



Maurice **RAVEL**

the complete works for piano

M E N U E T
A N T I Q U E

Maurice Ravel

Pour **PIANO**



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Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

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Maurice RAVEL 1875 - 1937

M E N U E T A N T I Q U E

During a prestigious composing career, Ravel wrote many dance movements, and minuets seem to have been a particular favourite, as he wrote no less than five: *Menuet* in C# minor, the *Sonatine* 2nd movement, a *Menuet sur le nom de Haydn*, the *Tombeau de Couperin* 5th movement and this *Menuet Antique*, his first published composition. Written in 1895 while still a student at the Paris Conservatoire*, the central section is clearly inspired by Chabrier (the *Menuet Pompeux* 1881) who

gave early efforts much encouragement and helped to establish his reputation.

In spite of his youth, this early creation is clearly stamped with an individual style of chromatic and harmonic originality. We notice that he is already using a title inspired by "antique" dance forms and an archaic scale, thereby enriching a musical world that only recognised two modes — major and minor. Underlining its antiquity he uses the old literary description *alenti*



instead of *rall*. The tempo is somewhat slow — a *sarabande* perhaps, and the “majestic” instruction is incongruous, as a minuet at the height of its fashionable period was graceful and probably “with small steps”. With hindsight we can now see that this piece is a foretaste of a mature style which would evolve in the early years of the 20th century.

In conclusion, Ravel’s minuets are 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.**

Ray Alston

April 2019

Some 35 years later, Ravel made a successful orchestration suggesting that he considered his “first born minuet” worthy of further attention. The present edition contains some modification of articulations and phrasing influenced by the orchestral score, together with a few minor corrections, some fingering and *sostenuto* pedal suggestions.



*original cover with scant
reference to the minuet*

* Cortot states that it was written for a Conservatoire examination in November.

** Sina Fallahzade — January 2011

MENUET ANTIQUE

Majestueusement
majestically

♩ = 76



The first system of musical notation for the Minuet in A major, BWV 289. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line. A first ending bracket is present in the right hand. The system concludes with a sforzando (sfz) dynamic marking.

très marqué
well marked

The second system of musical notation. The right hand continues with a melodic line, marked with a first ending bracket and a piano (p) dynamic. The left hand plays a steady bass line with some chordal textures. The system ends with a repeat sign.

The third system of musical notation. The right hand features a series of eighth-note chords, marked with a forte (f) dynamic. The left hand continues with a bass line. The system concludes with a repeat sign.

The fourth system of musical notation, which is the final system on this page. It begins with a fortissimo (ff) dynamic. The right hand plays a series of chords, and the left hand provides a bass line. The system concludes with a repeat sign and a final cadence.

très décidé
very decisive

8

1 3 2

sfz

1

sopra

pp *m.s.*

Red. *avec la sourdine*
with soft pedal

Red. *Red.*

11

2

mf *sfz*

14

2 2

1

sotto

pp *m.s.*

avec la sourdine

Red. *Red.* *Red.*

17

2

20

mf *sfz* *mf* *mf*

System 1, measures 20-22. The piece is in B-flat major (two flats). Measure 20 features a half note chord in the right hand and a half note in the left. Measure 21 has a half note chord in the right hand and a half note in the left. Measure 22 has a half note chord in the right hand and a half note in the left. Dynamics include *mf* (mezzo-forte), *sfz* (sforzando), and *mf* (mezzo-forte).

23

f *m.s.* *m.d.* *editorial ossia*

System 2, measures 23-25. The piece is in B-flat major (two flats). Measure 23 features a half note chord in the right hand and a half note in the left. Measure 24 has a half note chord in the right hand and a half note in the left. Measure 25 has a half note chord in the right hand and a half note in the left. Dynamics include *f* (forte), *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), and *editorial ossia*.

25

m.s. *m.d.* *p* *ff* *Sost. Ped* *sfz*

System 3, measures 26-27. The piece is in B-flat major (two flats). Measure 26 features a half note chord in the right hand and a half note in the left. Measure 27 has a half note chord in the right hand and a half note in the left. Dynamics include *m.s.* (mezzo-soprano), *m.d.* (mezzo-dolce), *p* (piano), *ff* (fortissimo), *Sost. Ped* (Sostenuto Pedal), and *sfz* (sforzando).

27

sfz *sfz*

System 4, measures 28-30. The piece is in B-flat major (two flats). Measure 28 features a half note chord in the right hand and a half note in the left. Measure 29 has a half note chord in the right hand and a half note in the left. Measure 30 has a half note chord in the right hand and a half note in the left. Dynamics include *sfz* (sforzando).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 37 through 40, and the second system contains measures 41 through 44. The music is written for a single melodic line in treble clef and a bass line in bass clef, both in the key of D major (two sharps). The melody is characterized by a simple, folk-like tune with a mix of eighth and quarter notes, often beamed together. The bass line provides a steady accompaniment with a mix of eighth and quarter notes, sometimes featuring triplets. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in measure 44.

en élargissant - - - - -
allargando

p *ff* **Fine**

doux
dolce ♩ = 80

46

49

p

Red.

doux
dolce ♩ = 80

52

1 2

*

Red.

avec la sourdine et sans aucune accentuation
without any accentuation

56

ppp

Red.

Red.

*

59

Red.

62

(senza sordino)
doux (sans sourdine)

m.d.

Red. *Red.* *Red.*

65

Red.

68

f

doux

poco
rallentando
à peine ...

4 *4*

... alenti

71

p

marqué

m.s.

1

4

5

3

1

4

74

3

2

3

2

*Durand edition
bass crotchet
a probable error*

76

3

1

rallentando
en ralentissant

D.S. al Fine
omitting the repeat

78

5

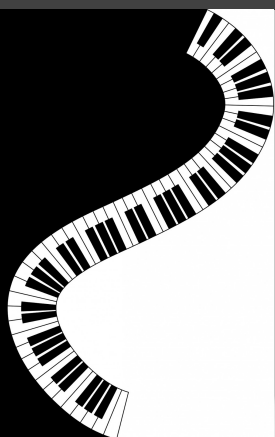
4

1

1

1

ff



R A V E L

M E N U E T A N T I Q U E

p u b l i s h e d A p r i l 2 0 1 9
r e v i s e d S e p t e m b e r 2 0 2 5



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