

RAVEL

Jeux d'eau

pour piano
for Piano
für Klavier

Urtext

Édité par / Edited by / Herausgegeben von
Nicolas Southon

Note d'interprétation et doigtés de
Notes for Performance and Fingering by
Hinweis zur Interpretation und Fingersätze von
Alexandre Tharaud


MUSICA GALLICA

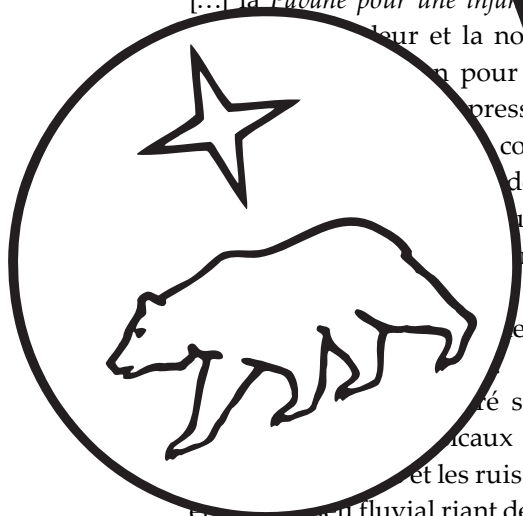


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PRÉFACE

LA MUSIQUE

« Ravel, jouez-nous vos *Jeux d'eau* ! »¹ C'est ainsi que Gabriel Fauré accueillait son élève dans sa classe de composition au Conservatoire. Achievé le 11 novembre 1901, comme l'indique son premier manuscrit, le morceau sera dédié au Maître. Ravel vient d'obtenir un « Deuxième second Grand Prix » à sa deuxième tentative au Prix de Rome ; c'est aussi le début des « Apaches ». Ce groupe de jeunes artistes entichés d'art chinois, de Rameau et Debussy, de Verlaine et Mallarmé, se réunit chez le peintre Paul Sordes. Outre Ravel, se trouvent les compositeurs Paul Ladmirault et Florent Schmitt, le chef Désiré-Émile Inghelbrecht, le pianiste Ricardo Viñes, les écrivains Tristan Kluge et Léon-Paul Fargue. Ce dernier raconte : « Un soir, Maurice Ravel nous fit entendre en première audition [...] la *Pavane pour une infante défunte* et les *Jeux d'eau*.



leur et la nouveauté de ces morceaux ont pour nous tous qui trépioisons l'expressionnisme de Claude Debussy, une phrase de Heidegger dépendant de première voix et un feu inconnu, [...] toutes choses qui n'appartenaient pas à son époque seront créées par Ricardo Viñes et Pleyel à Paris. Ravel a été inspiré selon Ravel « du bruit de cascades et de ruisseaux ». L'épigraphe placée en tête du recueil fluvial riant de l'eau qui le chatouille... », provient du poème *Fête d'eau* d'Henri de Régnier (*La Cité des eaux*, 1902), qui évoque la sculpture du Bassin de Latone, l'une des fontaines du château de Versailles, commandée par Louis XIV aux frères Marsy. *Jeux d'eau* en est-il une illustration ? On ignore si le poème de Régnier inspira Ravel, ou si celui-ci lui emprunta un vers après-coup. C'est en tout cas l'écrivain

lui-même qui inscrivit l'épigraphe sur le manuscrit A1, avant la parution de son recueil.

Ravel affirma que les *Jeux d'eau* étaient « à l'origine de toutes les nouveautés pianistiques qu'on a voulu remarquer dans [son] œuvre ». Héréditant de la tradition lisztienne (on pense à *Au bord d'une source*, et surtout aux *Jeux d'eau à la Villa d'Este*), le morceau réactualise la virtuosité romantique et ouvre un nouvel horizon pianistique : textures irrisuées, espace sonore très large ou ressemblant à des stratielles, accompagnement inédites, composition de la matière même... (remarque qui n'est pas dérisoire, si le piano en dispose de jouer la note *sol#*² aux mes. 49, 55 et 59, voir Notes critiques). Ainsi, lorsqu'en janvier 1906, le critique Pierre Lalo affirmait que le principal défaut de Ravel est son « étrange ressemblance avec M. Claude Debussy », l'intéressé lui répondit : « Vous vous étendez assez longuement sur une écriture pianistique [...] dont vous attribuez l'invention à Debussy. Or les *Jeux d'eau* ont paru au commencement de 1901, alors qu'il n'existait de Debussy que les 3 pièces *Pavane pour le piano*, œuvres [...] qui, du point de vue purement pianistique, n'apportent rien de bien neuf. »⁶ Ravel expliqua aussi que les *Jeux d'eau* étaient fondés « sur deux motifs de la façon d'un premier temps de sonate, sans toutefois s'assujettir au plan tonal classique. »⁷ En effet, le premier thème, autour de *mi* majeur (mes. 1), prend la forme d'un ostinato d'arpèges, égrenant des harmonies de septième ou altérées. Le second thème (mes. 19), pentatonique, est centré sur *do#*. Il apparaît sous une nouvelle forme (mes. 29), puis est développé. Un élément complémentaire (mes. 38) culmine sur un trémolo, suivi d'un glissando, qui laisse place (mes. 51) à une nouvelle métamorphose du second thème. À la réexposition (mes. 62), le premier thème conduit à une spectaculaire cadence. Celle-ci débouche sur le second thème, d'abord dans sa seconde forme (mes. 73), puis sous sa forme initiale (mes. 78), toujours centré sur *do#*, mais se refermant dans une résonance de *mi* majeur.

1 Georges Enesco cité par René Kerdyck, « Maurice Ravel », *Gringoire*, 22 juillet 1932, repris par Jean-Michel Nectoux, *Gabriel Fauré. Les voix du clair-obscur*, Paris, 2008, p. 344-345.

2 Léon-Paul Fargue, « Autour de Ravel », *Ravel par quelques-uns de ses familiers*, Paris, 1939, p. 155-156.

3 Maurice Ravel, « Esquisse autobiographique », mise en forme par Roland-Manuel en 1928, *Revue musicale*, décembre 1938, reprise dans Maurice Ravel, *L'intégrale. Correspondance (1895-1937), écrits et entretiens*, éd. Manuel Cornejo, Paris, 2018, p. 1439.

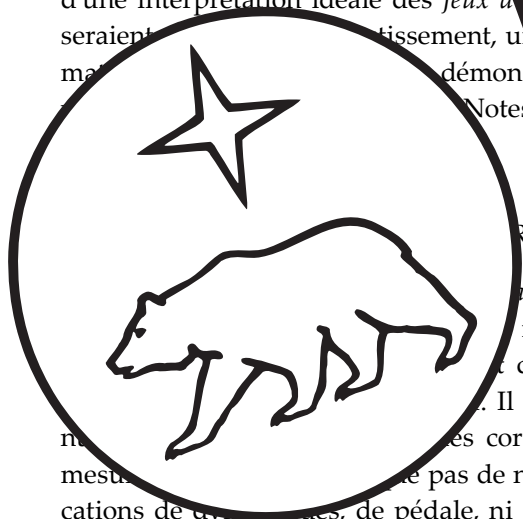
4 *Ibid.*, p. 1438.

5 Pierre Lalo, « À la Société nationale [...] », *Le Temps*, 30 janvier 1906, critique citée dans Maurice Ravel, *Lettres, écrits, entretiens*, éd. Arbie Orenstein, Paris, 1989, p. 499.

6 Lettre de Ravel à Lalo du 5 février 1906, dans Ravel, *Correspondance* (voir note 3), p. 127. Ravel enfoncera le clou dans sa conférence sur la musique contemporaine d'avril 1928 à Houston (voir *ibid.*, p. 1435).

7 Ravel, « Esquisse autobiographique » (voir note 3), p. 1439.

Avec son écriture miroitante, son harmonie aux raffinements extrêmes et son imaginaire sonore inédit, la pièce apparut inutilement compliquée aux oreilles traditionnelles de l'époque. Il est possible aussi qu'elle ait pâti, lors de sa première, de la proximité de la *Pavane pour une infante défunte*. Le critique du *Guide musical* ayant apprécié le « délicat sentiment de modernisme » de la « très captivante » *Pavane*, ajoutait ainsi : « On a moins aimé les *Jeux d'eau* du même compositeur, beaucoup trop maniérés et cherchés, du Debussy exagéré. »⁸ Le *Courrier musical* ramena la pièce à une distraction pour snobs, imaginant un membre du public s'adresser à un autre : « Je suis sûr que vous êtes fou des *Jeux d'eau* de Maurice Ravel, vous devez en aimer les frôlements, les debussysmes [...] »⁹ L'accusation en debussysme des *Jeux d'eau* – qui précède donc les propos de Lalo en 1906 – révèle surtout leur nouveauté sonore. Cela n'empêchera pas le morceau de s'imposer rapidement au répertoire. Si l'on en croit les témoignages (parfois contradictoires il est vrai) qui nous sont parvenus, les principales caractéristiques d'une interprétation idéale des *Jeux d'eau* selon Ravel seraient : un timbre cristallin, une sonorité immaculée, une démonstrativité et un



RCES
Jeux d'eau, Es (voir fac-similé des motifs du manuscrit de l'œuvre, A1). Il s'agit d'un manuscrit avec corrections et des mesures sans nuances, d'indications de cygnes, de pédale, ni de phrasés. **A2** est la copie de **A1**, plus précise mais encore incomplète (peu de nuances, une partie des phrasés seulement et presque aucune indication de pédale) ; quelques mesures y sont biffées. **A3**, manuscrit destiné au graveur de la première édition (**E1**), est la copie au propre de **A2**. Il est plus précis et complet que ce dernier en tous points (nuances, phrasés, indications de pédale), malgré des biffures et un certain manque de soin (inexactitudes rythmiques aux mes. 5 et 35, altérations non reportées aux mes. 33, 35, 37, 48, 60 par exemple, où **A2** s'avère plus fiable). **E1**, publiée chez

Eugène Demets début 1902,¹⁰ contient nombre d'incohérences et d'imprécisions (outre la coquille du titre *Jeux d'eaux* [sic] sur le premier tirage, des informations présentes dans **A3** ne sont pas reportées dans **E1** aux mes. 5, 20, 22, 31, 34, 41, 51 et 57, et certaines erreurs apparaissent, toujours dans **E1**, aux mes. 18, 28, 35, 38–39, 52, 66, 68, 70, 76 et 81 ; voir Notes critiques). Un tirage ultérieur de **E1**, que nous nommons **E1₂**, date de 1912 environ (voir Sources) ; n'y sont cependant corrigées que quelques erreurs. Ravel a possédé l'un de ses exemplaires, **E1₂RA**, sur lequel il a inscrit quelques doigtés et effectué de rares corrections (voir Notes critiques). Il est probable qu'un ou plusieurs autres tirages de l'œuvre ont été publiés entre 1902 et 1922 – on n'imagine pas que la coquille du titre *Jeux d'eaux* ait perduré si longtemps sans être corrigée.

Un éditeur indépendant des *Jeux d'eau*, **ESchirm**, parût en 1917 à New York, chez Schirmer (doutant de l'œuvre, Ravel aurait dissuadé Demets de déposer sous un copyright international). Il s'agit d'une révision de **E1** (ou d'un tirage postérieur dont nous n'avons pas connaissance) réalisée par Rafael Joseffy, pianiste hongrois installé aux États-Unis. Nombre d'erreurs y sont corrigées et de détails précisés, on trouve également de nombreuses indications de pédale. La traduction en italien des indications de jeu. Même si nous ne considérons pas **ESchirm** comme une source de référence (Ravel n'ayant pas pris part à son élaboration), nous en signalons les principales variantes dans les Notes critiques.

En 1923, Eschig acquiert le catalogue Demets. Pour contrer la concurrence de Schirmer, l'éditeur fait réparaître les *Jeux d'eau*, apparemment vers 1927 (voir Sources), et protège le morceau à l'international. Sur la couverture de cette édition, que nous nommons **E2**, figure un fac-similé de l'écriture de Ravel affirmant : « Seule édition française corrigée par l'auteur et conforme au manuscrit original ». En réalité, **E2** n'est qu'une réimpression de **E1₂** corrigée à la marge, et ne tenant compte ni des corrections effectuées par Ravel dans son exemplaire **E1₂RA** (aux mes. 52, 54, 69 et 81), ni des changements proposés dans **ESchirm** (ainsi, **E2** ne reprend pas les corrections apportées à **E1₂** par **ESchirm** aux mes. 20 b, 28 t, 34 t, 41 t – # devant le *sol*⁴ – et 52t). Cela laisse penser que ni Ravel ni la maison Eschig n'ont étudié l'édition Schirmer, et plus généralement que le compositeur n'a pas suivi très attentive-

8 Anonyme, *Le Guide musical*, 13 avril 1902, p. 349.

9 Xavier-Marcel Boulestin, « Société Nationale de Musique », *Le Courrier musical*, 1^{er} mai 1902, p. 137.

10 Lettre de Ravel à Lalo du 5 février 1906, dans Ravel, *Correspondance* (voir note 3), p. 127.

11 Propos d'Eugène Demets rapporté dans Roland-Manuel, *À la gloire de Ravel*, Paris, 1938, p. 48.

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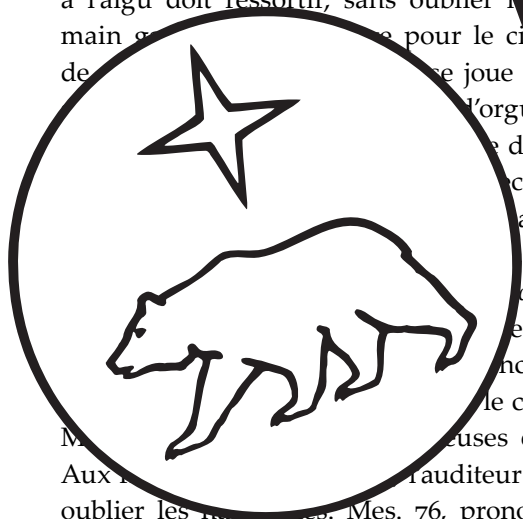


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voire *staccato* – avec la pédale. La couleur se trouvera changée, surprenante. N'oublions pas que les instruments de l'époque de Ravel permettaient de faire ressortir clairement chaque note dans une longue pédale. Ceux d'aujourd'hui nous demandent plus de prononciation, de sons *perlés*. Cependant, les pédales longues sont possibles par moments, tant qu'elles suivent et accompagnent l'harmonie.

Le début se joue paisible, sans lourdeur. La main droite *legato*, ou donnant l'impression d'un *legato*. Travailler par accords plaqués. Mes. 6, ne pas précipiter les quadruples-croches du dernier temps, ni craindre d'allonger légèrement la mesure, tout est question d'équilibre. Mes. 18, le trait du dernier temps doit « s'égrener entre les deux mesures »,¹ comme le dit Perlemuter. Mes. 19, nouvelle couleur, argentée. Ne pas vouloir faire ressortir le thème de la main gauche, le laisser se découvrir naturellement en effaçant la main droite. Mes. 27, sans précipitation. Jouer la mes. 28 et les suivantes paisiblement, pour amener une montée progressive jusqu'à l'apothéose de la mes. 40. Le thème à l'aigu doit ressortir, sans oublier les basses de la main gauche pour le cinquième doigt de la main droite. On joue d'un seul bloc, l'orgue, j'aime l'air dirigé vers le ciel, le rapide glissement à la mes. 50 passe bien revenir à la mesure précédente. Le retour du calme du début. Mes. 75, seuses et rien d'autre. Aux 76, l'auditeur doit se perdre, oublier les mesures. Mes. 76, prononcer le *si* # du dernier temps sans le faire remarquer. Par un tour de magie, il doit se découvrir sur le premier temps de la mesure suivante. S'il est articulé exagérément, il s'entendra trop tôt, s'il n'a pas assez de consistance, il ne tiendra pas sur la longueur. Le trait de la mes. 77 au tempo, comme si rien ne s'était passé. Mes. 80 le thème central *Un peu marqué*, mais pas trop. Calme,



joueur, comme une comptine. Mes. 84, surtout ne pas ralentir : un trait clair, simple, fluide, menant au léger dernier accord de la pièce, en timbrant le *ré* # aigu. « Sa non-résolution prolonge le rêve au-delà des dernières notes »,² dit Marguerite Long.

J'ai ajouté mes propositions de doigtés à celles de Ravel. Chacun peut, doit, trouver ses propres doigtés. Le confort de jeu diffère suivant les interprètes, la taille et la souplesse des mains. Dans certains passages, l'écart des doigts change en une fraction de seconde, entre arpèges et gammes (mes. 6 par ex.) Aussi, d'un accord arpégé à un autre, la position des doigts intermédiaires peut se modifier légèrement, altérant la mécanique naturelle de la main (mes. 4 par ex.). L'interprète doit trouver ce qui lui est le plus naturel.

Éviter les *rubatos* pour créer une sensation intérieure stable. Pour une interprétation sentimentale, tout surplu, recourant à Ravel, *Accelerando*, *rallentando* : je conseille d'en rester au vœu du compositeur. On peut effectuer de succincts *rubatos*, lâches prisés... ils restent modérés.

Travailler par images : airtement de l'eau, rivières aux courants contrastés, reflets du soleil. Pressentir *Un peu de l'océan*, où l'infiniment petit évoque l'infiniment de la mer, *Jeux d'eau* dessine un fleuve au large qu'une modeste fontaine. Il doit y avoir de la vie à chaque instant. Ça ne veut pas dire *Jeux d'eau* tristes. Garder un jeu enclaf, précis, net... et surtout le plaisir.

Possibilités alternatives de répartition des notes aux deux mains

Pour faciliter l'interprétation des *Jeux d'eau*, il est possible de répartir certaines notes différemment de ce que suggère implicitement la partition :

- 17 Utiliser le pouce pour les notes de la m.g.
- 22 2^e temps : prendre le *mi*³ à la m.d.
- 54 1^{er} et 2^e temps : prendre la 1^{re} et la 9^e note (*sol*^{#3}/*sol*^{#4}) dans l'accord de la m.g.

Alexandre Tharaud

1 Vlado Perlemuter et Hélène Jourdan-Morhange, *Ravel d'après Ravel*, Lausanne, 1953, repris dans V. Perlemuter, *Ravel d'après Ravel suivi de Rencontres* [de Jean Roy] avec Vlado Perlemuter, Aix-en-Provence, 1989, p. 15.

2 Marguerite Long, *Au piano avec Maurice Ravel*, éd. Pierre Laumonier, Paris, 1971, p. 124.

PREFACE

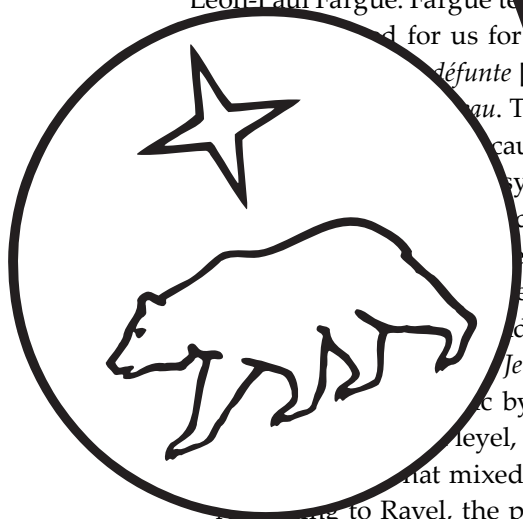
THE MUSIC

"Ravel, play for us your *Jeux d'eau*!"¹ Thus did Gabriel Fauré welcome his pupil to his composition class at the Conservatoire. Completed on November 11, 1901, as indicated on the initial manuscript, this work would be dedicated to his famous teacher. Ravel had just won the "second Second Grand Prize" on his second attempt at the Prix de Rome. This also marked the beginning of "Les Apaches," that group of young artists, all of them passionate about Chinese art, about Rameau and Debussy, about Verlaine and Mallarmé, who regularly came together in the studio of the painter Paul Sordes. Along with Ravel, one would find the composers Paul Ladmirault and Florent Schmitt, the conductor Désiré-Émile Inghelbrecht, the pianist Ricardo Viñes, and the writers Tristan Tzvetan and Léon-Paul Fargue. Fargue tells us: "One evening, Maurice Ravel played for us for the first time [...] his *Pavane pour une défunte* [*Pavane for a deceased young girl*]. The irony, color, and melody were so beautiful because we were all enthralled by Debussy's 'impressionism,' a revelation that came right from the start, especially in the independent voice. [...] For unknown fire [...] and undulations that singly [...] *Jeux d'eau* was subsequently performed by Ricardo Viñes, on April 11, 1902, in Paris, where in fact it received that mixed reception.

According to Ravel, the piece was inspired "by the splashing of water and by the musical sounds of fountains, cascades, and rivulets."³ The epigraph at the head of the score, "Dieu fluvial riant de l'eau qui le chatouille" ("The River God laughing at the waters that tickle him") comes from Henri de Régnier's poem *Fête d'eau* (from *La Cité des eaux*, 1902), which evokes the sculpture in the Latona Fountain in the gardens

at Versailles that was commissioned from the Marsy brothers by Louis XIV. Is Ravel's *Jeux d'eau* an illustration? We do not know if the composer was inspired by Régnier's poem or if he rather came upon it after writing the music. It is in any case Régnier himself who set down the epigraph on the manuscript, A1, prior to the publication of his poem.

Ravel stated that *Jeux d'eau* was "the wellspring of all the pianistic novelties the observers had found in [his] work."⁴ Imbued with Lisztian procedures (one thinks of *Le bon d'été* and especially of *Jeux d'eau* and *Le Vaisseau d'été*), the piece revivifies romantic virtuosity and opens new pianistic horizons: iridescent textures, broad and compact sound spaces, novel accompaniment figures, and ornamentation that becomes itself the musical material. (Let it be noted that it is possible if the piano is so equipped, to play the low-octave chords 49, 55, and 59; see the Special Commentary.) Thus, when in January 1906 the critic Pierre Lalo stated that Ravel's principal weakness was his "curious resemblance to M. Claude Debussy,"⁵ the main question remains: "You write a length about pianistic writing [...] whose invention you attribute to Debussy. However, *Jeux d'eau* appeared at the beginning of 1902, by which time Debussy had published only the three pieces *Pour le piano*, works [...] which, from a purely pianistic point of view, offer nothing really new."⁶ Ravel further explained that *Jeux d'eau* were based "upon two primary motives in the manner of the first movement of a *sonata*, without, however, submitting to the classical tonal plan of that form."⁷ Indeed, the first theme, centering upon E major in the first measure, becomes an arpeggiated ostinato, displaying seventh-chords and altered harmonies. The pentatonic second theme (m. 19) centers upon C-sharp. It appears in a different form in m. 29 and is then further developed. A complementary element (m. 38) culminates with a tremolo followed by a glissando that gives way to a new version of the second theme

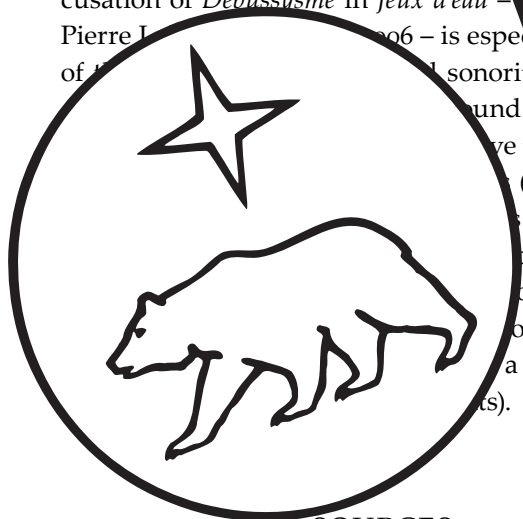


1 Georges Enesco, cited by René Kerdyck: "Maurice Ravel," *Grin-goire*, July 22, 1932, reprinted by Jean-Michel Nectoux: *Gabriel Fauré. Les voix du clair-obscur* (Paris, 2008), pp. 344–345.
2 Léon-Paul Fargue: "Autour de Ravel," *Ravel par quelques-uns de ses familiers* (Paris, 1939), pp. 155–156.
3 Maurice Ravel: "Esquisse autobiographique," edited by Roland-Manuel in 1928, published in the *Revue musicale* of December 1938, reprinted in Maurice Ravel: *L'intégrale. Correspondance (1895–1937), écrits et entretiens*, ed. Manuel Cornejo (Paris, 2018), p. 1439.

4 *Ibid.*, p. 1438.
5 Pierre Lalo: "À la Société nationale [...]," *Le Temps*, January 30, 1906, review cited in Maurice Ravel: *Lettres, écrits, entretiens*, ed. Arbie Orenstein (Paris, 1989), p. 499.
6 Letter from Ravel to Lalo dated February 5, 1906, in Ravel: *Correspondance* (see note 3), p. 127. Ravel would emphasize this point in the lecture on contemporary music that he gave in Houston in April 1928 (see *ibid.*, p. 1435).
7 Ravel: "Esquisse autobiographique" (see note 3), p. 1439.

(m. 51). At the recapitulation (m. 62), the first theme comes to a spectacular *cadenza*, which leads to the second theme, first in its second form (m. 73), then in its original form (m. 78), always centering upon C-sharp, but eventually coming to rest in E major.

With its sparkling textures, its extraordinarily refined harmonies, and its unprecedented sonic imagination, the piece appeared unnecessarily complicated to the traditional ears of the epoch. It is also possible that it suffered, at the time of its première, from its proximity to the *Pavane pour une infante défunte*. The critic for the *Guide musical*, for example, who had particularly admired the “delicate sensations of modernism” in the “highly captivating” *Pavane*, added that he had “less liked the same composer’s *Jeux d’eau*, far too mannered and artificial – like Debussy, but exaggerated.”⁸ The *Courrier musical* assaulted the piece as merely a distraction for snobs. He imagined one member of the audience saying to another: “You’re certain that you just love Ravel’s *Jeux d’eau*, and you probably love its dalliances and Debussysms [...]”⁹ the accusation of *Debussysme* in *Jeux d’eau* – which predates Pierre Lalo’s 1906 – is especially revealing of the public’s reaction to the piece’s sonority. Despite this, the piece found its place in the repertoire, and over the years it has received various testimonies (testimonials, it is worth noting, are often contradictory), which have led to a variety of interpretations. In the evolution of a feature, a cautious use of



SOURCES

On the undated sketch of *Jeux d’eau*, Es (see the facsimile, p. 14), Ravel tried various ways of setting down the main motives of the work. The first complete manuscript, **A1**, is dated November 11, 1901: this is a working manuscript that includes corrections and crossed-out measures, but almost no indications of dynamics, pedaling, or phrasing. **A2** is a copy of **A1**; it is more precise but it is still not complete, carrying few indications of dynamics and phrasing and almost no pedal markings; a few measures are crossed out. **A3**, the manuscript sent to the printer of the first edition (**E1**),

8 Anonymous: *Le Guide musical*, April 13, 1902, p. 349.

9 Xavier-Marcel Boulestin: “Société Nationale de Musique,” *Le Courrier musical*, May 1, 1902, p. 137.

is a fair copy of **A2**: it is more precise and in all ways more complete than **A2** (dynamics, phrasing, pedaling), although it is still marked by crossings-out, by untidiness, by rhythmic inexactitudes (in mm. 5 and 35), and by accidentals not carried over (in mm. 33, 35, 37, 48, and 60, where **A2** is in fact more reliable). **E1**, published by Eugène Demets at the beginning of 1902,¹⁰ contains a number of errors and imprecisions (well beyond the printer’s error – *Jeux d’eaux* [sic] – found on the first impression: information present in **A3** is absent in **E1** at mm. 5, 20, 22, 31, 34, 41, 51, and 57; and mistakes appear in **E1** at mm. 18, 28, 35, 38–39, 52, 66, 68, 70, 76, and 81; see the Special comments). A subsequent impression of **E1**, which we designate **E1₂**, was made in or around 1902 (see Sources), but here only a few of the errors were corrected. In Ravel’s own copy of this impression, **E1_{2RA}**, we find a few errors corrected and a few fingerings added (see the Special comments). One or more further impressions of the score were probably made between 1902 and 1912, because it is hard to imagine how the misprint in the title *Jeux d’eaux* went uncorrected for ten years.

An independent edition of *Jeux d’eau*, **ESchirm**, appeared in New York, in 1907, from Schirmer. Ravel was disappointed about the work’s chances, seemingly persuaded Eugène Demets from seeking an international copyright.¹¹ The Schirmer edition is a revision of **E1** (or of a subsequent impression of which we are unaware), made by Samuel Josephy, a Hungarian pianist living in New York. Here many errors are corrected and many details are clarified; furthermore, numerous new pedal indications are added and performing directions are translated into Italian. Even though we do not consider **ESchirm** a primary source, since Ravel had no part in its publication, we nonetheless include its principal variants in our Special comments.

In 1923, Max Eschig acquired the Demets catalogue and, in or around 1927 (see Sources), in order to reduce the competition from Schirmer, proceeded to put forth another edition of *Jeux d’eau* and to acquire for it international copyright protection. On the cover of the Eschig edition, which we designate **E2**, we find in Ravel’s own hand (in facsimile) the admonition: “Sole French edition corrected by the author and conforming to the original manuscript.” In fact, **E2** is nothing more than a new and carelessly corrected impression of **E1₂**, which takes into account neither the correc-

10 Letter from Ravel to Lalo dated February 5, 1906, in Ravel: *Correspondance* (see note 3), p. 127.

11 Eugène Demets’s recollection is reported by Roland-Manuel: *À la gloire de Ravel* (Paris, 1938), p. 48.

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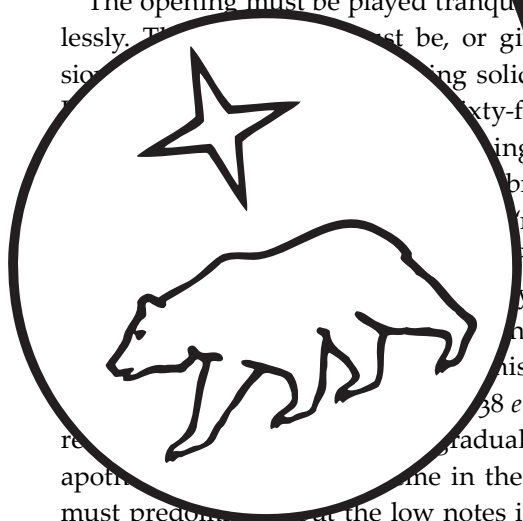


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attention to the overall trajectory than to the cascades of tiny notes; never forget the forward motion. In performance, some pianists tend to conclude a measure, to slow it down, or excessively to reduce its dynamics, as for example in mm. 20–21, forgetting that the phrase has yet to come to an end. In order better to understand the structure, practice separately the harmonic “footprints.” In this way you will more efficaciously establish your hand-positions and ensure *legato* execution. Practice without the pedal in order better to link one note to the next. In performance, the pedal should be used sparingly. To create the effect of drops of water, briefly play certain passages *non legato*, and even *staccato*, but with pedal. The color should be surprising, and different. Do not forget that the instruments of Ravel’s day permitted individual notes clearly to be heard during a long pedal. Today’s instruments require of us pearl-like sonorities and greater “pronunciation.” Nonetheless, lengthy pedals are, some times possible, so long as they follow and support the harmony.

The opening must be played tranquilly and weightlessly. The first measure must be, or give the impression of, being solid block chords. The first sixty-fourth notes of the first measure, being the measure, must be in equilibrium. In m. 18, you must find their own color. Do not forget the left hand, finishing the right hand in m. 38 *et seq.* with calm and a gradual buildup to the apotheosis. The line in the upper register must predominate, but the low notes in the left hand must be heard as well: here you have workout for the fifth finger of both hands! Measure 48 is to be played in one fell swoop; the tremolo under the fermata must not weaken. Indeed, I prefer to lengthen it, holding my breath and rendering as though it were a geyser high in the sky that subsequently – via the rapid glissando, with no lessening of intensity – falls brutally back to earth. The color of m. 50 thus turns suddenly from *triple forte* to *piano*. In m. 56, be sure to return to *piano*. In order to avoid an ungainly *ritardando* in m. 61, do not rush the preceding bars, or move ahead



1 Vlado Perlemuter and H el ene Jourdan-Morhange: *Ravel d'apr es Ravel* (Lausanne, 1953); reprinted in V. Perlemuter: *Ravel d'apr es Ravel suivi de Rencontres* [by Jean Roy] avec Vlado Perlemuter (Aix-en-Provence, 1989), p. 15.

with great discretion, so that the *ritardando* will occur more gracefully. The return of the opening theme in m. 62 must be played with that same, opening tranquility. In mm. 68–69 we should hear nothing other than vaporous clouds. Here the listener ought to feel lost – we are operating here at the frontiers of atonality – and ought to forget individual harmonies. In m. 76, articulate the B-sharp of the last beat without undue emphasis. By magical manipulation, it must be heard on the first beat of the following measure. If it is over-emphasized, it will be heard as arriving too soon; if it has too little solidity, it will not sufficiently resonate. The gesture in m. 77 must be played *in tempo*, as though nothing had happened. The principal melody, in m. 80, must be played *Un peu marcato*, but not overly *marcato*, calmly with a smile, like a nursery rhyme. In m. 84, be sure not to slow down: a clear and simple and fluid gesture is what is needed to bring the piece to the final chord, leaning on the high D-sharp. As Marguerite Long put it, “The non-resonance prolongs the dream well beyond the last notes.”²

To Ravel’s fingerings I have added proposals of my own. All interpreters must find their own fingerings: what is most comfortable for you will depend on the size and flexibility of your hands. In certain passages, the distances between the fingers change in a fraction of a second, as, for example, between arpeggios and scales in m. 4. Also, from one arpeggiated chord to the next, the position of the intermediary fingers may change (in m. 4, for example), something that alters the natural mechanism of the hand. All interpreters must find what is most natural for them.

You must avoid *rubato* and maintain a steady interior pulse. A sentimental or exaggerated or excessive interpretation will minimize Ravel’s creation. As for *accelerando* and *rallentando*, I encourage you to follow Ravel’s directions. You may play with freedom and *rubato* for a moment, but always with great moderation.

Practice using images: the glistening of the water, the conflicting currents of the river, the reflection of the sun. Foreshadowing *Une Barque sur l’oc ean*, in which the infinitesimal entity adjoins the immensity of the sea, *Jeux d’eau* paints a waterway as much as it does a discreet fountain. There must be life in every measure – Ravel in no way sought *Jeux d’eau* of a somber demeanor. Your playing should be incisive, precise, clear, and it should reflect... delight.

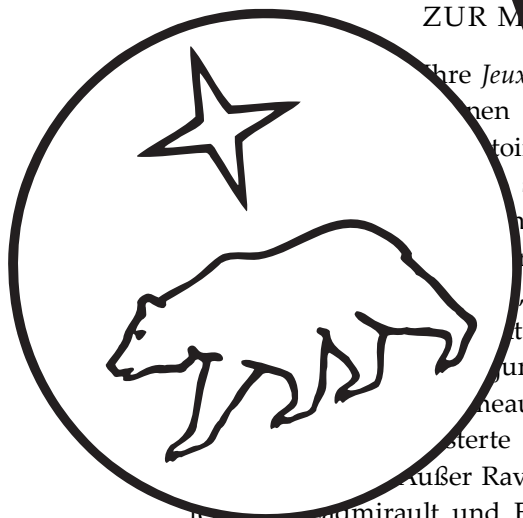
2 Marguerite Long: *Au piano avec Maurice Ravel*, ed. Pierre Laumonier (Paris, 1971), p. 124.

*Alternative possibilities for note-distribution
between the two hands*

To facilitate the performance of *Jeux d'eau*, it is possible to distribute the notes differently from the way that is implicitly suggested in the score:

- 17 Use the thumb for the notes in the left hand.
- 22 2nd beat: take the *e1* with the right hand.
- 54 1st and 2nd beats: include the first and ninth notes (*g#1/g#2*) in the left-hand chord.

Alexandre Tharaud
(translated by Peter Bloom)



ZUR MUSIK
Ihre *Jeux d'eau* für uns!“¹, so em-
nen Schüler in der Komposi-
toire. Sein am 11. November
so das Datum des ersten
berühmten Lehrer wid-
r zweiten Bewerbung un-
„Deuxième second Grand
fällt auch der Beginn der
junger Künstler, die sich für
neau und Debussy, Verlaine
sterte und sich bei dem Maler
außer Ravel zählten die Komponis-
teur, Admirault und Florent Schmitt, der Diri-
gent Désiré-Émile Inghelbrecht, der Pianist Ricardo
Viñes sowie die Schriftsteller Tristan Klingsor und
Léon-Paul Fargue dazu. Letzterer berichtete: „Eines
Abends ließ uns Maurice Ravel erstmals [...] die *Pa-
vane pour une infante défunte* und *Jeux d'eau* hören. Die
Ironie, die Farbe und die Neuheit dieser Stücke war-
ren für uns, die wir ganz und gar vom ‚Impressionis-
mus‘ Debussys erfüllt waren, eine Offenbarung. Ravel
hatte sich augenblicklich und gleich zu Beginn sei-
ner Karriere als unabhängiger Geist positioniert [...].
Wir entdeckten hier ein unbekanntes Feuer, [...] ein

1 Georges Enesco, zit. nach René Kerdyck, *Maurice Ravel*, in: Grin-
goire, 22. Juli 1932; wiederabgedruckt in Jean-Michel Nectoux, *Ga-
briel Fauré. Les voix du clair-obscur*, Paris 2008, S. 344–345.

VORWORT
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ganzes Millien a Finessen und Schwingung, da
niemanden sonst gehörte.“² Am 5. April 1902 brach
te Ricardo Viñes *Jeux d'eau* in der Paris Hall (Platz
zur Uraufführung, wo er zugleich auch zuack alter
de Resonanz tief
Ravel zu folgen ist, das Werk von „Geräusch des Was-
ses und musikalischen Klängen, wie sie Fontänen,
Kaskaden und Bäche hervorbringen“³ inspiriert. Das
vorangestellte Epigraph „Dieu fluvial riant de l'eau
qui le chatouille...“ („Flussgott, über das Wasser la-
chend, das ihn kitzelt ...“) entstammt dem Gedicht
Fête d'eau von Henri de Régnier (*La Cité des eaux*, 1902).
Es evoziert die Skulptur des Brunnens der Latona im
Schlosspark von Versailles, den Ludwig XIV. bei den
Brüdern Marsy in Auftrag gegeben hatte. Ist *Jeux
d'eau* hiervon eine Illustration? Es ist unbekannt, ob
Régniers Gedicht Ravel anregte oder ob dieser spä-
ter einen Vers bei dem Dichter entlieh. In jedem Falle
war es Régnier selbst, der das Epigraph noch vor der
Veröffentlichung seiner Gedichtsammlung auf Ravels
erstes Manuskript (A1) schrieb.

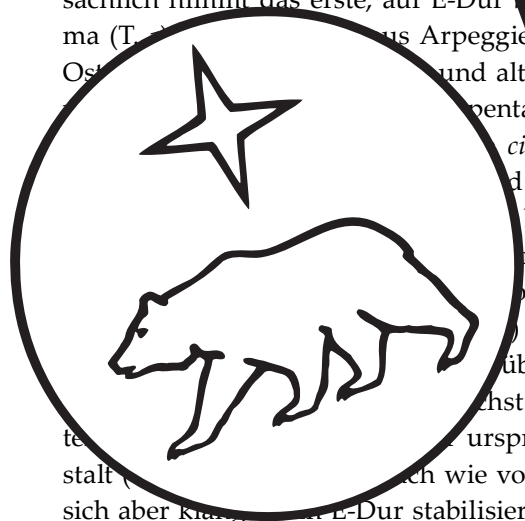
Wie Ravel versicherte, ist *Jeux d'eau* „der Ursprung
aller pianistischen Neuheiten“, die man an seinen Wer-
ken bemerkt habe.⁴ Das in der Tradition Liszts stehende

2 Léon-Paul Fargue, *Autour de Ravel*, in: Ravel par quelques-uns
de ses familiers, Paris 1939, S. 155–156.

3 Maurice Ravel, *Esquisse autobiographique*, redigiert 1928 von Ro-
land-Manuel, in: Revue musicale, Dezember 1938; Wiederabdruck
in Maurice Ravel, *L'intégrale. Correspondance (1895–1937), écrits et
entretiens*, hrsg. von Manuel Cornejo, Paris 2018, S. 1439.

4 Ebd., S. 1438.

Stück (hier *Au bord d'une source* und vor allem *Les jeux d'eau à la Villa d'Este*) belebt die romantische Virtuosität wieder und eröffnet neue pianistische Horizonte: irisierende Texturen, sehr weite bzw. enge Klangräume, neuartige Strukturen der Begleitung, Ornamentik, die zum Material selbst wird ... (es sei darauf hingewiesen, dass – sofern das Instrument darüber verfügt – in T. 49, 55 und 59 der Ton *Gis*² gespielt werden kann; siehe Special comments). Als der Kritiker Pierre Lalo im Januar 1906 behauptete, der Hauptfehler des Komponisten sei seine „sonderbare Ähnlichkeit mit M. Claude Debussy“,⁵ antwortete Ravel: „Sie berichten recht ausführlich über eine pianistische Schreibweise [...], deren Erfindung Sie Debussy zuschreiben. Nun aber ist *Jeux d'eau* Anfang des Jahres 1902 erschienen, als es von Debussy lediglich die drei Stücke *Pour le piano* gab, Werke [...], die, in rein pianistischer Hinsicht, nichts wirklich Neues boten.“⁶ Ravel erläuterte weiter, dass *Jeux d'eau* auf „zwei Motiven in der Art eines Sonatenhauptsatzes“ gründet, „ohne sich jedoch dem klassischen Tonartenplan zu unterwerfen.“⁷ Grundsätzlich nimmt das erste, auf E-Dur basierende Thema (T. 1–4) aus Arpeggien bestehenden



und alterierte Harmonik (pentatonisch) verwendet. Es zeigt sich ein zentraler Element (T. 38) mit einem Glissando, das die Phrasen des zweiten Teils leitet. Diese münden schließlich in seiner zweiten ursprünglichen Gestalt (T. 49), die sich wie vor um *cis* kreist, sich aber klanglich in E-Dur stabilisiert.

Mit seiner glitzernden Schreibweise, einer extrem ausgefeilten Harmonik und neuer klanglicher Imagination erschien das Stück in den Ohren traditioneller Hörer der Zeit unnötig kompliziert. Möglicherweise litt das Werk bei seiner Uraufführung auch unter der Nähe zur *Pavane pour une infante défunte*. So fügte der Kritiker des *Guide musical*, der den „feinfühligsten Sinn des Modernismus“ der „sehr fesselnden“ *Pavane* ge-

würdigt hatte, hinzu: „Weniger geschätzt wurden die *Jeux d'eau* desselben Komponisten, die zu maniert und gesucht erschienen – wie Debussy, nur übertrieben.“⁸ Der *Courrier musical* reduzierte das Stück auf eine Zerstreung für Snobs und erdachte eine Unterhaltung zweier Mitglieder des Publikums: „Ich bin sicher, dass Sie die *Jeux d'eau* von Maurice Ravel ganz entzückend finden, Sie müssen ihre klanglichen Kittzeleien und die Debussysmen lieben [...]“⁹ Der – die Worte Lalos von 1906 vorwegnehmende – Vorwurf von Debussysmen in *Jeux d'eau* bezieht sich vor allem auf das klanglich Neuartige des Stückes. All dies hinderte das Werk jedoch nicht daran, sich schnell im Repertoire zu etablieren. Gläubig und (sich jedoch gelegentlich widersprechenden) Aussagen von Zeitgenossen, sind die wichtigsten Charakteristika einer idealen Interpretation des *Jeux d'eau* Ravel zufolge unbeschwerter Leichtigkeit, immaterielle Klanglichkeit und mühelose Virtuosität, einhergehend mit kontrolliertem Einsatz des Pedals (siehe Special comments).

QUELLEN

5 Pierre Lalo, *À la Société nationale* [...], in: *Le Temps*, 30. Januar 1906; zit. nach: Maurice Ravel, *Lettres, écrits, entretiens*, hrsg. von Arbie Orenstein, Paris 1989, S. 499.
 6 Brief von Ravel an Lalo vom 5. Februar 1906; Ravel, *Correspondance* (s. Anm. 3), S. 127. Ravel insistierte darauf in seinem im April 1928 in Houston gehaltenen Vortrag über die zeitgenössische Musik (s. ebd., S. 1435).
 7 Ravel, *Esquisse autobiographique* (s. Anm. 3), S. 1439.
 8 Anonym, *Le Guide musical*, 13. April 1902, S. 349.
 9 Xavier-Marcel Boulestin, *Société Nationale de Musique*, in: *Le Courrier musical*, 1. Mai 1902, S. 137.
 10 Brief von Ravel an Lalo vom 5. Februar 1906; Ravel, *Correspondance* (s. Anm. 3), S. 127.

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HINWEIS ZUR INTERPRETATION

Der Interpret von *Jeux d'eau* sieht sich sogleich mit allen Besonderheiten des Ravel'schen Klavierspiels konfrontiert. Obwohl ein Frühwerk, besitzt es bereits einen unverwechselbaren, unnachahmlichen Stil. Seines jugendlichen Alters ungeachtet, zeigt sich hierin der ganze Ravel. Eine besondere Aufmerksamkeit widmete der Komponist seinem Interpreten: In der Partitur ist jedes Detail mit Sorgfalt notiert – Atmung, Interpunktion, Dynamik. Ravel, das ist spürbar, komponierte am Klavier. Der Tradition Franz Liszts verpflichtet, schäumt *Jeux d'eau* über vor Virtuosität. Alles ist festgehalten, und genau hierin besteht vielleicht die größte Herausforderung für den Pianisten: jedes Detail zu spielen und sich dabei souverän Freiheit zu bewahren. Ravel lässt, ungeachtet von Instrument und Mechanik, das Wasser sprechen: in großen Fontänen, Kräuselungen, Stürzen und Springbrunnen. Die Technik darf nicht zu hören sein.

Jeux d'eau gründet auf einem einzigen, schwungvollen Bogen, der auf dem ersten Schlag des ersten Akkords beginnt und auf dem letzten Schlag des letzten Akkords endet. Er gilt als der Schlüssel zum Verständnis der Richtung, die Ravel in dieser großen Liederform zu schließen, die er mit übermäßiger Dynamik übermäßig schnell spielt, dass die Phrase nicht zu sehr zum Ausdruck kommt. Zum besseren Verständnis des musikalischen „Abdrucks“ ist es notwendig, das Pedal zu üben, um die einzelnen Akkorde zu verbinden. Im Konzert vorsichtiges Pedal üben. Um die Wirkung von Wassertropfen zu erzielen, kurze Momente auch non legato – oder sogar staccato – mit Pedal spielen. Die Farbe verändert sich, sie überrascht. Nicht zu vergessen ist, dass man auf den Instrumenten zur Zeit Ravels bei durchgehaltenem Pedal jede Note klar hervortreten lassen konnte. Unsere modernen Klaviere verlangen eine stärkere Artikulation, perlende Klänge. Jedoch ist ein lang ausgehaltenes Pedal momentweise möglich, solange es der Harmonie folgt und sie begleitet.

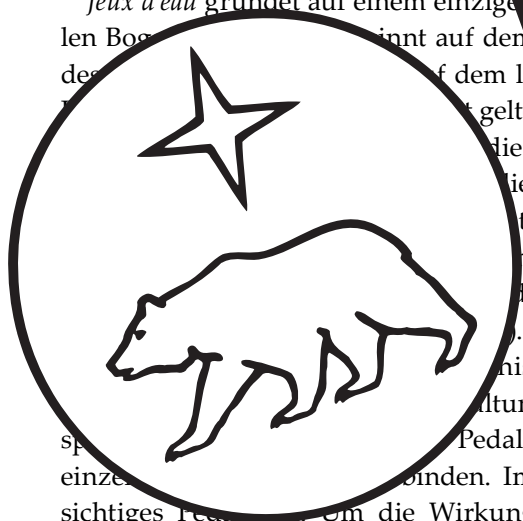
Der Anfang ist friedlich, ohne Schwere zu spielen. Die rechte Hand legato bzw. den Eindruck von legato vermittelnd. In Akkordblöcken üben. In T. 6 weder die 64stel-Noten auf dem letzten Schlag beschleunigen, noch sich scheuen, den Takt leicht zu dehnen, alles ist eine Frage des Gleichgewichts. Takt 18: die

Figur am Ende „zwischen den beiden Takten perlen“¹ lassen, wie Perlemuter empfiehlt. In T. 19 neue, silbrige Farbe. Das Thema in der linken Hand nicht hervortreten lassen, sondern es auf natürliche Weise durch Zurücknahme der rechten Hand offenlegen. Takt 27 ohne Eile. Takt 38 und die folgenden friedlich spielen, um eine allmähliche Steigerung bis zur Apotheose in T. 48 zu erreichen. Das Thema im Diskant muss hervortreten, dabei nicht die Basstöne der linken Hand übersehen – eine Passage für den fünften Finger beider Hände! Takt 48 als einzigen Punkt spielen, ohne beim Tremolo der Fermate nachzulassen. Viel dehne sie gern, bei angenehmer Atmung wie ein zum Himmel gerichteter, dann unersättlich in dem schnellen Glissando wieder auf fallender Wasserstrahl, dabei nicht leiser werden. So wechselt die Farbe in T. 50 drastisch von *fff* zu *p*. In T. 56 ohne Weiteres zur Dynamik *p* zurückkehren. In T. 61 stellt sich ein ungeschicktes Nachgeben zu hören. In den vorangehenden Takten nicht zu sehr zu spielen, nur wenig, um es selbstverständlich wirken zu lassen. Die Rückkehr zum ursprünglichen Thema in T. 62 mit der Ruhe des Beginns spielen. Takt 68–69 duftige Nebel, sonst nichts. In der Grenze zur Atonalität, von der löst sich verliert und die Harmonien vergessen. In T. 76 das *his* auf dem letzten Schlag ankommen, ohne dass es bemerkbar ist. Die von Zuberhans soll sich der Ton auf dem ersten Schlag des folgenden Taktes entfalten. Wird er übertrieben angeschlagen, dehnt er sich zu früh aus; wenn er nicht genügend Konsistenz hat, klingt er nicht seine Dauer hindurch. Die Figur in T. 77 im Tempo spielen, als wäre nichts geschehen. In T. 80 das Hauptthema *Un peu marqué*, aber nicht zu sehr. Ruhig, spielerisch, wie ein Abzählreim. In T. 84 auf keinen Fall verlangsamten: eine klare, schlichte, flüssige Linie, die zum schwerelosen letzten Akkord des Stückes führt, dabei das hohe *dis* zum Klingen bringen: „... seine Nicht-Auflösung verlängert den Traum über die letzten Noten hinaus“², wie Marguerite Long es beschrieb.

Ich habe zu Ravels Ziffern eigene Vorschläge zum Fingersatz gemacht. Jeder kann und muss seine persönlichen Fingersätze finden. Was beim Spielen angenehm ist, variiert von einem Interpreten zum anderen

1 Vlado Perlemuter und Hélène Jourdan-Morhange, *Ravel d'après Ravel*, Lausanne 1953; wieder abgedruckt in V. Perlemuter, *Ravel d'après Ravel suivi de Rencontres* [von Jean Roy] avec Vlado Perlemuter, Aix-en-Provence 1989, S. 15.

2 Marguerite Long, *Au piano avec Maurice Ravel*, hrsg. von Pierre Laumonier, Paris 1971, S. 124.



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und hängt von der Länge und der Geschmeidigkeit der Finger ab. In einigen Passagen wechselt die Spanne der Finger im Bruchteil einer Sekunde zwischen Arpeggien und Skalen (z. B. in T. 6). Auch kann sich die Position der mittleren Finger von einem arpeggierten Akkord zum nächsten leicht ändern und die natürliche Mechanik der Hand stören (z. B. in T. 4). Der Interpret muss nach der für ihn ungezwungensten Lösung suchen.

Rubato vermeiden und ein stabiles inneres Pulsieren wahren. Jede gefühlsbetonte Interpretation, jedes Mehr schwächen Ravels Musik. Bezüglich *accelerando* und *rallentando* rate ich, allein Ravel zu folgen. Ein kurzes Rubato oder Loslassen ist möglich – wenn es maßvoll bleibt.

Beim Üben Bilder vor Augen haben: Wasserspiegelungen, gegensätzliche Strömungen in Flüssen, Sonnenreflexe. Als Vorahnung von *Une corde sur l'eau* wo das unendlich Kleine neben der Unerschöpflichkeit des Meeres steht, evoziert *Jeux d'eau* ein „Strom eben-

so wie eine bescheidene Fontäne. Jeder Moment muss von Leben erfüllt sein – Ravel wollte keine traurigen *Jeux d'eau*. Das Spiel soll sich Schärfe, Präzision und Klarheit bewahren – vor allem aber Vergnügen!

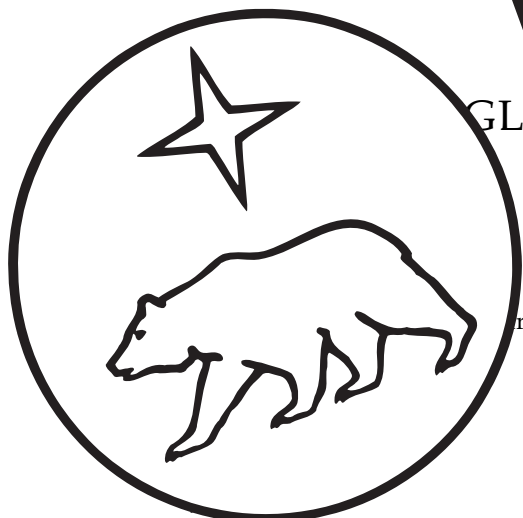
Mögliche Alternativen zur Verteilung der Noten auf beide Hände

Zur Erleichterung des Spiels ist es möglich, manche Noten anders auf die Hände zu verteilen, als es das Notenbild implizit nahelegt:

- 17 Die Noten der linken Hand mit dem Daumen spielen.
- 22 2. Zählzeit: *e¹* mit dem rechten Hand spielen.
- 54 1. bzw. 2. Zählzeit: 1. bzw. 9. Note (*gis¹/gis²*) mit dem Akkord der linken Hand spielen.

Alexandre Tharaud
Übersetzung: Britta Schilling-Wang

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GLOSSAIRE / GLOSSARY / GLOSSARIO

jusqu'au *
le chant un peu en dehors
lent
long
m.g. [main gauche]
rapide
sans ralentir
très doux
très expressif
très rapide
Un peu marqué
un peu plus lent qu'au début
Une corde, 1 corde

Tempo primo
three strings (i.e., release the *una corda* pedal)
of the professor, Gabriel Faure
make gradual retard
The River God laughing at the waters that tickle him
water games; fountains; flowing waters
(all the way) to the end
(all the way) to *
gently bring out the melody
slowly
long (extended)
left hand
rapidly
without slowing down
very softly
very expressively
very rapidly
slightly *marcato*
slightly slower than at the beginning
una corda

Tempo primo
3 corde
Meinem verehrten Lehrer Gabriel Faure
leicht nachgeben
Flussgott, über das Wasser lachend, das ihn kitzelt
Wasserspiele
bis zum Ende
bis *
die Melodie etwas hervortreten lassen
langsam
lang
linke Hand
schnell
nicht langsamer werden
sehr zart
sehr ausdrucksvoll
sehr schnell
etwas betont
etwas langsamer als zu Beginn
una corda

(English translation by Peter Bloom)
(Deutsche Übersetzung: Britta Schilling-Wang)

à mon cher Maître Gabriel Fauré

Jeux d'eau

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

(Henri de Régnier)

Très doux ♩ = 144

The image displays a musical score for the piece 'Jeux d'eau' by Gabriel Fauré. The score is written for piano and includes a large, diagonal watermark that reads 'Bärenreiter Leseprobe Sample page'. A circular logo on the left side of the page features a stylized bear and a star. The score is divided into systems, with measures 1 through 7 visible. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked 'Très doux' with a quarter note equal to 144 beats per minute. The dynamics range from *pp* (pianissimo) to *p* (piano). The score includes various musical notations such as slurs, fingering numbers (1-5), and articulation marks. A '2 Red.' marking is present at the beginning of the second system. The piece concludes with a 'C' time signature at the end of the seventh system.

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19

pp

6

21

5

3 cordes 5

1 2 1
(2 1 2)

1 2 2 1

2 1

1 2 1
(3 2 1)

23

1

2

2

24

pp subito

Une corde

2 1

4 2 1 3 2 1

4 2 1 3 2 1

1

2 1 3 2 1 3 5

25

8va

ff

Red.

3 cordes

2 1

4

1 3 2 1

5

3 2

4

1 3 2 1

3 5

1



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27

rit. ----- a Tempo

28

30

32

34



Bärenreiter
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35

6 6

36

4 5 4 2

8^{va}

6 6

37

6 6

rapid

2 1 2 1

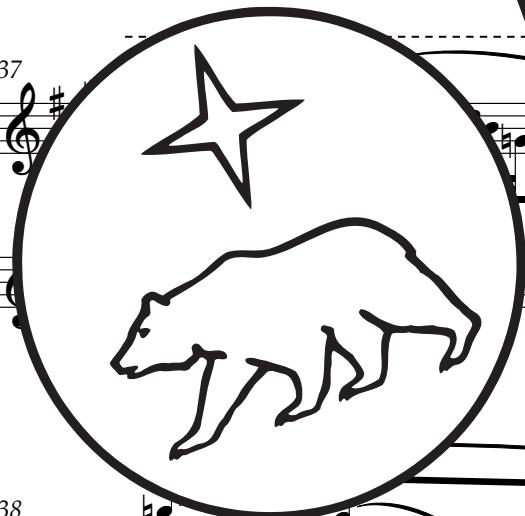
38

p

3 1 1 2 1 1 1 4

39

3



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45

le - ran - do

46

ff

47

48

glissando

fff
long

49

Sub. Ped.

*) Mes. / M. / T. 45: ossia: (A3), voir / see / siehe Critical Commentary.

**) Mes. 49, 55, 59 : Jouer sol#⁻¹ si possible (voir le Commentaire Critique). / Mm. 49, 55, 59: Play G#₂ if possible (see Critical Commentary). / T. 49, 55, 59: Wenn möglich, Gis₂ spielen (siehe Critical Commentary).

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Sample page



51 1^{er} Mouvt.

p

1 corde

2

2

52

2

2

53

pp

p

3 cordes

8va



Bärenreiter
Leseprobe
Sample page

54

f

1 2 1 3

1 2 1 3

1

8vb

(b)

*

56

p

1 corde

1 corde

57

2

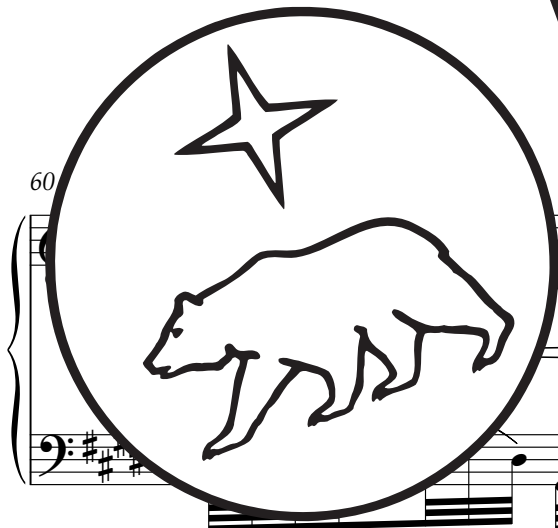
3 cordes

8va

59

1 2 3

1 sub



Bärenreiter
Leseprobe
Sample page

60

*

61

f

cédez légèrement

8va

*) Mes. / M. / T. 60: Voir le Commentaire Critique. / See / Siehe Critical Commentary.

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70 *ppp*

2 *Leg.* jusqu'au *

72 *très rapide* *ppp* *8va*

(3 cordes) *Leg.*

8va [*simile*]

* *Leg.* *

mf *dim.*

* *Leg.*

p

2 *Leg.* *

73 *rall.*

Un peu plus lent qu'au début *rall.*

Bärenreiter
Leseprobe
Sample page



Lent
très expressif

75

rall.

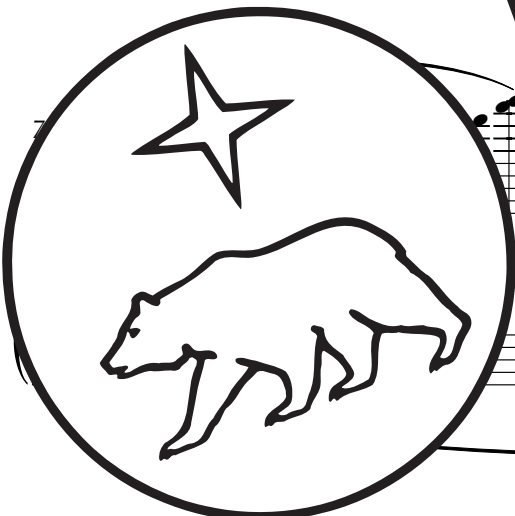
rapide

2 Ped.

78

p

Bärenreiter
Leseprobe
Sample page



ossia :

80

Un peu marqué

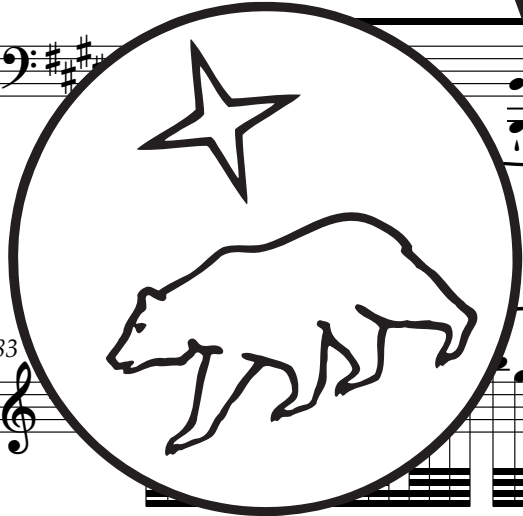
m.g.

ossia :

81

Ed.
jusqu'à la fin

82



Bärenreiter
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83

84

sans ralentir

pp

8^{va}

*

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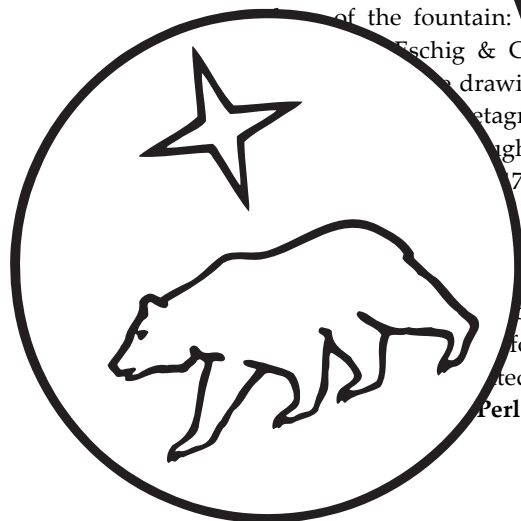


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luminated by rays of sunlight, the whole encircled by rich vegetation. On the rays of light: “à mon cher Maître / Gabriel Fauré / Dieu fluvial riant de l'eau / qui le chatouille / (Henry [sic] de Régnier) / Maurice Ravel / Jeux d'eau / pour / piano.” At the base of the fountain: “Max Eschig & C^{ie}, Éditeurs, Paris / Fonds Max Eschig, E. Demets, L. Broussan, / J. Vieu réunis / 48, Rue de Rome et 1, Rue de Madrid. / Tous droits d'exécution de reproduction / et d'arrangements réservés pour tous pays / y compris la Suède, la Norvège et le / Danemark.” Below, outside the frame of the drawing, to the left: “Pour piano”; centered: “Pour la Grande-Bretagne et Colonies: / Schott & C^o, London W. 1. / 48, Great Marlborough Street”; to the right: “Prix net: 4 fr.” The plate number is identical to **E1**: E. 12. D. (Demets's stock, acquired by Max Eschig in 1923, still preserved its own identity within Eschig's firm). No printer is given. Copy consulted: BnF, shelfmark: Res. Vma. 494. **EPerl₁** is also a copy of **E2**.

E2₂ Slightly modified impression of **E2**, probably printed in 1929 (an announcement appears in *France & Pùà, 10 pièces faciles pour piano*, by Hector Villa Lobos, composed and published in 1929). At the base of the fountain: “Editions Max Eschig” and “Max Eschig & C^{ie}, Éditeurs”; below, outside the drawing, to the left: “Pour piano”; centered: “Grande-Bretagne et Colonies / Schott & C^o, London W. 1. / 48, Great Marlborough Street / London W. 1. / 48, Great Marlborough Street”; to the right: “Prix net: 4 fr 50”. Below, outside the drawing, to the left: “Pour l'Allemagne, la Belgique, la Yougo-Slavie / B. Schott's Söhne, Leipzig”; on the last page, at the bottom: “Éditions Max Eschig, Paris. The plate number is identical to **E1** and **E2**. The copy is consulted: BnF, shelfmark: Res. Vma. 494. **EPerl₂**.



SECONDARY SOURCES

ESchirm Revised edition of **E1** (or of an impression subsequent to that of the Demets edition of which we are unaware) by Rafael Joseffy. Schirmer, New York, 1907, 15 pp. Copy consulted: BnF, shelfmark: Vmg 16770 (dating at the earliest from 1916: the back cover announces *In a Nutshell*, by Percy Grainger, published in that year). On the cover, at the top, centered: “Maurice Ravel”; below, a drawing recalling the sculpture of a baroque fountain; below, centered: “Jeux d'eau / (The Fountain) / For Piano-forte / \$ 1.00”; at the bottom, centered: “New York: G. Schirmer.” On the first page of music (beyond the dedication, title, epigraph, and author's name), beneath the epigraph: “Edited and revised by / Rafael Joseffy”; at the bottom: “Copyright, 1907, by G.

Schirmer.” Plate number: 19284. The page layout is identical to **E1**, but Joseffy made numerous modifications of detail in the score, adding fingerings, pedal indications, and by replacing the French expressive markings with Italian translations.

EPerl₁ Copy of **E2** having belonged to Vlado Perlemuter. BnF, shelfmark: Res. Vma 532. Far fewer annotations (in pencil and ink of various colors) than in **EPerl₂**.

EPerl₂ Copy of **E2₂** having belonged to Vlado Perlemuter. BnF, shelfmark: Res. Vma 532A. Numerous annotations in pencil and ink of various colors make it difficult to read the score, and suggest that it was much more frequently used than **EPerl₁**. Timings are indicated (see below: *Suggestions for performance from Ravel's contemporaries*).

E3 Impression of **E2** made after Ravel's death. At the bottom of the first page of music: “© 1930 Éditions Max Eschig / Paris, France.” The copyright shows that the Demets catalogue had now been integrated into the Eschig catalogue, something confirmed by the new plate number, M. E. 6791, which dates, apparently, from the late nineteen-fifties. We have not depended upon this posthumous impression, very close though it is to **E2** and **E2₂**, many of whose errors it contains, as in mm. 54 (20, 33, 52, b, 55, 56 b, 56 b, 60 and 60 t, and some of whose errors are corrected, as in mm. 34 t, 41 (♯), 72 (♯ and ♯ added to the 1st and 13th groups of 32nd notes), 81 t (4th beat), and 81 t.

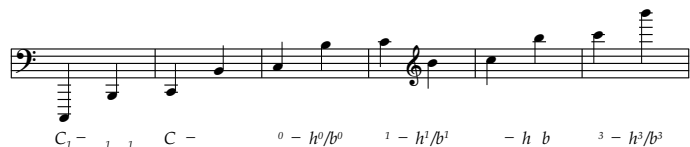
The opening of the score which belonged to the pianist Marcelle Meyer and to Ravel's friend Lucien Garban (conserved respectively at the BnF and at the Walter W. Stiern Library of the California State University, Bakersfield) offer no useful supplementary information.

ABBREVIATIONS

b	=	bottom staff
BnF	=	Bibliothèque nationale de France
l.h.	=	left hand
l.p.	=	lower part
m., mm.	=	measure, measures
r.h.	=	right hand
t	=	top staff
u.p.	=	upper part

SPECIAL COMMENTS

Pitches are indicated in this volume according to a system derived from the "Helmholtz" system, except for the pages in French, where the traditional French system is used:



Method of citation: bar, staff, comment.

Certain dynamic markings have been placed between the two staves (mm. 6, 13, 14, 16, 17, 28, and 66), even though, in the sources, for reasons of space, these were placed below the bottom staff or above the top staff; others, clearly intended for the r.h. or the l.h., remained unchanged (mm. 20, 21, 40, 53, 54, 58, and 78).

A1, A2: No metronome marking; A3: ♩ = 152. E1, ESchirm, E2: ♩ = 144. Even if our main source is A3, we have kept the tempo indication of E1 and E2, probably requested by Ravel in any case approved, by Ravel.

E1: p. 1, title: "Le... [sic]; the error is corrected in E12.

1-4, 6... their use of slurs. We found in A3 and E1... before d¹; A2: ♯. The ♯, inserted in E12.

pencil in Ravel's

notes b; A2: ♭ second b, ♭ before... A3: ♭ before only the... complete version

The... the intermediate part are unclear: A1: ♩ ♩ ♩; A2: ♩ ♩ ♩; A3: ♩ ♩ ♩; E1, E12, E2: ♩ ♩ ♩; ESchirm: ♩ ♩ ♩ (in A1, A3, E1, E12, and E2, some rests that would render the measure metrically complete are lacking). Ravel's intention would seem to have been to notate dotted values (see in m. 6 the notation of this same intermediate part); all the autograph manuscripts contain ♩, as in m. 5. We adopt the notation of A3, which probably corresponds to the sonority Ravel imagined, but we add the rests that render the measure metrically complete, as does E1 (which, in doing so, however, errs in the values of the rests to be added).

A3, E1, E12, ESchirm, E2: no accent on the second interval b^b-g^{#1}; A1, A2: accent (also added by Perlemuter on EPerl2). We follow A1, A2, EPerl2.

6 t Final eighth note: A1, A3: grace notes g²-b² slurred

to b¹, slur over the 64th notes (A1: the slur extends to the grace notes at the beginning of m. 7; see below); A2: grace notes g²-b² tied to b², slur over the two final beats; E1, E12, ESchirm: grace notes g²-b² not tied to b¹; no slur over the 64th notes (engraving error); E2: grace notes g²-b² tied to b¹; no slur over the 64th notes. We follow A3.

7 t A1, A2, E12, ESchirm, E2: the opening grace notes g^{#2}-d^{#3} tied to the d^{#2} are lacking in A3 and E1 (corrected in E12).

7 b A1: 1st eighth note: the chord is E-B-e-g[#]; 4th eighth note: the chord contains a g^{#1}, subsequently crossed out; 5th eighth note: the chord contains an e¹, subsequently crossed out; 8th eighth note: the chord contains an a¹, subsequently crossed out.

8 b A1: 1st eighth note: the chord contains a b-e¹-g^{#1}; e¹ subsequently crossed out.

10 b A1: and 2nd beats. h. text, written in pencil, to rely on the four intervals would seem to be: c[#]-g^{#2}, d¹-e², f^{#1}-c^{#2}, e¹-a¹.

A3: on the 3rd beat, beneath the interval a-d¹ (in addition to the staccato dot): ♯ is absent from all other sources.

11 b A3: 2nd beat: "3rd order" absent from all other sources. We retain it as logical (see "2 Ped," mm. 7 and 16 and *ff*, m. 14).

12 ESchirm: erroneously 4/4 (engraving error). A1, A2: no ♯. In A2, ♯ present on the paired eighth notes (except on the 2nd and 4th pairs, m. 13).

15 t A2: the figure 3 specifies the triplet rhythms of the 16th notes. The 3, which we retain, is absent from A3, E1, E12, ESchirm, and E2.

16 b A3: on the 1st beat, beneath the interval C[#]-G[#]: ♯; absent from all other sources. We retain it.

16 b A3: slur (absent from all other sources); accent on the C^{#3} (obviously forgotten in E1, E12, and E2). We retain both.

18 A2: *f*; in all other sources: *mf* (except A1: no marking).

18 t E1: erroneous presence of a staccato dot above the 7th c^{#3}; corrected in E12, but oddly present in E2.

20 b A2: grace note absent; E1, E12, E2: grace note not slurred; A3, ESchirm: grace note slurred.

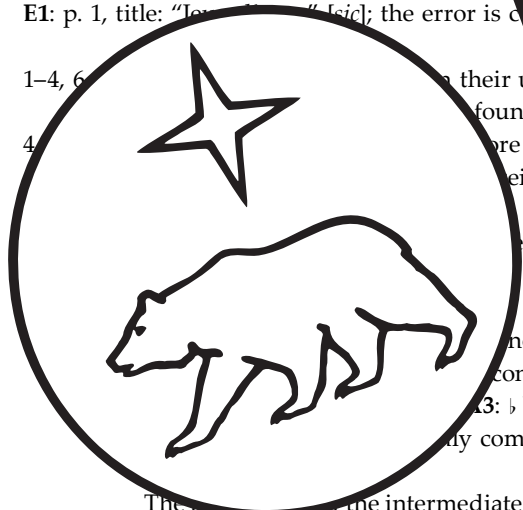
21 t A2, A3: staccato dot on the 7th chord, absent from A1, E1, E12, ESchirm, and E2. We follow A2, A3.

21 b Next-to-last note d^{#1}, EPerl2: "Mi !" Perlemuter surely errs, the octave progression on the 4th beat, g^{#2}-f^{#2}, in the r.h., is accompanied by the l.h. progression e¹-d^{#1}.

22 b A1, A2, A3: accents on the 1st and 5th notes (g[#] and f[#]) are absent in all printed editions. We retain them.

24 b A1, A2: accent on the first interval D[#]-A[#]; A3, E1, E12, ESchirm, and E2: no accent - which is surely explained by the *pp* subito.

A2: last notes of the 2nd and 4th beats: g[♮].



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Example 1

44 **A1:** Ravel had literally repeated m. 43 before crossing out this repetition (see also m. 41, also repeated in **A1**).

44 b **A2:** slurs on the 1st and 3rd beats; **A1, A3, E1, E1₂, E2:** no slurs; **ESchirm:** slur on each beat.
A3: 4th beat, last 16th note: interval $a^{\#2}-c^{\#3}$; all other sources: $a^{\#2}$ only. We retain the $c^{\#3}$ but as an *ossia* (Ravel might have asked that it be deleted in **E1**).

45 t **A1, A2, A3:** no slurs on the 32nd notes (probably an oversight); present in **E1** and all subsequent editions. We retain the slurs (also by analogy with mm. 38–44 and 46–47).
A1, A3: 2nd beat, 2nd note: no ♭ before (all over sight); ♭ in **A2, E1** and all subsequent editions. We retain the ♭.

45 b **A1, A2, A3, E1, E1₂, E2:** no slurs; **ESchirm:** slur on interval c^3-e^3 ; all other sources: e^3 but as an *ossia* (to be deleted in **E1**). We retain e^3 (as an oversight) in all editions. ♯. We retain the ♯.

49 **A2:** *ff* for the 3rd note; **A3, E1, E1₂, ESchirm:** no slurs. In the final version; m. 50 of **A1** would have included the first measure of the final version); subsequently, Ravel penciled in a vertical line separating the two measures, with a barely legible indication in the margin: “1 mesure?”).

49 b **A2:** the three notes carry the sign \vee rather than dots or $>$ accents.
A2: 8^{va} is lacking on the 3rd note. It is clear here (as in **A1**) that Ravel first wrote a $G^{\#}_2$, the note he would have liked to have (as in mm. 55 and 59), then replaced it with the A_2 above, in as much as the $G^{\#}_2$ was absent from the standard keyboard.

51 b **A3:** “1 corde,” absent in **E1, E1₂, and E2** (engraving error).

52 **A1:** this measure is absent.

52 t **E1, E1₂, E2:** the first two chords: ♯ (engraving error).

52 b **E1, E1₂, E2:** unnecessary ♯ before the 10th note (d) (engraving error); **E1_{2Ra}:** the ♯ has been crossed out by Ravel.

53 t **A2, A3:** $>$ above the two notes of the 2nd beat; absent from **E1, E1₂, ESchirm,** and **E2** (engraving error).
A3: *p* placed before the 4th beat, absent from all other sources. We retain it.

53, 57 t **A1:** In a first draft collected in the manuscript, the four last 32nd notes were given to the r.h.

54 t **E1_{Ra}:** Ravel added a precautionary ♯ before the first d^2 . We retain it.
A1, A2, A3: on the last 32nd note of each beat, the interval $b^{\#}-a^{\#}$.

55 b **A1, A2, E1, E1₂, ESchirm, E2:** 1st beat: no slur; **A3:** slur.
A1: the last note is not obviously an error for A_2 (the latter replacing $G^{\#}_2$ in mm. 49 and 59, the $G^{\#}_2$ absent from the standard keyboard, but to be played when a keyboard with a lower extension is available).

56 b **A1, A2, A3:** no slurs (probably an oversight); present in **E1** and all subsequent editions. We retain the slurs (also by analogy with m. 42).
A2, A3: 1st beat, 6th thirty-second note: no (♯) before g^1 and all subsequent editions: (♯). We retain the (♯).
E1, E1₂, ESchirm, E2: 2nd and 4th notes of the 4th beat: unnecessary precautionary ♯ (**ESchirm:** ♯ before only the 4th note of the 4th beat).

56–57 **A1:** Ravel at first wrote different notes on the 3rd and 4th beats of m. 56 and the 1st and 2nd beats of m. 57; he then crossed out a passage and thus created what became the definitive m. 56. (It is to be noted that the last r.h. chord is a ♯ and contains the note g^1). (See Example 1)

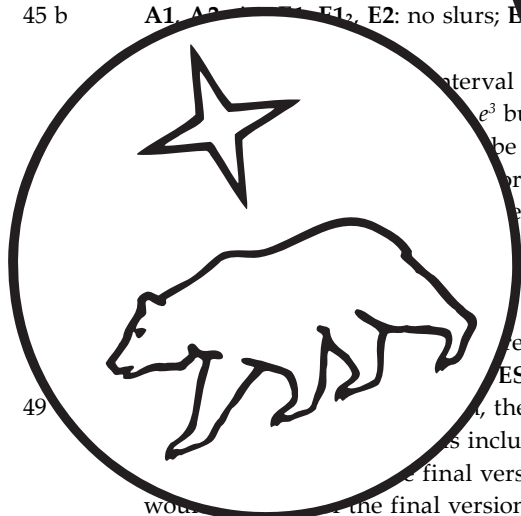
57 **A3:** slur from $d^{\#}$ (r.h.) to B (l.h.); **A1, A2, E1, E1₂, ESchirm, E2:** no slur. We follow **A3** (see also m. 53).

58–59 t **A2:** 8^{va} is lacking.

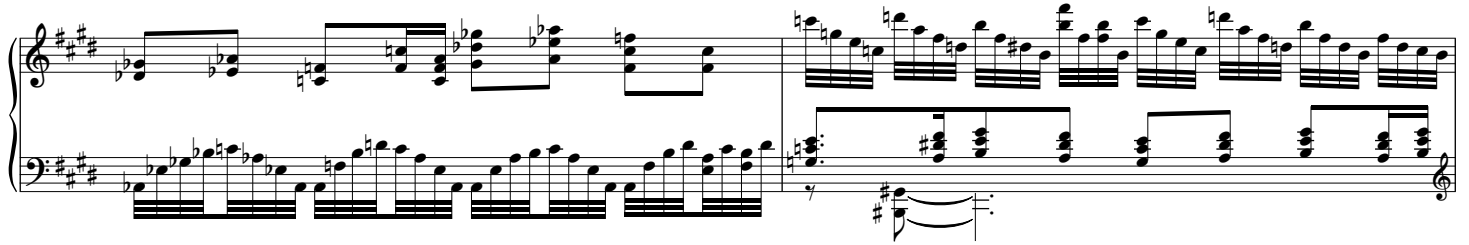
59 t **A1, A3:** (♯) before the first d^3 ; **A2, E1** and all subsequent editions: ♯ (without brackets). We delete the brackets, as the ♯ is necessary here.

59 b **A1, A2:** 1st and 2nd beats: ♯ before d^2 ; **A3, E1, E1₂, ESchirm, E2:** ♯ absent. We retain the ♯ .
As in mm. 49 and 55, the A_2 may be replaced by a $G^{\#}_2$, if the piano possesses a lower extension.

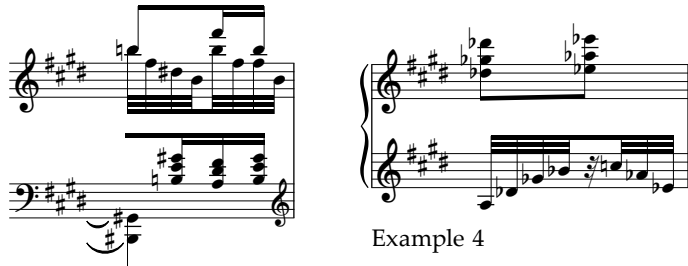
60 t **EPerl:** 4th interval $e^{\#1}-b^{\#1}$: “pas à l’unisson / comme les deux fois précédentes / correction de Roger-Ducasse / sol ♯ au lieu de mi”. According to Perlemuter, informed by Roger-Ducasse, the $e^{\#1}$ is an



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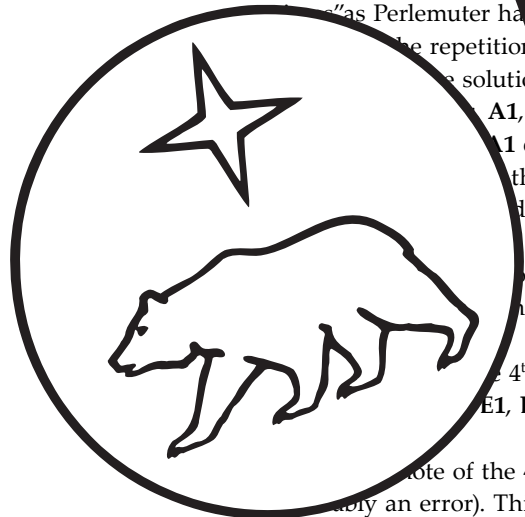


Example 2



Example 3

Example 4



error and should be replaced by a $e^{\sharp 1}$ (the word “unison,” used impermissibly here, means that the preceding and following intervals also contain this e^{\sharp}).

The writing of mm. 5 and 6 (the two preceding measures) as Perlemuter has suggested indeed that this is the repetition of the $e^{\sharp 1}$ does not seem to be the solution proposed by Robert

A1, A2, and A3 all contain the $e^{\sharp 1}$ et al. Furthermore, the $e^{\sharp 1}$ is more complete. We adopt the solution proposed

beat: precautionary \sharp before the 7th note of the 3rd beat;

4th beat: \sharp before $a^{\sharp 1}$ and b , $e^{\sharp 1}$, $E1_2$, $ESchirm$, and $E2$. We

note of the 4th beat: \sharp before the $d^{\sharp 2}$ (probably an error). This $d^{\sharp 2}$ would conflict with the $d^{\sharp 1}$ of the l.h. and thus appears highly unlikely.

A3: no \sharp before the 7th note of the 4th beat (an oversight); $E1$ and all subsequent editions: \sharp . We follow $E1$.

60 b A3: 3rd beat: no \sharp before $G^{\sharp 1}$ and G^{\sharp} . A1, A2: \sharp , but the notes are not exactly the same (see below about mm. 60–61). $E1$ and all subsequent editions: \sharp . We add (\sharp).

60–61 The musical text is stabilized in neither A1 nor A2 (for, among the manuscript sources, only A3 contains the definitive version of mm. 60–61). The music that will become m. 60 still occupies two measures in A1 (we also observe in the second measure of example 2 that the l.h. has $B^{\sharp 1}-G^{\sharp}$ rather than $G^{\sharp 1}-G^{\sharp}$).

In A2, the 1st and 2nd beats of m. 60 are notated enharmonically, and, on the 4th beat, the text is as

follows (we again observe, that the l.h. has $B^{\sharp 1}-G^{\sharp}$, rather than $G^{\sharp 1}-G^{\sharp}$). (See example 3.)

In A2, m. 61, the text of the 1st and 2nd beats is as shown in example 4.

60–61 b A3: \sharp before the 1st beat of these 2 measures: no slur (A1, A2: *idem*, but there are practical reasons for not slurring in this passage of the piece).

61 t A3: last eighth note: no \sharp before the b^{\sharp} . A2: next-to-last chord: precautionary \sharp before the $c^{\sharp 2}$. We retain it.

A1, A2, A3: last chord: no \sharp before the $b^{\sharp 1}$; $E1$ and all subsequent editions: \sharp . We retain the \sharp .

63 t Slur: absent from all sources. We add it by analogy with m. 2.

63–65 b A3: \sharp beneath the $G^{\sharp 1}$ or $G^{\sharp 1}$ and G^{\sharp} on the 1st and 3rd beats. $E1$ and all subsequent editions: We retain them, also by analogy with m. 2.

66 A3: the \rightrightarrows begins on the 2nd beat (no marking in A1 or A2); $E1$, $ESchirm$, $E2$: the hairpin begins between the 1st and 2nd eighth note.

67 b A1: $G^{\sharp 1}$ on the 1st beat; A2: \sharp on the 1st beat, $G^{\sharp 1}$ on the 3rd beat; A3: no \sharp on the 1st beat, $G^{\sharp 1}$ on the 3rd beat. We follow the plausible reading of A2.

66–67 b, l.p. A1, A3: no slur from G^{\sharp} to F^{\sharp} , present in A2, $E1$, and all subsequent editions. We retain the slur. A3: *f*; A1, A2, $E1$ and all subsequent editions: no *f*.

68 t A1, A2, A3: 7th eighth note: $e^{\flat 3}$ (\flat lacking in A2); $E1$, $E1_2$: $g^{\flat 3}$, error corrected in $ESchirm$ and $E2$.

68 b A2: 4th eighth note: \sharp before the $g^{\sharp 2}$. We retain it. A2: 6th eighth note: \sharp before the $f^{\sharp 2}$. We retain it.

69 t A1, A2: 8th eighth note: \flat before the $b^{\flat 1}$; A1, A2, $ESchirm$: \flat before the $e^{\flat 2}$. We retain them.

69 b A2: 2nd eighth note: \sharp before the $g^{\sharp 2}$; 6th eighth note: \sharp before the $g^{\sharp 1}$. We retain them. $E1_{2Ra}$: 7th eighth note: Ravel added a \sharp before the $d^{\sharp 1}$; A1, A2: \sharp before the $e^{\sharp 1}$. A1, A2: 8th eighth note: \sharp before the c^{\flat} . We retain the accidentals.

70 t A1, A2: 4th sixteenth note: \sharp before the a^{\sharp} ; A3: no \sharp . We retain the \sharp .

A1, A2, A3: 7th eighth note: $G^{\sharp}-e^{\flat}$ ♩ , c^{\sharp} ♩ ; $E1$, $E1_2$, $ESchirm$, $E2$: $G^{\sharp}-c^{\sharp}$ ♩ , e^{\flat} ♩ (engraving error).

70–71 b A3: * at the end of m. 71 (a reference to the indication “2 ♩ jusqu’au *” at m. 70); $E1$, $E1_2$, $E2$: no * at the end of m. 71; $ESchirm$: * on the 2nd beat of m. 70 (which represents a misapprehension of $E1_2$); A1 and A2: no pedal indication.

72 We do not comment here on the placement of the accidentals in the various sources, which is not always logical. This measure consists of a vast cadenza, in which arpeggios in *F#* major in the l.h. are combined with arpeggios in *C* major in the r.h.: the l.h. systematically plays *f#* and *a#*, the r.h. *c#* and *g#*; the accidentals are set down at the beginning of each line. Exceptionally, for this measure, our editorial emendations are added without square brackets.

72 t **A1, A2:** no slurs; **A3:** 10th and 11th groups of 32nd notes: no slurs; single slur above the 12th and 13th groups of 32nd notes (added after the fact, in pencil, perhaps not by Ravel); no further slurs. **E1, E1₂, ESchirm, E2:** slurs on each group of 32nd notes up to and including the 10th group. We follow **A3**, without however taking into account the single slur above the 12th and 13th groups, and we add the marking *simile*, which we take to have been understood.

A3: > from the 12th to the 19th group of 32nd notes, arriving at *f* after the *ff*. **E1, E1₂, ESchirm, E2:** < from the 12th to the 19th group of 32nd notes (engraving error); **A1, A2:** no dynamic indication.

73 t > from the 20th to the 27th group of 32nd notes, arriving at *f* after the *ff*. **E1, E1₂, ESchirm, E2:** no dynamic indication.

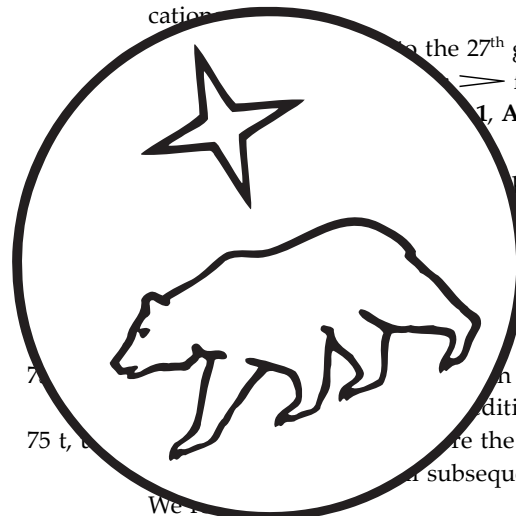
74 t > from the 28th to the 35th group of 32nd notes, arriving at *f* after the *ff*. **E1, E1₂, ESchirm, E2:** no dynamic indication.

75 t, b **A1, A2:** no dynamic indication; **A3:** *ff* at the beginning of the measure; *ff* at the beginning of the notes; *ff* at the beginning of the notes. **E1, E1₂, ESchirm, E2:** no dynamic indication.

76 t **A3:** 2nd beat: rall . . . ; absent from **E1** (probably an oversight by the engraver) and from all other sources. **A1, A2, A3:** tie between *c#*⁷ and *b#*; **E1, E1₂, ESchirm, E2:** the tie appears erroneously as a slur. We follow **A1, A2, A3**.

77 b **A3:** 3rd beat: "2 Ped"; absent from **E1** (probably an oversight by the engraver) and from all other sources.

78–79 b **A1, A2, A3:** 1st to 3rd beats: no staccato dots on the octavas; **E1** and all subsequent editions: staccato



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dots on the octavas, perhaps added by Ravel or by analogy with mm. 19–20. We retain the dots for the same reason.

78–81 b **A1, A2, A3:** no slurs on the theme played by the l.h. (in mm. 80–81, notated in the middle system); present in **E1** and in all subsequent editions, perhaps added by Ravel or by analogy with mm. 19–20 and 82–83. We retain the slurs for the same reason.

79 b **A1, A2:** grace notes *A–e* tied to the same notes at the beginning of m. 80; **A3, E1, E1₂, ESchirm, E2:** grace notes lacking, perhaps as the result of a decision on the part of Ravel and not a lapse. We restore them as an *ossia*.

81 t **E1_{2Ra}:** several fingering added in pencil by Ravel. **A1, A2, A3, ESchirm:** next-to-last note of the 1st group of 15 notes: *d#*; **E1, E1₂, E2:** (the note is placed correctly but its ledger line is lacking); **E1_{2Ra}:** *d#* connected by Ravel to *c#*³. **A1, A2, A3:** 1st note of the 4th group of 15 notes: *c#*³; **E1, E1₂, ESchirm, E2:** *b*² (in **E1, E1₂** and **E2**, this note is placed correctly but its ledger line is lacking); **E1_{2Ra}:** *b*² connected by Ravel to *c#*³. **EPerl₂** confirms the point: "the manuscript porte clairement *b#*!" "The manuscript clearly has *C#*!" (proof that Perlemuter consulted one of the manuscripts of the work).

81 t, b, sup. **A1, A2, A3:** 3rd note: *d#*; **E1, E1₂, E2:** *d#*; **E1_{2Ra}:** *d#* (the note is placed correctly but its ledger line is missing); **ESchirm:** *d#*; **E1_{2Ra}:** *d#* connected by Ravel to *c#*³.

81 t, b, sup. **A2:** the notes of the 3rd and 4th beats are arpeggiated.

81 t, b, sup. **A1:** no change of meter; additional four notes (*b–g#–e–c#*) after the first *c#*⁷; **A2, A3, E1, E1₂, ESchirm, E2:** the meter is 2/4 but the interval *E–B* in the l.h. is cast, erroneously, as a *o*. We replace it by a *♩*.

A1, A2, A3: no dynamic; **E1** and all subsequent editions: *pp*.

84 b **A1:** *ff* placed on the 1st beat; displaced to the end of m. 81 in **A2** et **A3**.

85 **A2:** the time-signature *c* does not reappear; *** on the 2nd beat.

Suggestions for performance from Ravel's contemporaries

The question of tempo in *Jeux d'eau* is a delicate one. It is perhaps useful to set down the approximate tempos and durations of performances recorded by pianists who received advice from the composer: Robert Casadesus¹ (CBS, 1955): 4'36", ♩ = 167; Vlado Perlemuter (Vox, 1955): 5'21", ♩ = 135; Jacques

1 After Robert Casadesus' recital on June 11, 1924, broadcast on radio from the Salle Pleyel, Ravel wrote to him to say that *Jeux d'eau* "had never been so well performed"; June 18, 1924, in Ravel: *Correspondance* (see Preface, note 3), p. 968.

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