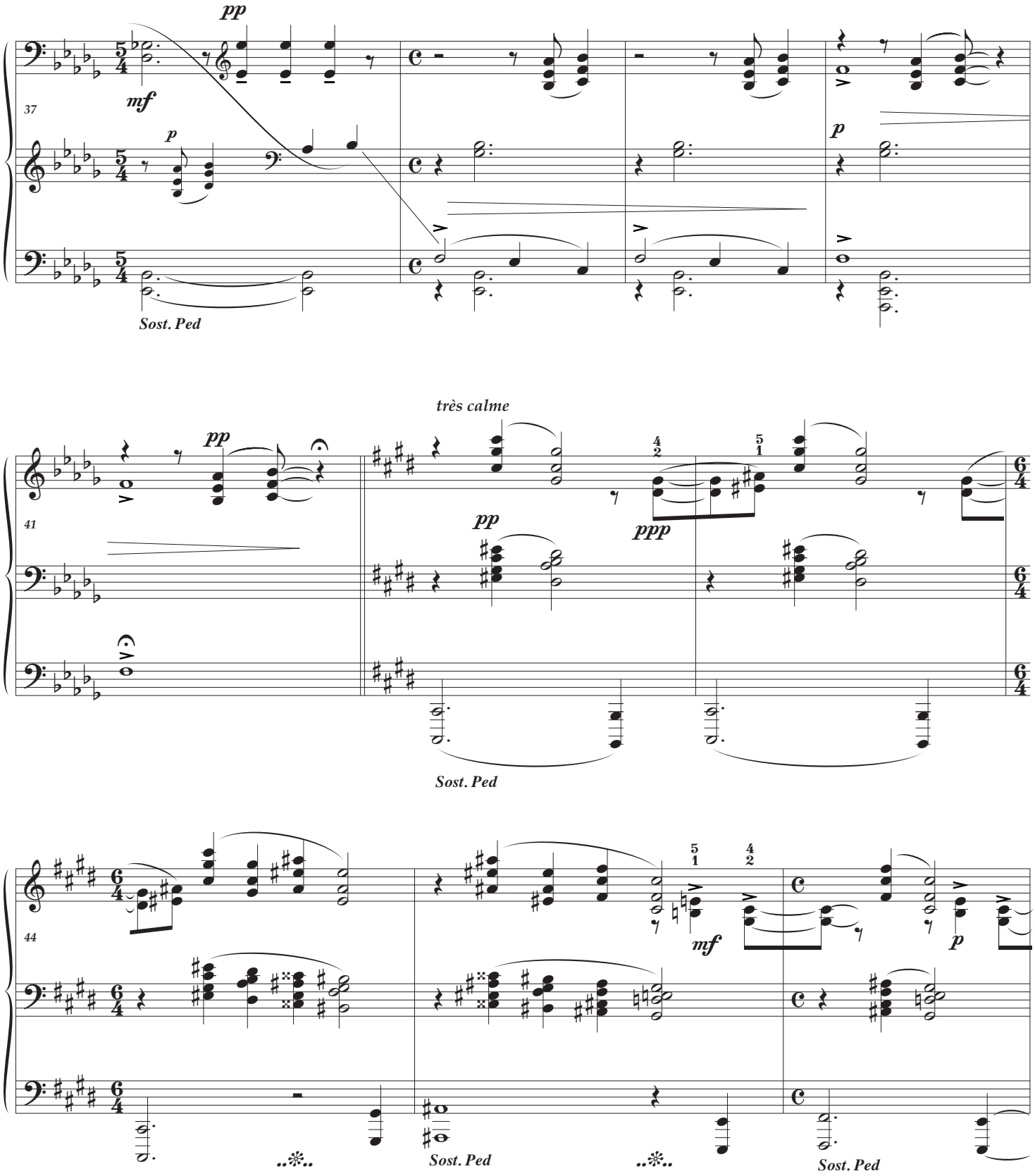
à Maurice DELAGE

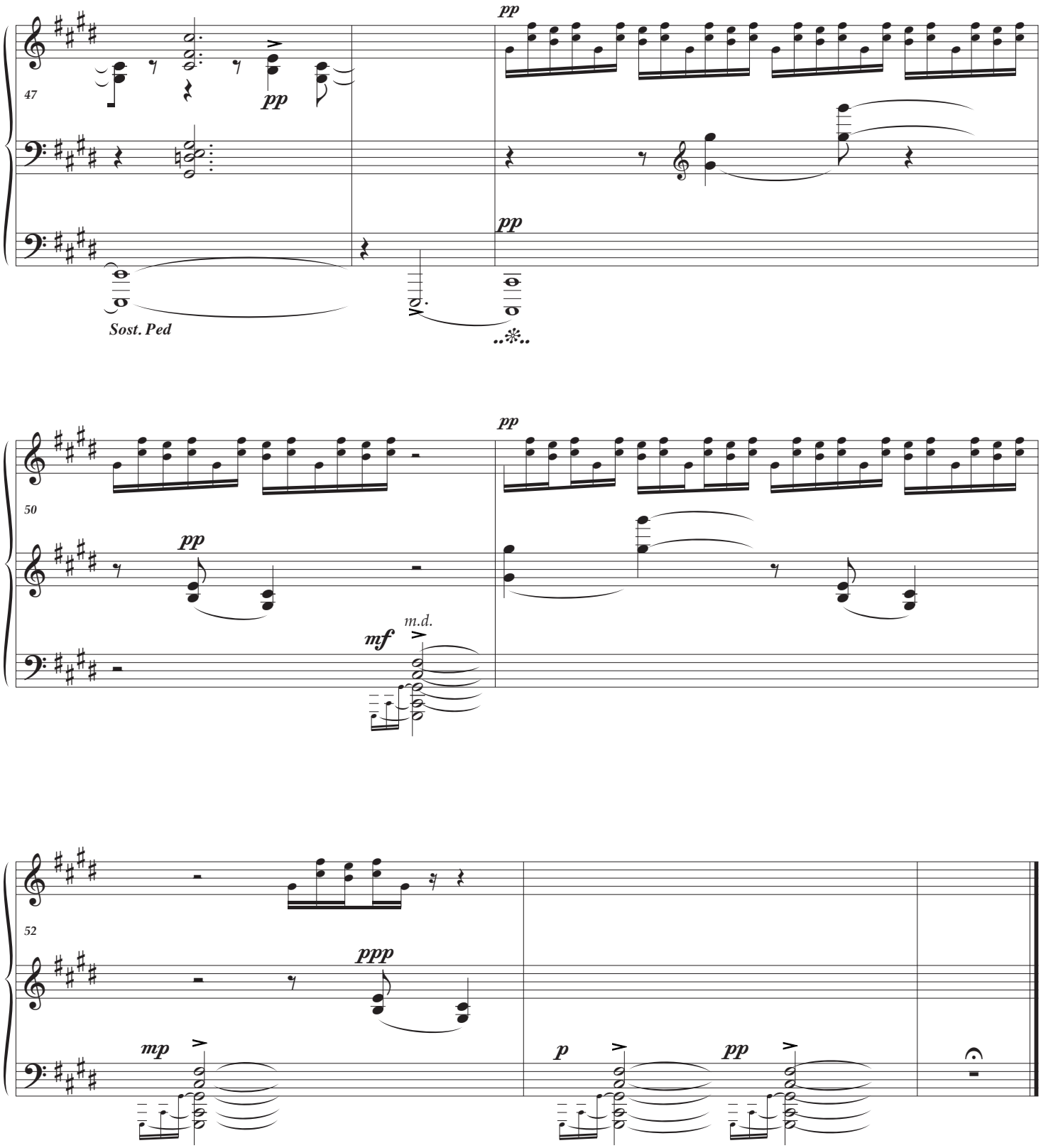



très calme
pp
m.s.
Sost. Ped
mf
Sost. Ped
p
pp
largement chanté
m.d.
mf
loco
Sost. Ped


21
m.d.
p
express.
m.s.
p
Sost. Ped
Sost. Ped
calme
24
1–3
26
mf
mp
m.d.
sotto
Sost. Ped
Sost. Ped


29
Sost. Ped
32
Sost. Ped
34
pp
Sost. Ped


pp
mf
37
p
Sost. Ped
p
très calme
pp
41
pp
ppp
Sost. Ped
44
mf
p
Sost. Ped
Sost. Ped


47
pp
pp
pp
Sost. Ped
50
pp
pp
mf
m.d.
52
ppp
mp
p
pp

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None of the sostenuto pedal* suggestions are attributed to Ravel. However, With practice it is possible to combine the sostenuto and soft pedals with the left foot, and together with the sustaining pedal, one can achieve a beautiful impressionist sound with orchestral and pianistic effect.

Duration: 5'30 minutes

- **16-19** presented in F
- **28-30** the bass acciaccaturas are editorial
- **37** 1st beat — some editions give a B♭ in the treble — probably an error
- **44** bass C# is a semibreve, but compare with **14**. In his recording, Ravel himself changes the pedal as indicated in this edition.

très doux et sans accentuation	very gentle and without accentuation
un peu marqué	a little marked
très calme	very calm
largement chanté	broad and cantabile

* The sostenuto pedal was first shown in Paris at the Industrial Exposition of 1844. The idea was not immediately taken up by piano builders, but in 1874, is was perfected and patented by Steinway, soon to be fitted on all their grands and better uprights. One obvious commercial reason for not including the sostenuto pedal in musical scores must have been the thought of excluding buyers whose pianos didn't have it. Debussy and Ravel certainly played such Steinways in the Paris *salons*. Apparently, in 1900 the composer René de Castéra bought a 3-pedal Steinway on the advice of Albeniz. One could say that it took over 100 years for it to become established.