

Maurice RAVEL

à Ida et Cipa GODEBSKI

SONATINE

pour le 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

SONATINE

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In 1903 an Anglo-French magazine, the *Weekly Critical Review*, promoted a competition for the composition of a piano sonata first movement. The rules stipulated the key (F# minor) and the length (less than 75 bars). There was a prize of 100 francs (now worth less than 400€) and the anonymous manuscript had to be received by 31st March — the six judges included d'Indy and Widor. Facing bankruptcy, the competition was cancelled and 28-year old Ravel became the only competitor; curiously, his entry was also over-long. Mystery surrounds the competition — did he really exceed the number of bars and was he really the only competitor? In any event it became one of his most popular piano pieces and led to the illustrious publishers Durand offering him a contract and annual salary.

Ravel had demoted the sonata to sonatine and added two movements by August 1905. This "downgrading" in no way demeans a work which demonstrates Ravel's harmonic and melodic originality; nor does it resemble the sonatinas of Mozart and Beethoven, displaying great inventiveness and demanding

unassuming virtuosity for the first two movements. The third movement hints at the bravura to be found in the Toccata from the *Tombeau de Couperin* published during the first world war. The idea behind the title may well reflect its brevity, paying homage to late eighteenth-century musical elegance and classical structure — a watchmaker's * miniaturist response to the large-scale German sonatas of Beethoven or Brahms. Dedicated to his new friends the Godebskis, it was one of those works which Ravel would perform during his American tour.

In addition to some suggested fingerings, the appendix contains durations, comments, afterthoughts and a vocabulary. Redistribution between the hands comes under close scrutiny to make certain passages easier or more persuasive. Ravel uses the pedal sign sparingly, preferring extended ties or long bass notes, impossible to hold otherwise. It is possible to use the sostenuto pedal effectively at the end of the second movement, although this is entirely editorial.



* A reference to Igor Stravinsky who referred to Ravel as "the most perfect of Swiss watchmakers."

Modéré doux et expressif [♩ = 60]

I

p

pp subito

mf

4

3

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

f
rall.
*a tempo
en dehors*
rit.
*Un peu retenu
très expressif*
rall.
long
a tempo
m.s.
pp
m.s.
Rédo.
1
p
pp subito
p
m.s.
m.s.
m.d.
1
2

The musical score consists of five staves of piano music. Staff 1 (measures 11-15) starts with a forte dynamic (f), followed by a rallentando (rall.) instruction. The next section begins with 'a tempo en dehors'. Staff 2 (measures 16-20) starts with a ritardando (rit.) instruction. Staff 3 (measures 21-25) includes dynamics such as 'pp' and 'm.s.' (mezzo-forte). A 'Rédo.' (redo) instruction is placed above measure 25. Staff 4 (measures 26-30) starts with a piano dynamic (p) and ends with a sudden 'pp subito' (pianississimo subito). Staff 5 (measures 29-33) includes dynamics like 'p', 'm.s.', 'm.s.', 'm.d.', and '1' (forte).

34 *mf très expressif*

8va

37

(*8va*)

39

(*8va*) *poco rit.* *a tempo pp*

41

45 *mf* *cre --- scen --- do --- e acce --- le ---*

rando

49

Animé

f

54

ff passionné

dim - - - e - - - rall - - -

1^o Tempo

mp très expressif

59

pp subito

61

mf

63

65

67

69

rall.

a tempo
en dehors

p

72

-3

76

rit.

5

ppp

Un peu retenu
très expressif

long a tempo m.s. m.s.

Rédu.

ral --- len --- tan --- do Lent 8va - -

m.s. *m.s.* *m.s.*

Mouvement de Menuet [♩=104]

II

p

5 4 3 2 1

92

96

2 1-2 1

100 *pp*

105 *mp*

110 *pp* *m.s.* *5.* *ppp*
en dehors

115 *p*

119 *f* *ff*
8va *ff*
ped.

(8va) -

123 Rall.

Plus lent
pp

p en dehors et expressif

(8va) -

Reprenez peu à peu le mouvement

128

a tempo

133

Sans ralentir

138

143

Ral ----- len ----- tan ----- do -----

148

Un peu plus lent qu'au début

152

p

m.s.

m.s.

Ral ----- en -----

156

p

----- tan ----- do ----- molto

161

8vb

Très lent

166

mf

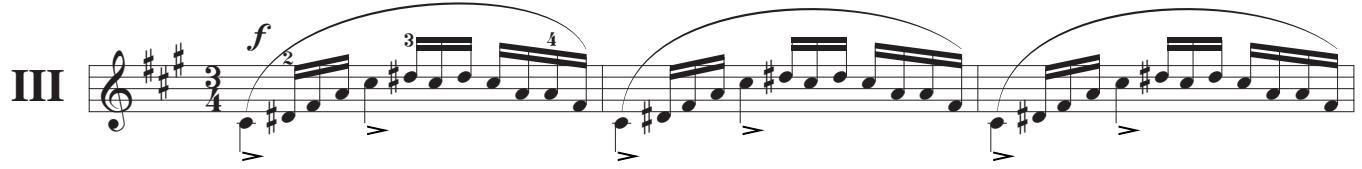
f

Sost. Ped

3

3

Animé [♩=132]

*très marqué*

173

176

179

Agité

p

182

f

p

f

185 *p*

188

191 *ff*
8va -----
2 5

[Agité] *f*

194 *p*

197 *f* *p*

This musical score page contains six staves of piano music. The key signature is A major (three sharps). The tempo is indicated by a metronome mark of 120 BPM. The score includes dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), and *Agité* (agitated). Performance instructions include "8va" (octave up) with a dashed line. Measure numbers 185, 188, 191, 194, and 197 are marked. The music features various note patterns, rests, and slurs.

200

mf

f

203

mf

sans ralentir

Même mouvement tranquille

206

p

rit.

Plus lent

208

ral - - - len - - - tando - - -

210

a tempo
très doux et expressif

212 *pp subito*

214

216 *p*

219 *f*

222 *8va*, *8va*, *v.* *très marqué*, *ff*

Detailed description: The musical score consists of five systems of piano music. System 1 (measures 212-213) starts with a dynamic of *pp subito* and includes a key change from 212 to 5. System 2 (measures 214-215) shows another key change from 5 to 3. System 3 (measures 216-217) begins with a dynamic of *p*. System 4 (measures 218-219) begins with a dynamic of *f*. System 5 (measures 220-222) features eighth-note patterns with dynamics of *8va*, *8va*, and *v.* The final measure, 222, concludes with a dynamic of *très marqué ff*.

224

227

m.d.

m.s.

230

p

233

simile

m.d.

4 m.s.

236

8va - - - - -

239

mf

8va

8va

ff

8va

Rédat.

242

245

mf

m.d.

p

248

pp

m.d.

252

pp

marqué

256

5 3

260

mp

>

très expressif

264 *pp*

>

266 *p*

p

p

269 *p marqué et expressif*

>

Retenu — — —

a tempo

275

278

281

284

287

290

293

mf

m.s.

p

296

p

m.d.

m.s.

299

mf

301

8va

3

(8va) - - - - - *ff*

304

Un ----- peu ----- retenu -----

307

a tempo

309 *pp*

Plus lent

311

rall. - - - - - 3

313

a tempo très doux et expressif

315 *pp subito*

317

319 *p*

322 *f*

325 *très marqué*

6 8va-----

ff

Accélérez

327

329

Très animé

très marqué

332

ff

335

fff

338

fff

m.s.

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Appendix

durations, comments, afterthoughts & vocabulary

- Édition Durand : there are no metronome speeds
- Ravel used the pedal sign very sparingly, preferring elongated ties and extended notes, impossible to hold otherwise.
- When chords and arpeggiated chords are combined I find this useful: LH arpeggiated — connect the **top** note with RH chord; RH arpeggiated — connect the **lower** note with LH.

| First movement | Page 1 | Duration: 4' |
|------------------------|---|-----------------------|
| 1 | Durand : accents missing (see repeat) | |
| 31-34 | Hands swapped | |
| 47 | Alto voice "re-written" | |
| 54 | It is suggested to use the pedal generously for an impassioned sustained E pedal point here | |
| 57 | Alto C in brackets added for tone | |
| Second movement | Page 6 | Duration: 2'40 |
| 108 | Descending arpeggiation suggestion | |
| 168-169 | The combined sostenuto and sustaining pedals work well here | |
| Third movement | Page 10 | Duration: 3'50 |
| 136-140 | The alto line here is rather lovely | |
| 229-263 | According to Vlado Perlemuter, this section should be "enveloppé" but rhythmical | |

Overall duration : Vlado Perlemuter : 10'30

| | |
|---------------------------------|----------------------------------|
| doux et expressif | gentle and expressive |
| en dehors | in relief |
| un peu retenu | slight <i>ritardando</i> |
| très expressif | very expressive |
| animé | lively |
| passionné | impassioned |
| reprenez peu à peu le mouvement | gradually <i>a tempo</i> |
| sans ralentir | without slowing down |
| un peu plus lent qu'au début | slightly slower than the opening |
| agité | troubled |
| très marqué | well marked |
| même mouvement tranquille | same tempo but calm |
| plus lent | slower tempo |