

Maurice RAVEL

the complete works for piano

M A M È R E I ' O Y E

M O T H E R G O O S E

5 pièces enfantines

*transcribed for
piano solo by
Ray Alston*



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Maurice RAVEL 1875 - 1937

M A M È R E I ' O Y E *

5 pièces enfantines *Pour MIMI et JEAN GODEBSKI*

transcribed for piano solo by

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Sleeping Beauty by Arthur Wardle



Pavane de la Belle au bois dormant

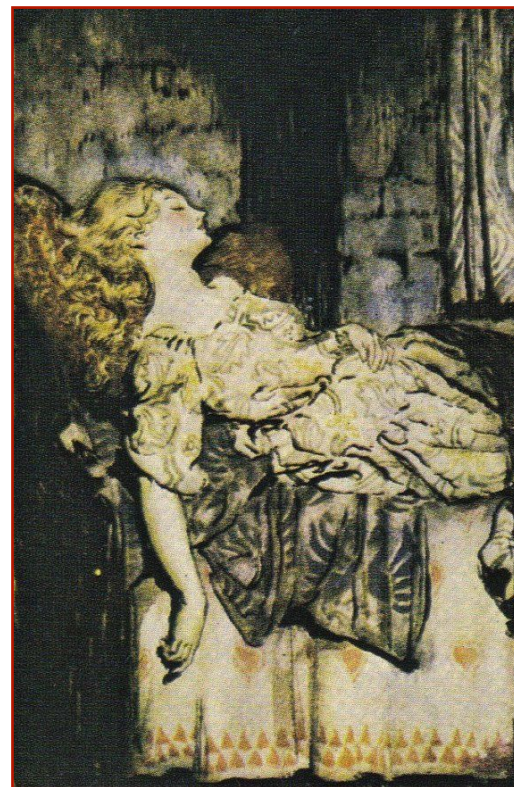
Pavan of the sleeping beauty

The prelude — a stately step from Italy in aeolian mode and a troubadour's song, a fairy tale about a princess who slumbers under a spell for 100 years.

Petit Poucet Tom Thumb

Il croyait trouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé ; mais il fut bien surpris lorsqu'il n'en put retrouver une seule miette : les oiseaux étaient venus qui avaient tout mangé. (Ch. Perrault)

Tom Thumb was not concerned, for he thought he could easily find the way again by means of his bread, scattered along the way; but he was very much surprised when he could not find so much as one crumb. The birds had come and eaten every bit of it up.



Arthur Rackham 1920

Another "antique" interpretation for this wistful and meandering tale of a small, a very small, boy who becomes lost, some crumbs, chirping, twittering birds and a cuckoo.



Laideronnette, Impératrice des Pagodes **Laidronette, Empress of the Pagodas**

Elle se déshabilla et se mit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments : tels avaient des théorbes faits d'une coquille de noix ; tels avaient des violes faites d'une coquille d'amande ; car il fallait bien proportionner les instruments à leur taille. (Mme d'Aulnoy — Serpentin Vert)

She undressed and entered the bath. Immediately mandarins and mandarinettes began to sing and to play musical instruments. Some had lutes made of a walnut-shell, others viols made of an almond-shell, for it was necessary to suit the instruments to their size.

The Orient, the Gamelan, the pentatonic scale and another princess, this time Chinese, with the curse of disfigurement; for companionship a repulsive green serpent. They eventually cast off their spells and live happily ever after. You may also enjoy playing chopsticks, a canon, hearing the highest notes on the piano and another example of the composer skilfully superimposing two themes.

Les Entretiens de la Belle et de la Bête Dialogue between Beauty and the Beast

"Quant je pense à votre bon cœur, vous ne me paraissez pas si laid." "Oh! dame oui ! j'ai le cœur bon, mais je suis un monstre." "Il y a bien des hommes qui sont plus monstres que vous." "Si j'avais de l'esprit je vous ferais un grand compliment pour vous remercier, mais je ne suis qu'une bête.

....La Belle, voulez-vous être ma femme ?" "Non, la Bête !..."

"Je meurs content puisque j'ai le plaisir de vous revoir encore une fois." "Non, ma chère Bête, vous ne mourrez pas : vous vivrez pour devenir mon époux!" ... La Bête avait disparu et elle ne vit plus à ses pieds qu'un prince plus beau que l'Amour qui la remerciait d'avoir fini son enchantement. (Mme Leprince de Beaumont).

"When I think of your good heart, you do not appear so ugly." "Oh! milady yes! my heart is good, but I am a monster." "There are many men who are more monstrous than you." "If I had sufficient wit I would make you a grand compliment to thank you, but I am only a beast."

".... Beauty, will you be my wife? " " No, the Beast! ... "



Walter Crane 1874

"I die happy for I have the pleasure of seeing you once more." "No, my dear Beast, you will not die: you will live to become my husband!" ... The Beast had disappeared and at her feet she saw a prince more beautiful than Love who thanked her for having terminated his enchantment.

A typically enchanting Ravelian waltz to describe our heroine — Beauty — and a typically deep, very deep (contrabassoon) theme to recognise our hero — the Beast. When love is declared, the two themes are superimposed polyphonically, a technique which Ravel first employed in his early *Menuet Antique* as a student in 1895. A treble pianissimo glissando announces the Beast's transformation into a handsome prince.

Le Jardin Féérique The Enchanted Garden

A version which Ravel prepared for the ballet presents this movement as Sleeping Beauty in a magical garden being awakened with a kiss by her handsome prince. Finally there are fanfares and wedding bells as they all live happily ever after.

In conclusion, Ravel's music is at once joyful and nostalgic, continuously revolving around modes and archaic language, always moving towards the future with more than a glance at the past. They are quite unique, neither modern nor impressionist nor classical... they are simply masterpieces by a sensitive and meticulous genius.



Arthur Rackham 1927

* This five-piece piano suite for four hands was composed in 1908 for Mimi and Jean, children of his close Parisian friends Ida and Cipa Godebski, even acting as occasional babysitter! Ravel often preferred the company of the young to that of adults and said : *Writing music to describe the poetry of childhood encouraged me to simplify my style and to refine my means of expression.*

The title is taken from Charles Perrault's collection of eight fairy tales, *Les Contes de ma mère l'Oye* (1697), but Ravel was also inspired by the work of Marie-Catherine d'Aulnoy and Jeanne-Marie Leprince de Beaumont.

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Who can fail to be charmed by the exquisite craftsmanship of these fairy tales? This solo transcription naturally evolved from my updated 2019 edition of the original duet. I believe it works well as a recital piece, including orchestral pedal points involving the *sostenuto* combined with damper pedal. It also offers an excellent study for glissandos in a wide range of dynamics (see below).

An unusual addition to the Ravel repertoire, the work features some modification of articulations, dynamics, phrasing and text extracted from the orchestral score (marked with an asterisk), although, given the nature of transcriptions, I invite the reader to take the initiative and add, adjust or omit.

The contrast between *Ma Mère l'Oye* and *Gaspard de la nuit*, from the same year — 1908, is staggering, yet the fundamentals — melodic design, exquisite harmony and the evocation of enchantment is equally evident.

The *Pavane* reminds me of the earlier “*pour une infante défunte*”, and *Le Jardin Féerique* is an excellent study for the magical timing of arpeggiated chords. My favourite is no doubt *Les Entretiens*, a waltz with unusual phrase lengths, marked in this edition with dashed barlines; it also features Bach-like counterpoint and a ravishing and pertinent coupling of the two themes. A French vocabulary is included on page v.

Les Entretiens — 159 it is suggested that arpeggiated chords begin on the beat

Le Jardin Féerique — 23 it is suggested that arpeggiated chords begin before the beat.

a *glissando* technique acquired many years ago from Russian and Greek pianists :

- with either hand **firmly clenched**, place four well-rounded fingers with all four nails evenly touching the white keys
- run either hand up and down the keyboard over 2 or 3 octaves **silently**
- repeat this noiseless glissando, depressing the lowest (ascending) or highest (descending) notes thus achieving a painless ***pianissimo glissando***
- the deeper the pressure the greater the dynamic
- this can also work with the black keys
- and at any tempo
- some situations improve by performing the first and/or last glissando note with the other hand
- once mastered, to protect one's nails, it is prudent to mainly mime in rehearsal

Ray Alston October 2022

<i>très modéré</i>	<i>molto moderato</i>
<i>un peu en dehors</i>	<i>emphasise a little</i>
<i>bien expressif</i>	<i>very expressive</i>
<i>retenu</i>	<i>ritenuto</i>
<i>mouvement de marche</i>	<i>march tempo</i>
<i>sans nuances</i>	<i>without expression</i>
<i>mouvement de valse</i>	<i>waltz tempo</i>
<i>doux</i>	<i>dolce</i>
<i>très court</i>	<i>very short</i>
<i>sourdine</i>	<i>soft pedal</i>
<i>animez peu à peu</i>	<i>animate little by little</i>
<i>assez vif</i>	<i>quite lively</i>
<i>1er mouvement</i>	<i>tempo primo</i>
<i>un peu plus lent</i>	<i>a little slower</i>
<i>grave</i>	<i>solemn</i>



Pavane de la Belle au bois dormant

lent ♩ = 58

I

p

4

pp

5

Sost. Ped and sourdine

9

13

p

Red.

17

pp

Sost. Ped and sourdine

rall.

Petit Poucet

très modéré ♩ = 66

II

sempre legato

pp

m.s.

un peu en dehors et bien expressif

pp

p

Measures 16-19. Treble and bass staves. Measure 16 starts with a treble staff containing a triplet of eighth notes (F4, G4, A4) and a bass staff with a single eighth note (F3). Measures 17-19 continue with complex rhythmic patterns, including triplets and sixteenth notes. A crescendo hairpin is present between measures 17 and 18. Measure 19 is marked *mf*.

Measures 20-23. Treble and bass staves. Measure 20 starts with a treble staff containing a triplet of eighth notes (F4, G4, A4) and a bass staff with a single eighth note (F3). Measures 21-23 continue with complex rhythmic patterns, including triplets and sixteenth notes. A crescendo hairpin is present between measures 21 and 22. Measure 23 is marked *pp*. A fermata is placed over the final note of the bass staff in measure 23, with the instruction *Sost. Ped* below it.

Measures 24-27. Treble and bass staves. Measure 24 starts with a treble staff containing a triplet of eighth notes (F4, G4, A4) and a bass staff with a single eighth note (F3). Measures 25-27 continue with complex rhythmic patterns, including triplets and sixteenth notes. A crescendo hairpin is present between measures 25 and 26. Measure 27 is marked *pp* and *sempre legato*. A fermata is placed over the final note of the bass staff in measure 27, with the instruction *Sost. Ped* below it.

Measures 28-31. Treble and bass staves. Measure 28 starts with a treble staff containing a triplet of eighth notes (F4, G4, A4) and a bass staff with a single eighth note (F3). Measures 29-31 continue with complex rhythmic patterns, including triplets and sixteenth notes. A crescendo hairpin is present between measures 29 and 30. Measure 31 is marked *pp*. A fermata is placed over the final note of the bass staff in measure 31, with the instruction *Sost. Ped* below it.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 36 through 40, and the second system contains measures 41 through 45. The music is written for a piano with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The melody is primarily in the treble staff, while the bass staff provides harmonic support. Fingerings are indicated by numbers 1-5. A crescendo hairpin is placed over measures 36-38, and a decrescendo hairpin is placed over measures 41-43. The piece concludes with a final chord in measure 45.

40 *p*

The musical score for 'The Rose Tree' is presented in a grand staff with two systems. The first system consists of two measures. The right hand (treble clef) begins with a half note chord (F4, A4) marked with a '5', followed by a quarter note chord (F4, A4) marked with a '3', and then a half note chord (F4, A4). The left hand (bass clef) begins with a half note chord (F3, A3) marked with a '1', followed by a quarter note chord (F3, A3), and then a half note chord (F3, A3). The second system also consists of two measures. The right hand begins with a half note chord (F4, A4) marked with a '5', followed by a quarter note chord (F4, A4) marked with a '3', and then a half note chord (F4, A4). The left hand begins with a half note chord (F3, A3) marked with a '2', followed by a quarter note chord (F3, A3), and then a half note chord (F3, A3). The score is written in 2/4 time and features a piano (*p*) dynamic marking.

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains a piano introduction with a treble staff showing a triplet of eighth notes (F4, G4, A4) and a bass staff showing a triplet of eighth notes (F3, G3, A3). The second measure continues the piano introduction with a treble staff showing a triplet of eighth notes (B4, C5, D5) and a bass staff showing a triplet of eighth notes (B2, C3, D3). The third measure contains the first vocal entry, with a treble staff showing a quarter note (F4) and a bass staff showing a quarter note (F3). The fourth measure contains the second vocal entry, with a treble staff showing a quarter note (F4) and a bass staff showing a quarter note (F3). The score is marked with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked 'Allegretto'.

[illegible]

59

pp *expressif*

8va

63

67 *sempre legato*

71 *Sost. Ped*

75 *pp*

78 *un peu retenu* *pp*

Laideronette, Impératrice des Pagodes

mouvement de marche ♩ = 116

III

pp *legato* *m.s.* 5 3

pp 3 5 3

7 5 3

11 3 5 3 2 2

15 3 2 3 5 2

19 5 3 3 5 2 *mf* 2 2

The musical score is written for a piano and features a melody in the right hand and a supporting accompaniment in the left hand. The key signature is D major (four sharps) and the time signature is 2/4. The tempo is marked 'mouvement de marche' with a quarter note equal to 116 beats per minute. The score is divided into four systems, each containing two staves. The first system begins with a section marked 'III'. The melody is marked 'legato' and 'pp' (pianissimo). The left hand accompaniment includes fingerings 5 and 3. The second system continues the melody with a triplet of eighth notes marked 'pp'. The third system features more complex melodic lines with triplets and pairs of eighth notes. The fourth system concludes with a dynamic change to 'mf' (mezzo-forte) for the final measures.

8^{va} -

23

f *subito* *p* *f*

staccato

(8^{va}) -

27

p *loco*

32

pp

36

p

40

mf *p*

44 *mf*

48

52 *p* glissando 14

56 *pp*

60 *ff*

♩ = ♩ [58]

(8^{va}) - - ,

65 *f* *tam-tam* *mf*

70 *pp* *expressif*

75

80 *Sost. Ped*

85 *très expressif* *p* *molto legato*

89

3

1 3 4 2 2 2

p

This system contains measures 89 to 92. The right hand features a melodic line with a triplet of eighth notes in measure 90 and a half note in measure 91. The left hand provides harmonic support with chords and single notes. A dynamic marking of *p* (piano) is present at the start of measure 92.

93

3

This system contains measures 93 to 96. The right hand continues the melodic development with a triplet in measure 94. The left hand consists of sustained chords. A dynamic marking of *p* is present at the start of measure 96.

97

expressif

p

..*..

This system contains measures 97 to 100. The right hand has a melodic line with a half note in measure 98. The left hand features a melodic line with a triplet in measure 99. A dynamic marking of *p* is present at the start of measure 100. The instruction *expressif* is written above the right hand in measure 98.

101

ppp sans nuances

1 3

This system contains measures 101 to 102. The right hand has a melodic line with a half note in measure 101. The left hand features a melodic line with a triplet in measure 102. A dynamic marking of *ppp* sans nuances is written above the right hand in measure 101.

103

5 3 2 4

This system contains measures 103 to 106. The right hand has a melodic line with a half note in measure 103. The left hand features a melodic line with a triplet in measure 104. A dynamic marking of *ppp* sans nuances is written above the right hand in measure 103.

8^{va} -

pp

105

p

1

3

4

(8^{va}) -

mp

107

3

5

(8^{va}) -

109

2

f

p

f

p

staccato

(8^{va}) -

113

loco

pp

117

121

p

125

mf

p

129

mf

133

Musical score for "The Rose Tree" in G major, 7/8 time. The score is for a piano (p) and includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right hand (RH) and a left hand (LH). The RH part features a melodic line with eighth and sixteenth notes, often beamed together, and includes fingerings (2, 3, 2, 2) and a triplet (3). The LH part provides harmonic support with chords and single notes, including a triplet (3). The score is marked with a piano (p) dynamic and includes a rehearsal mark 141. The key signature is one sharp (F#) and the time signature is 7/8.

149

(Gtr.)

Rea.

✿

Les Entretiens de la Belle et de la Bête

mouvement de valse très modéré $\text{♩} = 50$

doux et expressif

IV

3

pp

7

13

pp

19

pp

25

25 26 27 28 29 30

31

31 32 33 34 35 36

m.s. 3

37

37 38 39 40 41 42

p *pp*

43

43 44 45 46 47 48

ppp *très court*

49 *pp*

p

*sourdine
un peu en dehors*

p

Sost. Ped

55 *pp*

p

mf

61 *p*

Sost. Ped

67 *pp*

p très expressif

crescendo

pp

Red.

73

pp *crescendo*

79

animez peu à peu

84

p

Sost. Ped ..*..

89

Sost. Ped ..*.. *mf* *Ped.*

assez vif

94

m.s.

f crescendo

rallentando - - -

99

ff

1er mouvement

104

pp

un peu en dehors

109

114

Measures 114-118. Treble clef: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef: Half notes G3, A3, B3, C4, B3, A3, G3. Measure 118 includes a triplet of eighth notes (F#4, G4, A4) and a half note (B4).

119

pp

Measures 119-123. Treble clef: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef: Half notes G3, A3, B3, C4, B3, A3, G3. Measure 123 includes a triplet of eighth notes (F#4, G4, A4) and a half note (B4).

124

p

Measures 124-128. Treble clef: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef: Half notes G3, A3, B3, C4, B3, A3, G3. Measure 128 includes a triplet of eighth notes (F#4, G4, A4) and a half note (B4).

129

mf

Measures 129-133. Treble clef: Quarter notes G4, A4, B4, C5, B4, A4, G4. Bass clef: Half notes G3, A3, B3, C4, B3, A3, G3. Measure 133 includes a triplet of eighth notes (F#4, G4, A4) and a half note (B4).

animez peu à peu

134

sempre crescendo

139

1^{er} mouvement

(un peu plus lent)

Vif 8^{va} - - - -

144

ff

{ glissando lento }

pp m.d.

pp très expressif

Red.

sourdine

8^{va} - - - -

(8^{va}) - - - -

149

diminuendo

p

(8va) - - - - -

rallentando - - -

154

pp

plus lent

8va - - - - -

159

pp

p

*2

en dehors et très expressif

m.s.

m.d.

Sost. Ped

164

169

8va - - - - -

pp

ppp

sourdine

poco crescendo

V 3 *pp* *poco crescendo*
 6 *p*
 13 *pp* *poco crescendo* *en dehors* *p en dehors* *p* *Sost. Ped*
 20 *p*

(8va)-----

25 *crescendo* *mf* *expressif*

29 *p* *pp*

8va-----

33 *pp* *crescendo* *loco* *f* *diminuendo*

37 *retenu* *au mouvement* *pp*

41 *poco crescendo* *p* *crescendo*

sempre crescendo

45

(8^{va})

50

glissando

ff

Sost. Ped

(8^{va})

52

(8^{va})

54

Red.

(8^{va})



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