

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 6 2 5 tr 3 5

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

44 6 Ad lib. Très ralenti 7 1^o Mouvt. Un peu ralenti 8 Ad lib. Très ralenti *ppp*

56 9 1^o Mouvt. Un peu ralenti 3 2 *pp* Attacca

II - Malagueña

Assez vif (♩=176) 1 6 2 6 3 6 4 4 5 5

35 6 7 *pp* Subitement moins animé 5

45 Retenu 8 au Mouvt. 4 9 10 10 2

65 11 Animez 2 *f* *f*

73 12 Assez lent rall. 5 13 au Mouvt. 4 14 1^o Mouvt. 4 15 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

Cédez à peine au Mt.

52 10 11

Cédez à peine au Mt.

Un peu ralenti

IV - Feria

Assez animé (♩=76)

1 2

6 3 tr 2

ppp mf ppp

17 3 4

ppp mf pp

28 5 3

f pp

37 6

tr *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 *tr* *Ralentissez beaucoup* 2

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

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 2 4

harp *mf*

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

4 *tr* 4 *8va* *gliss.* 4

ppp < *p* Harp

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

tr 3 8 *mf*

ppp < *f*

148 **24**

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

154 **25**

ff

158 **26** Un peu retenu

tr *p* < *ff*

164 **27** Plus animé

2 3 4 5

ppp

169 6 7 8 **28** 9 10 11

175 **29** **30**

3 4

ff

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

tr *pp* < *fff* < *p* < *fff*

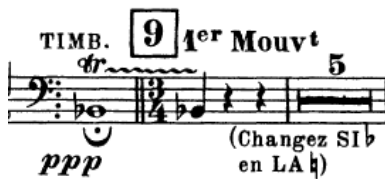
ff

TIMPANI NOTES

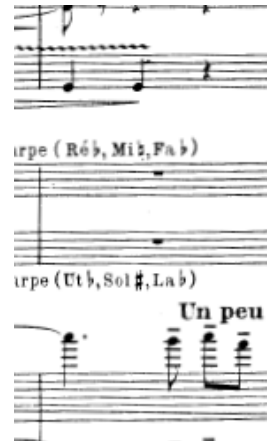
Prelude a la Nuit:

- 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.



- 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:



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.



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.



- 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.



- 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 6 2 8 3 6 4 Un peu ralenti au Mouvt. 3

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

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

II - Malagueña

Assez vif (♩=176) 1 6 2 6 3 6 4 4

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

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

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

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

III - Habanera

Assez lent et d'un rythme las (♩=40)

1 2 3 4 5

6 7 5 6 5 5

35 6 5 7 Tamb. 8 Cédez à peine 9 au Mouvt. 4

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

p

IV - FERIA

Assez animé (♩= 76)

1 2

6 7 3

17 3 10 4 Tamb. 5

35 5 6 10 *pp*

44 7 8

52 7 9

65 10

70 11

ff

pp

pp

pp

pp

pp

p

mf

mf

mf < *f*

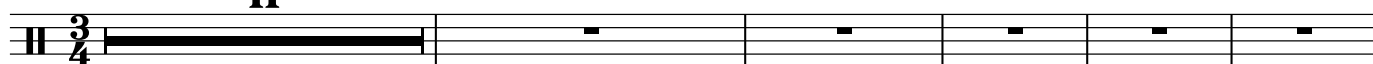
ff

f < *fff*

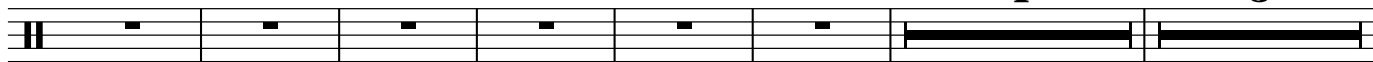
Ralentissez beaucoup

2 2

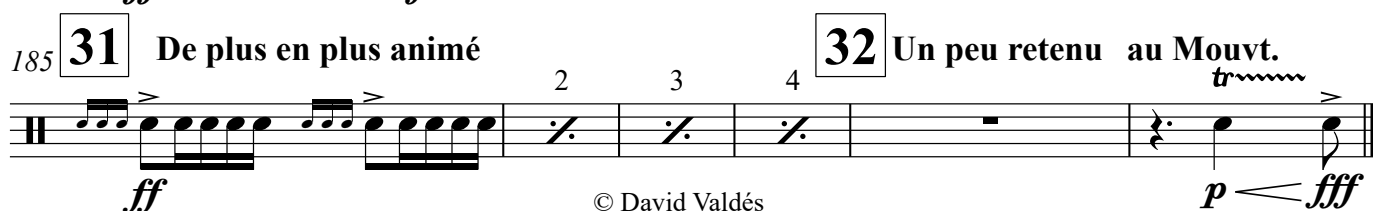
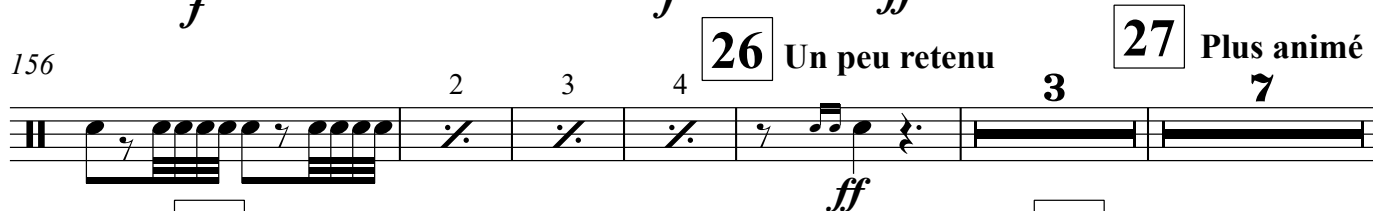
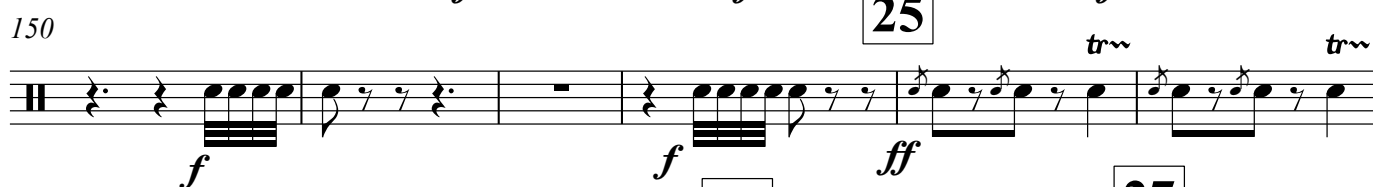
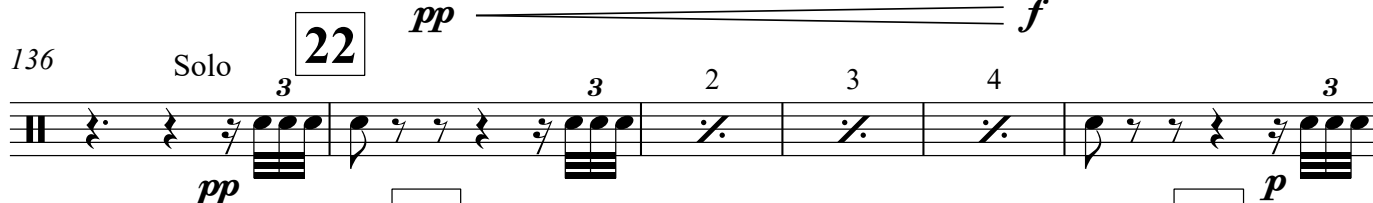
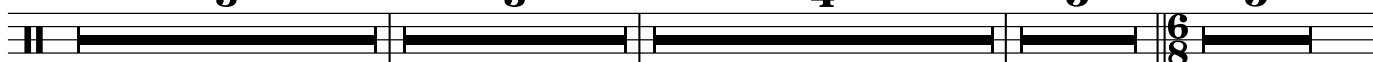
77 **12** Très modéré (♩=80) Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.



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** **19** Mouvt. du début



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.



TAMBOURINE

RAPSDIE 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 8 6 4 3

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

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

II - Malagueña

Assez vif (♩=176) 1 6 2 6 3 6 4 4

29 5 6

40 7 Subitement moins animé Retenu 8 au Mouvt.

50 9

59 10 6 11 Animez

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

[illegible]

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**

(3rd bar horns) Harp *ppp* *f*

137 **22** **23**

p

149 **24** **25**

pp *ff* *pp* *ff* *ff* *tr* *tr*

156 **26** Un peu retenu

p *ff*

164 **27** Plus animé **28** **29**

p *ff*

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

ff *pp* *fff* *f* *fff*

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 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**

5 5 6 10

62 **10**

f

68 **11** Animez **12** Assez lent

f 5

78 rall. **13** au Mouvt. **14** 1° Mouvt. **15**

4 5 4 3

Sans ralentir

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. 4

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

IV - FERIA

Assez animé ($\text{♩}=76$)

6 1 7 2 3 3 10 4 6 5 7 6 3

43 7 3

51 8 8 9 3

66 10

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 **20** 6

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

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 6 2 8 3 6 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 6 2 6 3 6 4 4 5 6

35 6 7 Subitement moins animé Retenu

46 8 au Mouvt. 9 10 10 6

68 11 Animez 12 Assez lent rall.

79 13 au Mouvt. Flute 6 Piccolo

83 14 1° Mouvt. 15 Sans ralentir 3

ppp

III - Habanera

Assez lent et d'un rythme las (♩=40)

6 1 7 2 5 3 6 4 5

30 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

p *pp*

IV - Feria

Assez animé (♩=76)

6 1 7 2 3 10 4 Tamb. 6

33 5 2 6 7

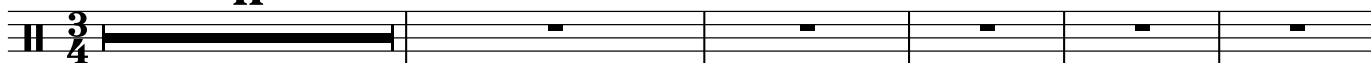
47 7 8 8

59 9 10 3

69 11 2 Ralentissez beaucoup 2

pp *pp* *pp* *p* *mf* *ff* *f*

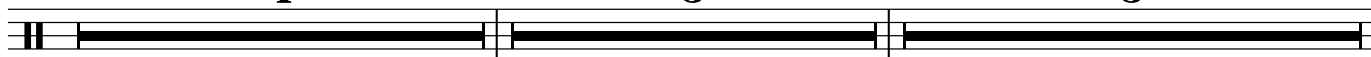
77 **12** Très modéré (♩=80) Un peu retenu **13** au Mouvt. rall. au Mouvt. rall.



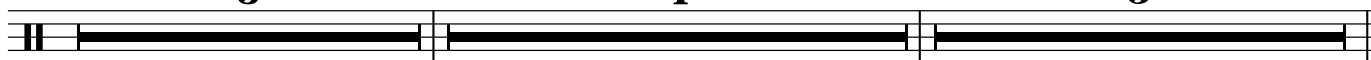
93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall.



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



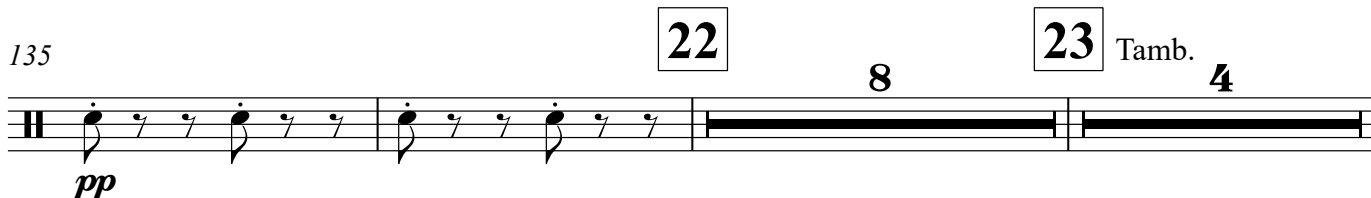
109 **16** au Mouvt. **17** Un peu plus animé **18**



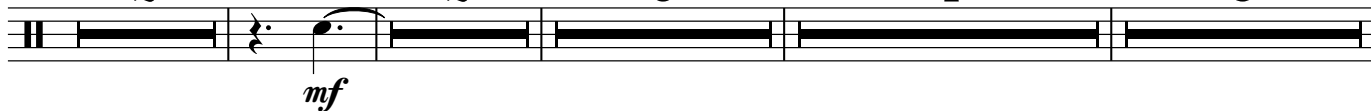
121 **19** Mouvt. du début **20**



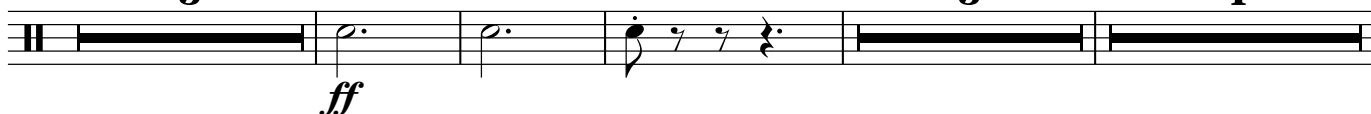
135



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



172 **28** **29**



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** 6 **2** 8 **3** 6 **4** Un peu ralenti au Mouvt. 3

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

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

Attacca

II - Malagueña

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

25 **4** 4 **5** 6 **6** Tamb. 2 **7** Subitement moins animé 5

45 Retenu **8** au Mouvt. 4

52 **9** 10 **10** 2 2

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

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

III - Habanera

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

1 2 3 6 7 5 6

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

48 9 au Mouvt. 10 Cédez à peine

56 11 au Mouvt. 4 Un peu ralenti 2

IV - Feria

Assez animé ($\text{♩}=76$)

1 2 3 6 7 3 10

27 4 Tamb. 5 7

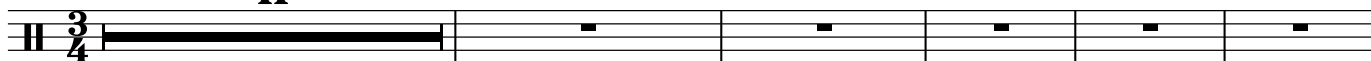
40 6 pp mf 3

47 7 8 8

59 9 pp pp

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



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**



178

30



185 **31** De plus en plus animé

32 Un peu retenu au Mouvt.



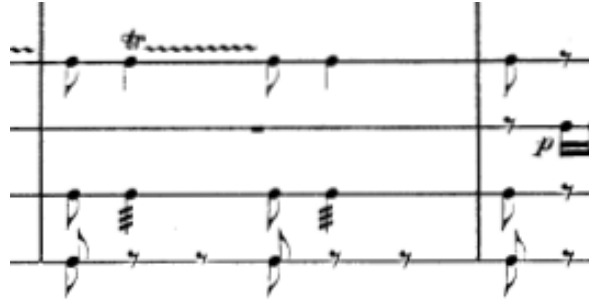
CYMBALS NOTES

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

Attacca

II - Malagueña

Assez vif (♩=176)

1 2 3 4 5 6

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

62 10 11 Animez

73 12 Assez lent rall. 13 au Mouvt.

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

mf *f* *f* *pp*

III - Habanera

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

6 7 Baguette de Timb. *pp* *pp*

20 5 4 Horns 5 5 5 6 Baguette de Timb. 7 *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 (♩= 76) 1 2 3

6 5 3 *p* *p*

19 8 4 6 5 7 6 *ff*

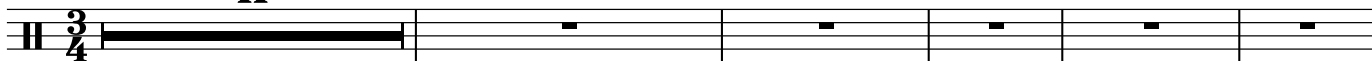
44 3 7 4 8 8 9 4 *p*

65 10 *mf* *f* *ff*

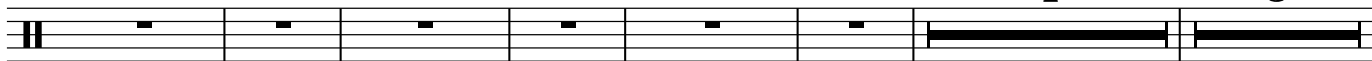
71 11 *f* < *ff* > *p* < *mf* > *pp*

Ralentissez beaucoup

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



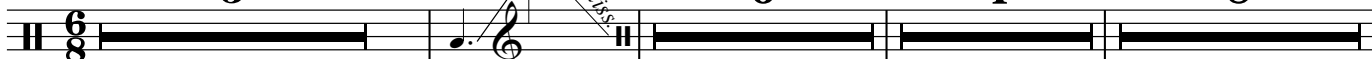
93 au Mouvt. rall. au Mouvt. rall. au Mouvt. rall. **14** au Mouvt. **15**



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**



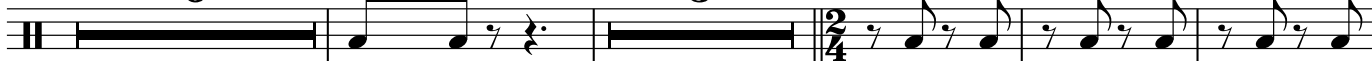
p

mf

ff

ff

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



p < *ff*

ppp

167 **28**



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



ff

ppp < *f*

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



ffff

f

fff

BASS DRUM NOTES

Prélude à la nuit:

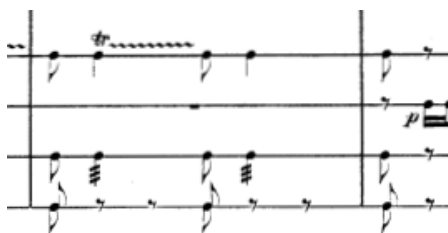
- Two bars before fig. 4: the resolution of the roll has to be articulate, together with the double basses.

Malagueña:

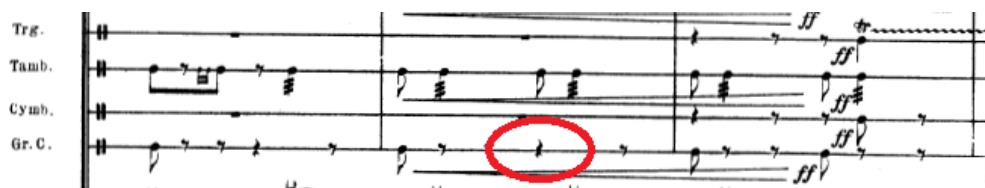
- Fig. 10: there is a discrepancy between the part and the score. The latter indicates *mf* and *f*, the former *p* both times. The present edition abides to the score, as the dynamic indications are consistent with the rest of the orchestra.
- Fig. 11: the part indicates *p*, the score *f*. This edition 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

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

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

Attacca

II - Malagueña

(tacet)

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

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

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

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

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 4 8 Cédez à peine 2 2

48 9 au Mouvt. 10 Cédez à peine 11 au Mouvt. Un peu ralenti 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 3 3

31 5 6 7 4 2 7 4

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

48 8 9 3 8 7

66 10 11 Ralentissez beaucoup 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* *gliss.* **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 TAM-TAM > au Mouvt.

4

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).



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.

Let us now check the score.

8 au Mouvt. (Assez animé)

9

Picc. Fl.

Fl.

Ob.

Cor A.

Cl.

Cl. B.

Bons.

Sarr.

Horns

Horns

Tromp.

Sordines

Tromb.

Tromb. et Tuba

Timb.

T. de B.

Trg.

Cymb.

1^o Harpe

8 au Mouvt. (Assez animé)
pizz.

9

1^o Vons.

2^e Vons.

Alt.

Velles

C.B.

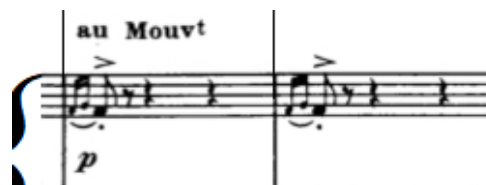
This is the correspondence between the original piano writing and the orchestration. The motive played by the right hand of Piano I (harmonized in block) is assigned to the trumpets.



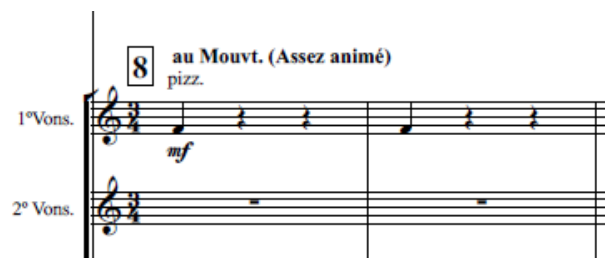
The upper voice of that motive, but one octave lower, played by the left hand of Piano I, is assigned to the third French horn.



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:

Timb.

T. de B.

Trg.

Cymb.

1° Harpe

8 au Mouvt. (Assez animé)

1° Vols.

2° Vols.

Alt.

Velles

C.B.

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.

You can download the original score and parts of “Rhapsodie Espagnole” legally and for free using the following link to the IMSLP website:



Have you enjoyed this edition? Please consider donating to my PayPal account. I have worked very hard on this edition so you can have error-free, handy, practical and accurate timpani and percussion parts of this masterwork. You can use it for free, but I will gladly accept any donations, no matter the amount.

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