

# RAPSODIE ESPAGNOLE

Maurice Ravel



Timpani and percussion parts

Edited by David Valdés



“Rapsodie Espagnole”, by Maurice Ravel, started as *Habanera*, a work for two pianos written in 1895. It was not until 1907 that Ravel added three more numbers to it. He orchestrated the work in February, 1908.

“Rapsodie Espagnole” was premiered by the Orchestre des Concerts Colonne under Édouard Colonne on March 15, 1908 at the Théâtre du Châtelet.

It comprises four numbers:

- 1.- Prélude à la nuit (“Prelude to the Night”)
- 2.- Malagueña
- 3.- Habanera
- 4.- Feria (“Fair”)

We have been playing this masterwork using the same parts that were used more than one hundred years ago. These parts (and the score) contain, since its publication, many mistakes and misprints, which have been not corrected in more than a century. Because of that, performances and recordings have perpetuated those errors, not making justice to this wonderful work.

The present edition tries to restore the timpani and percussion parts to their original shine. I hope that you enjoy playing “Rapsodie Espagnole” as much as I have enjoyed editing it.

DAVID VALDÉS

GIJÓN, NOVEMBER 2024

Cover painting:

“Patio”, by Eliseu Meifren i Roig



# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit

TIMPANI

Maurice Ravel  
Ed. David Valdés

Très modéré (♩=66) **1** 7 **2** 6 5 *tr* **3** 5

28 **4** Un peu ralenti **3** *ppp* *tr* au Mouvt. Un peu ralenti **5** au Mouvt. ralenti **2**

44 **6** Ad lib. Très ralenti **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti *tr*

56 **9** 1° Mouvt. Un peu ralenti **3** **2** *ppp*

*pp* *Attacca*

## II - Malagueña

Assez vif (♩=176) **1** 6 **2** 6 **3** 6 **4** 4 **5** 5

35 **6** *mf* **7** *pp* Subitement moins animé **5**

45 Retenu **8** au Mouvt. **4** **9** **10** **10** **2** *p* *mf*

65 **11** Animez **2** *f* *f*

73 **12** Assez lent *rall.* **5** **13** au Mouvt. **4** **14** 1° Mouvt. **4** **15** **4** **4** Sans ralentir **3**

*pp*

## III - Habanera

Assez lent et d'un rythme las (♩=40)

1

6 7

14 2

19 3 4 5 5

35 6

40 7 8 9

52 10 11

Cédez à peine au Mt.

Un peu ralenti

## IV - Feria

Assez animé (♩=76)

1 2

6 3 tr 2

17 3 4

28 5 3

ppp mf ppp

ppp mf pp

f pp

37 6

*ppp* *ff*

44 7

*p* *p* *p* *pp*

51 8

3 2 3 4 5 6 7 8

59 9

9 10 11

*cresc.* *mf* *mf*

65 10

*f* *f* *ff*

70 11 *Ralentissez beaucoup*

*f* < *ff* > *mf* < *f* > *ppp*

2

77 12 Très modéré (♩=80) 11 Un peu retenu 13 au Mouvt. rall. au Mouvt. rall.

93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. 14 au Mouvt. 15

4 3

106 Un peu plus animé 16 au Mouvt. 17 Un peu plus animé

*harp* *mf*

2 4

116 **18** **19** Mouvt. du début (♩=♩) **20**

*ppp* < *p*

Harp

131 **21** **22** **23**

*ppp* < *f* *mf*

148 **24**

*f* *pp* < *ff* *mf* *pp* < *ff*

154 **25**

*ff*

158 **26** Un peu retenu

*p* < *ff*

164 **27** Plus animé

*ppp*

169 **28**

175 **29** **30**

*ff*

185 **31** De plus en plus animé **32** Un peu retenu au Mouvt.

*ff* *pp* < *fff* < *p* < *fff*

## TIMPANI NOTES

### Prelude a la Nuit:

- Fig. 3: the end of the roll should be articulated together with the double basses, violas, harps and French horns. It is tied in the score and the part.

- Fig. 9: that note should be articulated together with the full orchestra. It is tied in the part.

TIMB. 9 1<sup>er</sup> Mouvt 5  
*ppp*  
 (Changez SI<sup>b</sup> en LA<sup>b</sup>)

- Bar six of fig. 4: the last note of the roll should be an eighth-note to match the flutes, oboes, English horn, bassoons, first violins, violas and cellos. That allows for a clean entrance of the next three eighth-notes in the melody. It is a quarter-note in the original:

Un peu  
 sur la Div.

### Malagueña:

- Two bars before fig. 9: *staccato* marks have been added to match the articulation in the cymbals, triangle, tambourine, trombones, tuba and clarinets. They are missing in the score and the part.

- Four bars after fig. 10: a *f* indication has been added to match the dynamics in the percussion section. It is missing in the score and the part.

- Fig. 11: *staccato* marks have been added. They are missing in the part, but are present, indeed, in the score.

- Fig. 14: there is a discrepancy between the score (*pp*) and the part (*ppp*). The editor has decided to go with the score (*pp*) to match the dynamics in the cellos and the double basses, which play the initial motive.

*ff*  
*pp*  
*ppp*

## Feria:

- Two bars before fig. 2: there is a discrepancy between the score (*mp*) and the part (*mf*). The editor has decided to go with *mf* to match the dynamics in the cellos and the double basses, which play the same motive.

A musical score snippet showing two staves. The top staff has a dynamic marking of *mf* and a slur over a series of notes. The bottom staff also has a dynamic marking of *mf* and a slur over a series of notes. Below these are two more staves, each with a dynamic marking of *mf* and a slur. At the bottom of the snippet, there is a dynamic marking of *mp*.

- Fig. 4: the end of the roll has to be articulate to mark the entrance of the new phrase.

- Fig. 5: same as above.

- Fig. 6: the original quarter-notes Cs have been substituted with eighth-notes to match the rhythm in the double basses, cellos, trombones, tuba and sarrusophone. Also, *staccato* marks have been added.

- Two bars after fig. 9: a *crescendo*, present in the part, is missing in the score. That *crescendo* is consistent with the rest of the orchestra.

- Fig. 10: the *crescendo* should start in the third bar (score), not in the second one (part).

- Second bar of fig. 11: the indication *f* culminating the *crescendo* (score) is missing in the part.

- Fig. 19: the end of the roll has to be articulated together with the double basses and the French horns.

- Two bars after fig. 24: the last note is missing an accent in the part. It is present in the score.

- Three bars after fig. 25: same as in fig. 6.

- Fig. 27: the change to  $2/4$  is only for the timpani, the bass drum and the double basses. The change back to  $6/8$  occurs at fig. 29, together with the orchestra. It is not indicated in the original timpani part.

- Two bars before fig. 29: the indication in the part is G-C, but the score indicates f-C, together with the double basses, cellos, sarrusophone and bassoons. The present edition abides to the score.

A musical score snippet showing four staves. The top staff has a dynamic marking of *ff* and a slur over a series of notes. The second staff has a dynamic marking of *ff* and a slur over a series of notes. The third staff has a dynamic marking of *ff* and a slur over a series of notes. The bottom staff has a dynamic marking of *ff* and a slur over a series of notes. The time signature is  $6/8$ .

- Fig. 29: the score shows a f. It can be changed to an e-flat (double basses, cellos, tuba and sarrusophone).

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit (tacet)

SNARE DRUM

Maurice Ravel  
Ed. David Valdés

Très modéré (♩=66) **1** **2** **3** **4** Un peu ralenti au Mouvt.  
7 6 8 6 3

33 Un peu ralenti ralenti **5** au Mouvt. ralenti **6** Ad lib. Très ralenti  
2 2 5 2

46 **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti **9** 1° Mouvt. Un peu ralenti  
6 2 4 3

The notation shows a snare drum staff with a 3/4 time signature. It consists of three systems of music. The first system has measures 1-4 with notes 7, 6, 8, 6 and dynamics 'Très modéré (♩=66)' and 'Un peu ralenti au Mouvt.'. The second system has measures 5-6 with notes 5, 2 and dynamics 'Un peu ralenti', 'ralenti', 'au Mouvt.', and 'Ad lib. Très ralenti'. The third system has measures 7-9 with notes 6, 2, 4, 3 and dynamics '1° Mouvt.', 'Un peu ralenti', 'Ad lib. Très ralenti', and '1° Mouvt. Un peu ralenti'. There are rests in measures 3, 4, 5, 6, 7, 8, and 9.

## II - Malagueña

Assez vif (♩=176) **1** **2** **3** **4**  
6 6 6 6 4

29 **5** **6** Tamb. **7** Subitement moins animé Retenu **8** au Mouvt.  
6 5 5 6

52 **9** **10** **10** *tr* *mf* *mf < f*

67 *tr* **11** Animez *tr* *tr* *tr* *tr* *tr* *tr* *mf < f*

73 **12** Assez lent rall. **13** au Mouvt. **14** 1° Mouvt. **15** Sans ralentir  
5 4 5 4 3

The notation shows a snare drum staff with a 3/4 time signature. It consists of five systems of music. The first system has measures 1-4 with notes 6, 6, 6, 6 and dynamics 'Assez vif (♩=176)'. The second system has measures 5-8 with notes 6, 5, 5, 6 and dynamics 'Subitement moins animé', 'Retenu', and 'au Mouvt.'. The third system has measures 9-10 with notes 9, 10, 10 and dynamics '1° Mouvt.', 'Un peu ralenti', 'Ad lib. Très ralenti', and '1° Mouvt. Un peu ralenti'. The fourth system has measures 11-15 with notes 6, 5, 5, 6 and dynamics '1° Mouvt.', 'Un peu ralenti', 'Ad lib. Très ralenti', and '1° Mouvt. Un peu ralenti'. The fifth system has measures 16-18 with notes 4, 3 and dynamics '1° Mouvt.', 'Un peu ralenti', 'Ad lib. Très ralenti', and '1° Mouvt. Un peu ralenti'. There are rests in measures 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15.



77 **12** Très modéré (♩=80) Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.

11

93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**

4 3

106 Un peu plus animé **16** au Mouvt. **17** Un peu plus animé **18** **19** Mouvt. du début

3 3 4 5 5

**20** Harp 8<sup>va</sup> 8/15.5 **21** (3rd bar horns) 2

136 Solo **22** pp f

142 2 3 4 **23** mf **24** mf

150 **25** f ff

156 2 3 4 **26** Un peu retenu **27** Plus animé

171 **28** pp ff **29** 3

181 **30** ff f

185 **31** De plus en plus animé **32** Un peu retenu au Mouvt. p < fff

## SNARE DRUM NOTES

In order to simplify and clarify the part, the present edition uses *tr* to indicate rolls. The original part also uses slashes but, as they indicate rolls too, a unified criteria is preferred for this edition

### Habanera:

- Fig. 8: the part features drags on the second beat of each bar (except, obviously, for the last one, which features a five-stroke roll). The score features a discrepancy, with a four-stroke roll in the second bar.

Because the rest of the orchestra is playing EXACTLY THE SAME rhythmical patterns and notes for four bars, the editor sees no reason to introduce a four-stroke roll in the second bar. The snare drum part plays a simplified version of the melody, which is ALWAYS THE SAME. The ornaments are the equivalent to the 32nd-notes in the former and, because the melody is always the same, the ornaments should always be the same (except, as already mentioned, the last five-stroke roll).

The present edition abides to the part and uses drags in all the bars (except for the last one, where the five-stroke roll is logical).

- Fig. 10: the score and the part match perfectly. Although the melody is now played by the horns (it was played by the flute in fig. 8), it is exactly the same as before, so the editor sees no reason to modify the ornaments in the snare drum part, as we are, again, doubling the same melody.

The relationship is clear; a 32nd-note in the melody is corresponded with a two-note embellishment on the snare drum. When that note in the melody (fourth bar) is doubled in length (a 16th-note), it is corresponded with a four-note embellishment on the snare drum.

The present edition uses drags in the two passages, as both are doubling the exact same melody.

### Feria:

- *Staccato* marks have been added to the resolution of every roll to show that they must be articulate.

- Fig. 4: there is a discrepancy between the score and the part. The latter is correct. The rolls should start on the fifth eighth-note of the bar, together with the *glissandi* in the harp.

- Fig. 21: the *f* indication is missing in the part and in the score. It has been added to match the rest of the instruments.

- Second bar of fig. 24: there is a discrepancy between the score and the part. The indication in the score is *f*, to which the present edition abides instead on the *ff* in the part.

- Fig. 31: there is an important discrepancy between the score and the part. The score features a four-stroke roll every bar only; the part features a four-stroke roll on every part of the bar.

The present edition abides to the part, as accents are present on every part of the bar in the rest of the instruments. The four-stroke roll reinforces that character.

The image shows a musical score for a snare drum part, consisting of five staves. The top three staves are for the snare drum, showing rhythmic notation with various ornaments and rolls. The bottom two staves are for other instruments, showing rhythmic notation with accents. The notation includes various rhythmic values, rolls, and ornaments, with some notes marked with accents (>). The score is written in a standard musical notation style.

TAMBOURINE

# RAPSODIE ESPAGNOLE

 = shake the instrument

## I - Prélude à la nuit

(tacet)

Maurice Ravel  
Ed. David Valdés

*tr*  
 = rub with the thumb

Très modéré (♩=66)

Un peu ralenti au Mouvt.

1 6 2 8 3 6 4 3



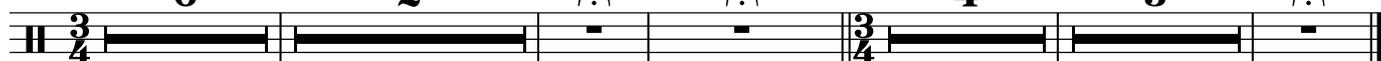
33 Un peu ralenti ralenti 5 au Mouvt. ralenti 6 Ad lib. Très ralenti

2 2 5 2



47 7 1° Mouvt. Un peu ralenti 8 Ad lib. Très ralenti 9 1° Mouvt. Un peu ralenti

6 2 4 3

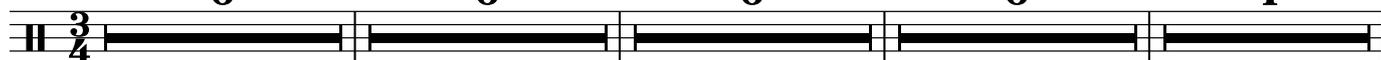


## II - Malagueña

Assez vif (♩=176)

1 2 3 4

6 6 6 6 4



29 5 6

6 6

*mf* *tr*



40 7 Subitement moins animé Retenu 8 au Mouvt.

5 2



50 9

1 2 3 4 5

*p* *p* *f* *pp*



59 10 11 Animez

3 6

*f*



73 12 Assez lent rall. 13 au Mouvt. 14 1° Mouvt. 15

5 4 5 4 3

Sans ralentir



III - Habanera

Assez lent et d'un rythme las (♩=40) **1** **2** Timp. **3** **4** Horns

6 7 5 6 5

30 **5** 5 **6** Timp. 5 **7** *mf* *tr*

44 **8** 2 Cédez à peine **9** au Mouvt. *mf* *tr*

52 **10** 2 Cédez à peine **11** au Mouvt. 4 Un peu ralenti 2

IV - FERIA

Assez animé (♩=76) **1** **2** Cl. I **3** Trbns. + Bassoons **10**

6 7 3 10

27 **4** *pp* 3 3 *pp* *mf*

33 **5** 4 **6** *ppp* *ff* *tr* *tr* *tr* *tr*

44 **7** 3 *p*

51 **8** 8 **9** *pp* *p* *mf* *mf* *f*

66 **10** *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* **11** *f* *ff* *pp*

73 **Ralentissez beaucoup** **12** Très modéré (♩=80) **11**

88 **Un peu retenu** **13** au Mouvt. rall. au Mouvt. rall. au Mouvt.

94 rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**

106 **Un peu plus animé** **16** au Mouvt. **17** **Un peu plus animé** **18**

121 **19** Mouvt. du début **20** **21**

137 **22** **23**

149 **24** **25**

156 **26** **Un peu retenu**

164 **27** **Plus animé** **28** **29**

181 **30** **31** **32** **Un peu retenu** au Mouvt.

## TAMBOURINE NOTES

### Malagueña:

- Fig. 6: the tambourine doubles the solo trumpet. All the articulation indications in the trumpet part have been added to the tambourine one so the latter can phrase like the former.

The image shows a musical score for the piece 'Malagueña'. It consists of three staves. The top staff is for the tambourine, the middle for the trumpet, and the bottom for the piano accompaniment. The tambourine part is marked with a forte (f) dynamic and includes various articulation marks such as accents and slurs. The trumpet part is marked with a mezzo-forte (mf) dynamic. The piano accompaniment includes dynamics like piano (p) and mezzo-forte (mf). The score is divided into measures, with some measures containing rests for the trumpet and tambourine.

The score and the part indicate *p*, but the present edition indicates *mf*, which is the dynamics in the rest of the orchestra (timpani and strings). It is still one degree below the solo trumpet (*f*).

Two bars before fig. 7, a tie is clearly missing. It has been added in the present edition. Also, to be consistent with the previous long note (three bars after fig. 6), a roll has been added.

Do not articulate the first note one bar before fig. 7, as we are doubling the trumpet, which is not articulating it. The triangle, the strings, the first harp, the English horn, the flute and the piccolo already beat that part. Beating that first note interrupts the musical flow created by doubling the trumpet part. We can play a triplet (like the trumpet does) instead of two eighth-notes two bars before fig. 7. Pay attention to the last two notes of this phrase, as almost always there is a *diminuendo* and a *tenuto* at this point.

- Seven bars after fig. 7: a *pp* indication has been added. It is missing in both the part and the score.

### Habanera:

- Fig. 7: the original part indicates *mf*; the score indicates nothing. The present edition abides to the part, as *mf* is the indication in all the instruments playing the melody, which we are doubling. *Crescendi* and accents have been added to match it.

- Fig. 9: we are doubling the exact same melody as in fig. 7, this time played by the strings and the first harp. One bar of rhythm is clearly missing both in the part and in the score at this point. It has been added in the present edition, as the editor sees no reason to delete it (perfect four-bar phrases and doubling the exact same melody). The Kalmus edition by Bradburd and Nieweg shows this addition, too.

The roll at the end of both phrases should last only for the duration of the sixteenth-note to match the melody. The end should be articulate, exactly as in the snare drum part in figs. 8 and 10.

### Feria:

- Fig. 4: accents, dots and ties have been added to match the articulation in the trumpet part. The original thumb rolls have been substituted with triplets to match the thematic motive in the trumpets and the echoing xylophone (which is also played by the snare drum in fig. 5). You can, of course, play the original rolls.

- Third bar of fig. 6: a roll is missing on the last quarter note in the score, which is an obvious missprint.

- Fig. 7: ties, *staccato* indications, *crescendi* and *diminuendi* have been added to show the phrasings in the strings and the woodwinds, the instruments that we are accompanying.

- Two bars before fig. 21: a *crescendo* has been added to match the rest of the orchestra.

- Fig. 23: ties and *staccato* indications have been added to show the phrasings in the strings and the horns.

- One bar before fig. 9: an accent, missing in the part but present in the score, has been added.

- Fig. 31: accents have been added to match the rest of the orchestra.

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit (tacet)

CASTANETS

Maurice Ravel  
Ed. David Valdés

Très modéré (♩=66) **1** **2** **3** **4** Un peu ralenti au Mouvt.  
7 6 8 6 3

33 Un peu ralenti ralenti **5** au Mouvt. ralenti **6** Ad lib. Très ralenti  
2 2 5 2

46 **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti **9** 1° Mouvt. Un peu ralenti  
6 2 4 3

## II - Malagueña

Assez vif (♩=176) **1** **2** **3** **4** **5**  
6 6 6 6 4 6

35 **6** **7** Subitement moins animé Retenu **8** au Mouvt. **9** **10**  
5 5 6

62 **10**  
*f*

68 **11** Animez **12** Assez lent  
*f* 5

78 rall. **13** au Mouvt. **14** 1° Mouvt. **15** Sans ralentir  
4 5 4 3

## III - Habanera

(tacet)

Assez lent et d'un rythme las ( $\text{♩}=40$ )

6 1 7 2 5 3 6 4 5

30 5 5 6 5 7 4 8 2 Cédez à peine 9 au Mouvt. 2 4

52 10 Cédez à peine 11 au Mouvt. 2 2 4 Un peu ralenti 2

## IV - FERIA

Assez animé ( $\text{♩}=76$ )

1 2 3 4 5 6 3

6 7 3 10 6 7 3

43 7 3

51 8 9 8 3

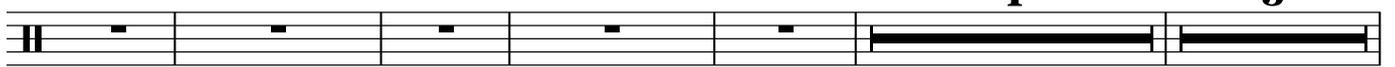
66 10 3 3 3 3 3 3 3 3

69 3 3 3 3 3 3 3 3 11

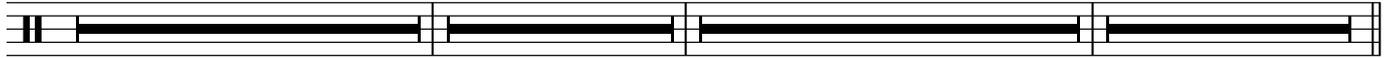
73 Ralentissez beaucoup 2 12 Très modéré ( $\text{♩}=80$ ) 11

88 Un peu retenu 13 au Mouvt. rall. au Mouvt. rall. au Mouvt.

94 rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15** 3



106 Un peu plus animé **16** au Mouvt. **17** Un peu plus animé **18** 5

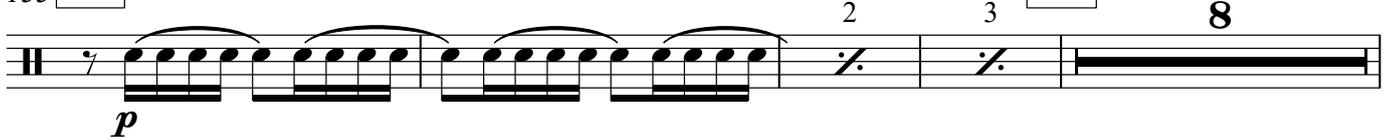


121 **19** Mouvt. du début 5 **20** 6



(3rd bar horns) Harp

133 **21** 2 3 **22** 8



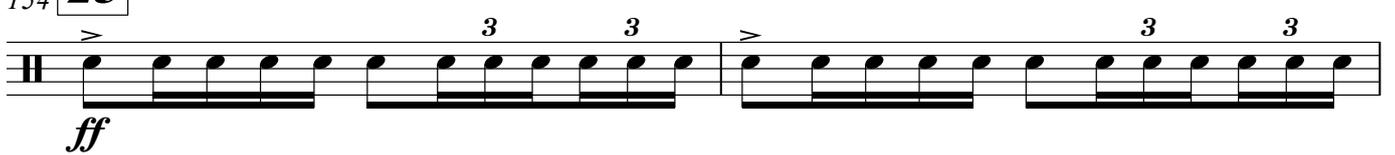
*p*

145 **23** 4 **24** 3 3



*f*

154 **25** 3 3 3 3

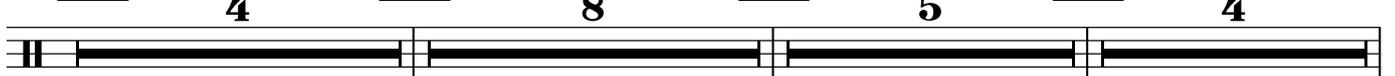


*ff*

156 3 3 3 3 2 3 4



160 **26** Un peu retenu 4 **27** Plus animé 8 **28** 5 **29** 4

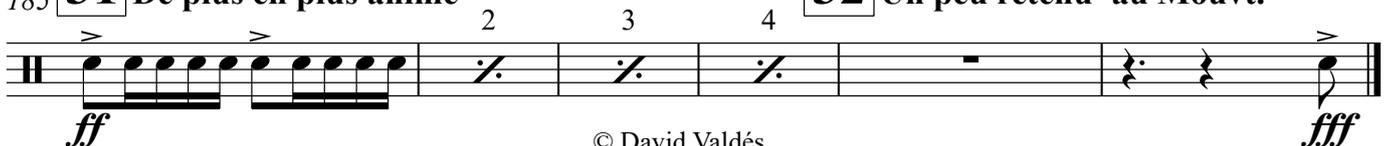


181 **30** 3 3 2 3 4



*f*

185 **31** De plus en plus animé 2 3 4 **32** Un peu retenu au Mouvt. *fff*



*ff* *fff*

## CASTANETS NOTES

### Malagueña:

- Fig. 10: all the articulation indications in the trumpet and the French horn parts (first three bars) and the trombones (last three bars) have been added to the castanet one to match the phrasings.

### Feria:

- Four bars after fig. 6: ties, *staccato* indications, *crescendi* and *diminuendi* have been added to show the phrasings in the strings and the woodwinds, the instruments that we are accompanying.

- Four bars after fig.9 : ties and *staccato* indications have been added to show the phrasings in the strings and the French horns, the instruments that we are accompanying.

- Fig. 21: ties have been added to match the phrasings in the woodwinds.

- Fig. 25: accents have been added to match the orchestra.

- Fig. 30: accents have been added to match the orchestra.

- Fig. 31: accents have been added to match the orchestra.

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit (tacet)

TRIANGLE

Maurice Ravel  
Ed. David Valdés

Très modéré (♩=66) **1** **2** **3** **4** Un peu ralenti au Mouvt.  
7 6 8 6 3

33 Un peu ralenti ralenti **5** au Mouvt. ralenti **6** Ad lib. Très ralenti  
2 2 5 2

46 **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti **9** 1° Mouvt. Un peu ralenti  
6 2 4 3

## II - Malagueña

Assez vif (♩=176) **1** **2** **3** **4** **5**  
6 6 6 6 4 6

35 **6** **7** Subitement moins animé Retenu  
2 5

46 **8** au Mouvt. **9** **10** **10** **6**  
2 mf p

68 **11** Animez **12** Assez lent rall.  
5

79 **13** au Mouvt. Flute Piccolo  
Violin

83 **14** 1° Mouvt. **15** Sans ralentir  
4 4 3

*ppp*

## III - Habanera

Assez lent et d'un rythme las (♩=40) 1 7 2 5 3 6 4 5

30 5 5 6 5 7 Tamb. 4 8 2 Cédez à peine 2

48 9 au Mouvt. 10 Cédez à peine 11 au Mouvt. Un peu ralenti 4 2

## IV - Feria

Assez animé (♩=76) 1 7 2 3 3 10 4 Tamb. 6

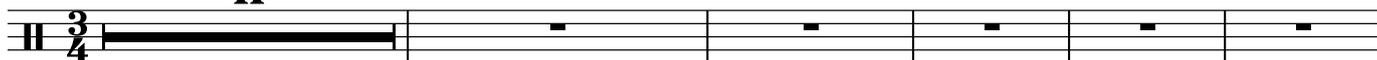
33 5 2 6 7

47 7 8 8

59 9 4 10 3

69 11 2 Ralentissez beaucoup 2

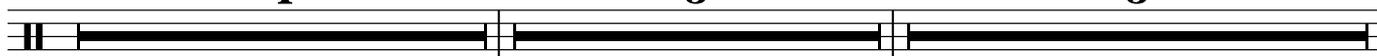
77 **12** Très modéré ( $\text{♩} = 80$ ) Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.



93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall.



99 **14** au Mouvt. **15** Un peu plus animé



109 **16** au Mouvt. **17** Un peu plus animé **18**



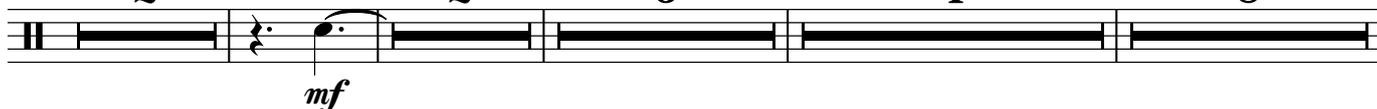
121 **19** Mouvt. du début **20** **21**



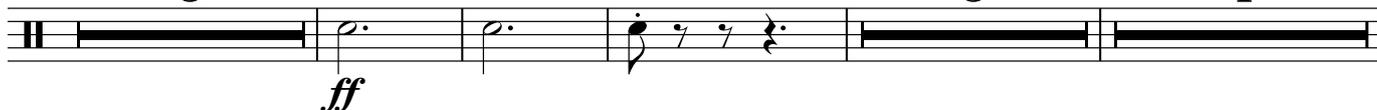
135 **22** **23** Tamb.



149 **24** **25** **26** Un peu retenu **27** Plus animé



172 **28** **29** **30**



185 **31** De plus en plus animé **32** Un peu retenu au Mouvt.



## TRIANGLE NOTES

### Malagueña:

- Fig. 14: a “laissez vibrer” tie has been added.

### Feria:

- Fig. 11: a “laissez vibrer” tie has been added.

- Two bars after fig. 20: a “laissez vibrer” tie has been added.

- Three bars after fig. 21: the original dotted quarter-notes have been substituted with *staccato* eighth-notes to match the cymbals and the woodwinds.

- Two bars before fig. 22: the part has been re-written using eighth-notes to match the cymbals, the flute and the piccolos.

- Three bars after fig. 24: a “laissez vibrer” tie has been added.

- Fig. 31: accents have been added to match the orchestra.

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit (tacet)

Maurice Ravel  
Ed. David Valdés

CYMBALS

Très modéré (♩=66) **1** **2** **3** **4** Un peu ralenti au Mouvt. **5** **6** Ad lib. Très ralenti

33 Un peu ralenti ralenti au Mouvt. ralenti Ad lib. Très ralenti

46 **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti **9** 1° Mouvt. Un peu ralenti

*Attacca*

## II - Malagueña

Assez vif (♩=176) **1** **2** **3** **6** **6** **3** **6**

25 **4** **5** **6** Tamb. **7** Subitement moins animé

45 Retenu **8** au Mouvt. **9** **10** **11** Animez **12** Assez lent rall.

79 **13** au Mouvt. **14** 1° Mouvt. **15** Sans ralentir

III - Habanera

Assez lent et d'un rythme las (♩=40) **1** **2** **3**

6 7 5 6

25 **4** 5 **5** 5 **6** 5 **7** Tamb. **8** S.D. Cédez à peine 2 2

48 **9** au Mouvt. **10** Cédez à peine

56 **11** au Mouvt. Un peu ralenti 4 2

IV - Feria

Assez animé (♩= 76) **1** **2** **3**

6 7 3 10

27 **4** Tamb. **5** 7

40 **6** *pp* *mf* 3

47 **7** **8** 8

59 **9** *pp* *pp*

66 **10** 3 **11** laissez vibrer 2 Ralentissez beaucoup 2

*f* *fff*

77 **12** Très modéré ( $\text{♩}=80$ ) **11** Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.



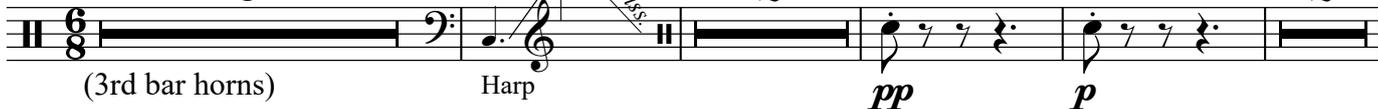
93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**



106 Un peu plus animé **16** au Mouvt. **17** Un peu plus animé **18**



121 **19** Mouvt. du début **20**



133 **21** **22** **23**



149 **24** laissez vibrer **25**



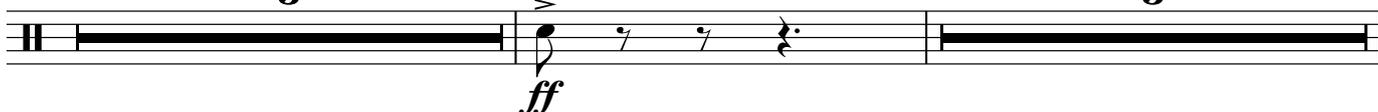
157 **26** Un peu retenu



164 **27** Plus animé **28** **29**



178 **30**



185 **31** De plus en plus animé **32** Un peu retenu au Mouvt.



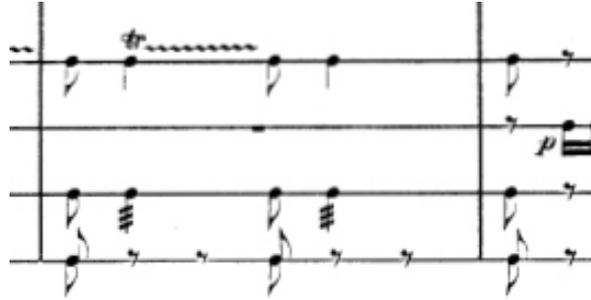
## CYMBALS NOTES

### Malagueña:

- Four bars after fig. 2: the original eighth-notes have been substituted with dotted quarter-notes to match the length of the cells played by the strings and the clarinets.

### Feria:

- Third and fourth bars of fig. 6: the part is missing these bars, which are present in the score. It is an obvious misprint. The present edition includes those two bars.



- Fig. 16: a “laissez vibrer” tie has been added.

- Fig. 25: accents and *staccato* marks have been added to match the orchestra.

- Fig. 26: a dotted quarter-note has been added to the second part of the bar to match the “laissez vibrez”.

-Fig. 30: an accent has been added to match the articulation in the orchestra.

- Fig. 31: the second bar is missing in the score, which is an obvious misprint; it is present in the part. The present edition abides to the part. Accents have been added to match the orchestra.

- Third bar of fig. 31: the part has been re-written using quarter-notes to match the trombones and tuba. Accents have been added for the same reason.

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit

Maurice Ravel  
Ed. David Valdés

BASS DRUM

Très modéré (♩=66)

1 6 2 8

22 3 Baguettes de Timb. *tr* 4 Un peu ralenti au Mouvt. 3

33 Un peu ralenti ralenti 5 au Mouvt. ralenti 6 Ad lib. Très ralenti

46 7 1° Mouvt. Un peu ralenti 8 Ad lib. Très ralenti 9 1° Mouvt. Un peu ralenti

## II - Malagueña

Assez vif (♩=176)

1 2 3 4 5 6

35 6 5 7 Subitement moins animé Retenu 8 au Mouvt. 9 10

62 10 11 Animez

73 12 Assez lent 5 rall. 13 au Mouvt. 4

83 14 1° Mouvt. 5 15 Sans ralentir Baguette de Timb. *pp*

## III - Habanera

Assez lent et d'un rythme las ( $\text{♩} = 40$ )

6 1 7 2 3

Baguette de Timb. *pp* *pp*

20 5 4 Horns 5 5 6 7

Baguette de Timb. *pp* *ppp*

41 3 8 2 Cédez à peine 9 au Mouvt. 4

52 10 2 Cédez à peine 11 au Mouvt. Un peu ralenti 2

## IV - FERIA

Assez animé ( $\text{♩} = 76$ )

6 1 5 2 3

*p* *p*

19 8 4 6 5 7 6

*ff*

44 3 7 4 8 9 4

*p*

65 10

*mf* *f* *ff*

71 11

*f* < *ff* > *p* < *mf* > *pp*

Ralentez beaucoup

77 **12** Très modéré (♩=80) Un peu retenu **11** **13** au Mouvt. rall. au Mouvt. rall.

93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**

106 Un peu plus animé **16** au Mouvt. **17** Un peu plus animé **18**

121 **19** Mouvt. du début **20** **21** **22**

(3rd bar horns)

Harp

145 **23** **24** **2**

*p* *mf* *ff* *ff*

154 **25** **26** Un peu retenu **27** Plus animé

*p* < *ff* *ppp*

167 4 5 6 7 8 **28** 9 10 11

175 **29** reprenez la Mailloche **2** **30**

*ff* *ppp* < *f*

182 **2** Solo **31** De plus en plus animé **32** Un peu retenu au Mouvt. Solo

*ffff* *f* *fff*

## BASS DRUM NOTES

### Prélude à la nuit:

- Two bars before fig. 4: the resolution of the roll has to be articulate, together with the double basses.

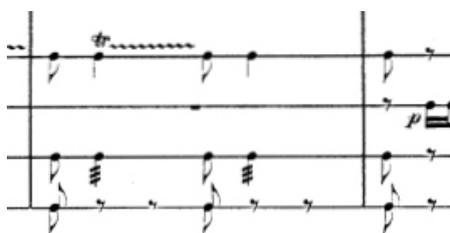
### Malagueña:

- Fig. 10: there is a discrepancy between the part and the score. The latter indicates *mf* and *f*, the former *p* both times. The present edition abides to the score, as the dynamic indications are consistent with the rest of the orchestra.

- Fig. 11: the part indicates *p*, the score *f*. This edition abides to the score to match the rest of the orchestra.

### Feria:

- Third and fourth bars of fig. 6: the part is missing these bars, which are present in the score. It is an obvious misprint. The present edition includes those two bars.



- Third bar of fig. 10: there should be an eighth-note in the second part of the bar, which is missing in both the score and the part. It is an obvious misprint. The present edition includes that note.

- One bar before fig. 31: there is a discrepancy between the part and the score. The latter indicates *ffff*, the former *fff*. The present edition abides to the score.

- Third bar of fig. 31: the part has been re-written using quarter-notes to match the trombones and tuba. Accents have been added for the same reason.

# RAPSODIE ESPAGNOLE

## I - Prélude à la nuit

(tacet)

XYLOPHONE (written at actual pitch)

TAM-TAM

Maurice Ravel

Ed. David Valdés

Très modéré (♩=66) **1** 6 **2** 8 **3** 6 **4** Un peu ralenti au Mouvt. **3**

Musical staff for measures 1-6. The staff is in 3/4 time. Above the staff, the notes are numbered: 1, 6, 2, 8, 3, 6, 4. The tempo is 'Très modéré (♩=66)'. The instruction 'Un peu ralenti au Mouvt.' is written above the staff, with a '3' below it.

33 Un peu ralenti ralenti **5** au Mouvt. ralenti **6** Ad lib. Très ralenti

Musical staff for measures 33-36. The staff is in 3/4 time. Above the staff, the notes are numbered: 2, 2, 5, 2, 6. The tempo is 'Un peu ralenti', then 'ralenti', then 'au Mouvt.', then 'ralenti', and finally 'Ad lib. Très ralenti'.

46 **7** 1° Mouvt. Un peu ralenti **8** Ad lib. Très ralenti **9** 1° Mouvt. Un peu ralenti

Musical staff for measures 46-51. The staff is in 3/4 time. Above the staff, the notes are numbered: 6, 2, 8, 9, 4, 3. The tempo is '1° Mouvt.', then 'Un peu ralenti', then 'Ad lib. Très ralenti', then '1° Mouvt.', and finally 'Un peu ralenti'. The piece ends with 'Attacca'.

## II - Malagueña

(tacet)

Assez vif (♩=176) **1** 6 **2** 6 **3** 6 **4** 4 **5** 6

Musical staff for measures 1-5. The staff is in 3/4 time. Above the staff, the notes are numbered: 1, 6, 2, 6, 3, 6, 4, 4, 5, 6. The tempo is 'Assez vif (♩=176)'.

35 **6** 5 **7** Subitement moins animé Retenu **8** au Mouvt. **9** 10

Musical staff for measures 35-40. The staff is in 3/4 time. Above the staff, the notes are numbered: 6, 5, 7, 5, 8, 6, 9, 10. The tempo is 'Subitement moins animé', then 'Retenu', then 'au Mouvt.', and finally 'rall.'.

62 **10** 6 **11** Animez 4 **12** Assez lent 5 rall.

Musical staff for measures 62-67. The staff is in 3/4 time. Above the staff, the notes are numbered: 10, 6, 11, 4, 12, 5. The tempo is 'Animez', then 'Assez lent', and finally 'rall.'.

79 **13** au Mouvt. 4 **14** 1° Mouvt. 5 **15** 4 Sans ralentir 3

Musical staff for measures 79-84. The staff is in 3/4 time. Above the staff, the notes are numbered: 13, 4, 14, 5, 15, 4, 3. The tempo is 'au Mouvt.', then '1° Mouvt.', and finally 'Sans ralentir'.

### III - Habanera (tacet)

Assez lent et d'un rythme las ( $\text{♩} = 40$ )

1 2 3

6 7 5 6

25 4 5 5 6 5 7 8 Cédez à peine 2 2

48 9 au Mouvt. 10 Cédez à peine 11 au Mouvt. Un peu ralenti 2

4 2 2 4 2

### IV - Feria

Assez animé ( $\text{♩} = 76$ )

1 2 3

6 7 3 10

27 4 Tamb. *pp* 3 3 3 3

31 5 6 4

2 7 4

44 *p* gliss. 7 *p* gliss.

48 8 9 7

3 8 9 7

66 10 11 Ralentissez beaucoup 2

5 3 2

77 **12** Très modéré (♩=80) Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.

11

93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**

4 3

106 Un peu plus animé **16** au Mouvt. **17** Un peu plus animé **18**

3 3 4 5

121 **19** Mouvt. du début **20** Harp *8va* **21** **22**

5 6 4 8

(3rd bar horns)

145 **23** **24** **25** **26** Un peu retenu

4 5 6 4

164 **27** Plus animé **28** **29** **30**

8 5 4 4

185 **31** De plus en plus animé Un peu retenu au Mouvt.

4 TAM-TAM >

## XYLOPHONE NOTES

Both the score and the part indicate that the xylophone is written at actual pitch. Because the xylophone is a transposing instrument that sounds one octave higher than written, should we want it to sound in the register intended by Ravel, we have to play the part one octave lower, which entails the use of a four-octave xylophone for the *glissandi* three bars before figure 7.

This issue is still controversial today and many percussionists and conductors disregard it, playing one octave higher due to transposition. This is worth discussing with the principal and the conductor.

Feria:

- Fig. 4: accents, *staccati* and ties have been added to match the phrasing of the trumpets.

## GENERAL NOTES

Malagueña:

- Fig. 8: This point is very confusing. The present editor firmly believes that some misprints occur in the first four bars both in the score and the parts.

Let us check the original two-piano version (October 1907), which pre-dates the orchestral version (February 1908).

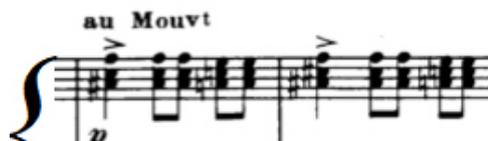


The image shows a musical score for Malagueña, consisting of two staves. The top staff is marked 'au Mouvt' and 'p' (piano). The bottom staff is also marked 'au Mouvt' and 'p'. The score includes various musical notations such as accents, ties, and dynamic markings like 'mf' (mezzo-forte) and 'f' (forte). The notation is complex, with many notes and rests, and some bars are repeated.

We can see that the first two bars are identical. The second bar is a literal repetition of the first one. The same happens with bars three and four. From an orchestration point of view, those bars should be identically orchestrated two by two.



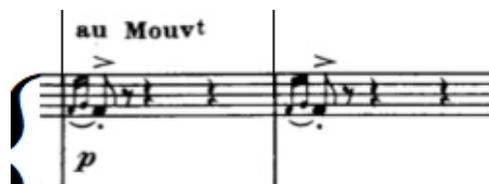
This is the correspondence between the original piano writing and the orchestration. The motive played by the right hand of Piano I (harmonized in block) is assigned to the trumpets.



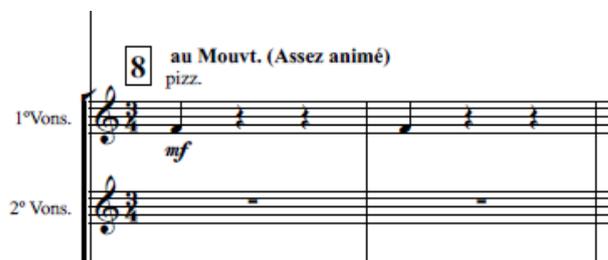
The upper voice of that motive, but one octave lower, played by the left hand of Piano I, is assigned to the third French horn.



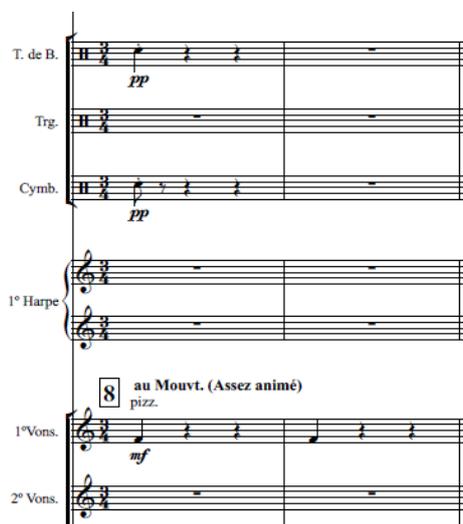
The ornament played by the right hand of Piano II, which is present in the whole four bars, is assigned to the first French horn.



Ravel adds a new motive in the orchestration, which clearly reinforces the first French horn above: *pizzicati* in the first violins. Note that they are marked with a bold *mf*, which speaks very assertively when compared to the *p* and *pp* in the rest of the instruments.



These *pizzicati* are clearly reinforced by the percussion section, and here is where the problem lays, as it is not consistent with the first violins part.



EVERYTHING in these two bars is played twice (the first bar is repeated literally in the second one) except for the percussion. That makes the editor believe that we are in the presence of a misprint. The percussion should play together with the *pizzicati* in the first violins, doubling them.

Now, let us check the third and fourth bars. The Piano I part is assigned to the flutes and clarinets. It is, obviously, one octave higher than the previous two bars. A change in color and in register.



The right hand in the Piano II part is played, as before, by the first French horn (see the third photo on the previous page) plus the oboe.

The left hand in the Piano II part is played by the harp and *pizzicati* in the second violins and violas. Note that the harp is written enharmonically; G-flat major is, in fact, F-sharp major. Those G-flat in the part are F-sharp. Ravel left out the fifth of the chord - C sharp - in the orchestration.



Again, these two bars are played twice (they are repeated literally) except for the percussion, which is not consistent with the rest of the accompaniment. It should play together with the *pizzicati* in the second violins and violas and the harp. For all the previous reasons, the present edition makes the following modifications:

The first two bars are assigned to the tambourine only (in *mf* to match the *pizzicati*). The trumpet and the tambourine have already played together in fig. 6. They will also play together at fig. 4 in *Feria*.

Bars three and four are assigned to the triangle only (in *mf* to match the *pizzicati* and the harp) to reflect the color change from brass to woodwinds and also the change in register. The triangle will be “associated” with the woodwinds and the harp at fig. 6 in *Feria*.

The following bars (the *crescendo* hemiola) are assigned to the tambourine, triangle and cymbals together with the full orchestra. This version by the editor is consistent with the accompaniment:

## SUGGESTED ASSIGNMENTS

### Timpani

**Perc. 1:** Tambourine

**Perc. 2:** Snare drum

**Perc. 3:** Castanets

**Perc. 4:** Cymbals

**Perc. 5:** Bass drum

**Perc. 6:** Triangle

**Perc. 7:** Xylophone, tam-tam

Perc. 6 and 7 could be condensed into one part and played by one percussionist. Not ideal, but it can be done.

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