

**RAVEL**

**Tzigane**

**Arrangement for  
Solo Clarinet in B**

**Óscar Armenta (Ed.)**

Maurice Ravel (1875-1937) compuso la *Tzigane* en 1924 a petición de Jelly d'Aranyi, sobrina nieta del virtuoso violinista Joseph Joachim. Originalmente fue concebida como una rapsodia para violín y luthéal, siendo estrenada por la propia Aranyi (violín) junto a Henri Gil-Marchez (luthéal) en Londres el 26 de abril de 1924. Posteriormente, Ravel realizó sendas versiones donde el acompañamiento de luthéal se reemplazaba por piano u orquesta. Gabriel Pierné dirigió la *Tzigane* en el estreno de su versión orquestal en París el 30 de noviembre de 1924, siendo ésta publicada por Durand en el mismo año.

La elección del clarinete como sustituto del violín no es arbitraria. Ambos instrumentos forman parte de la agrupación estándar de la música folklórica centroeuropea, cuyas características musicales sobrevolaban indudablemente el pensamiento de Ravel a la hora de componer su *Tzigane* ('Cíngara' en castellano). Una edición que utilizase clarinetes en Si bemol y La sin duda facilitaría su ejecución a nivel técnico. Sin embargo, se ha optado por emplear únicamente el clarinete en Si bemol, dada su mayor difusión.

Esta edición presenta únicamente la transcripción del instrumento solista, sin incluir la sección de acompañamiento; pudiendo emplearse indistintamente la versión para piano u orquesta.

Ravel, en su escritura para violín solista, explota las posibilidades del instrumento: dobles cuerdas, *glissandi*, trémolos, armónicos, etc. Esta transcripción para clarinete ha pretendido, por una parte, respetar en la medida de lo posible estas líneas musicales y, por otra, atender al potencial técnico del clarinete; con la intención, precisamente, de crear un arreglo autónomo, convincente por sí mismo.

Esta edición ha visto luz en el ámbito del Departamento de Musicología del Conservatorio Superior de Música de Castilla y León (España).

Óscar ARMENTA COUÑAGO – Salamanca 2018

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Maurice Ravel (1875-1937) composed the *Tzigane* in 1924 at the request of Jelly d'Aranyi, grand-niece of the virtuoso violinist Joseph Joachim. Originally conceived as a rhapsody for violin and luthéal, it was first performed by Aranyi herself (violin) with Henri Gil-Marchez (luthéal) in London on April 26, 1924. Subsequently, Ravel made two new versions in which the accompaniment of the luthéal was replaced by piano or orchestra. Gabriel Pierné was the conductor at the premiere of the orchestral version in Paris on November 30, 1924. It was published by Durand in the same year.

The choice of clarinet as a substitute for the violin is not an arbitrary decision. Both instruments are part of the standard group of Central European folk music, whose characteristics undoubtedly crossed Ravel's mind while composing his *Tzigane* ('Gypsy' in English). An edition that used clarinets in B flat and A would facilitate its performance at a technical level. However, it has been decided to use only the clarinet in B flat, given the more common use of this instrument.

This edition presents only the transcription of the solo instrument, without including the accompaniment section; the version for piano or orchestra can be used indistinctly. Ravel, in his writing for solo violin, exploits the possibilities of the instrument: double strings, *glissandi*, tremolos, harmonics, etc. This transcription for clarinet has sought, on the one hand, to respect as much as possible these musical lines and, on the other, to attend to the technical potential of the clarinet; with the intention of creating an autonomous, convincing arrangement by itself.

This edition has been prepared in the Department of Musicology of the Conservatory of Music of Castilla y León (Spain).

Óscar ARMENTA COUÑAGO – Salamanca 2018

# TZIGANE

Rapsodie de Concert

CLARINETTE SOLO

MAURICE RAVEL

Ar. Óscar Armenta Couñago

Lento, quasi cadenza

Musical notation for measures 1-7. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a dynamic marking of *f* (forte). The melody is characterized by eighth and sixteenth notes, often beamed together, with some slurs and accents.

Musical notation for measures 8-10. The tempo marking is **Tempo rubato**. The dynamic marking is *espressivo*. There are sixteenth-note runs in measures 9 and 10, with a '6' above them indicating a sextuplet.

Musical notation for measures 11-13. The tempo marking is **Accel.** (Accelerando). The music features a rapid sixteenth-note run.

Musical notation for measures 14-17. The tempo marking is **a Tempo**. There is a first ending bracket labeled '1' over measures 15-17. The dynamic marking is *p espress.* (piano, expressive).

Musical notation for measures 18-21. The dynamic marking is *mf* (mezzo-forte) with the instruction *sempre cresc.* (sempre crescendo).

Musical notation for measures 22-24. The music continues with sixteenth-note patterns and slurs.

Musical notation for measures 25-27. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes and a glissando marking (*Gliss.*). Measure 27 has a trill marking (*tr*).

Musical notation for measures 28-31. There is a second ending bracket labeled '2' over measures 28-31. The dynamic marking is *ff* (fortissimo).

33

36

Rubato

39

41

3

espress.

47

Molto espressivo, portando

51

54

57

4

64

68 5

72 6

8

*p*

86

93 7

97 Accelerando

101 Allegro

105 8 Un poco più moderato

2

111

115

119

9

*espressivo*

128 *Accel.* 10 *f*

133 5 6 6

137 *ff*

138 *ff*

11 *Tempo 1°* *f*

144

149

12 13 14 *Tempo 1°* *p*

177

187 15 **Allegro**

Musical staff 187-191. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *ff* is present below the staff.

192

203 16 *sempre ff*

Musical staff 192-202. Key signature: one sharp (F#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *sempre ff* is present below the staff.

203 17 **Meno vivo. Grandioso**

Musical staff 203-210. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *ff* is present below the staff.

211 18

Musical staff 211-217. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents.

218 19 **4**

Musical staff 218-226. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *p* is present below the staff.

227 20 **Moderato**

Musical staff 227-234. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *p* is present below the staff.

235 21 **Esitando** **Accel.**

Musical staff 235-238. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents.

239 **Vivo** **Rall.** **Allegro** **Accel.**

Musical staff 239-243. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents.

244 **Vivo** **rall.** 22 **Moderato** **Accel.**

Musical staff 244-248. Key signature: three sharps (F#, C#, G#). The staff contains a series of eighth-note patterns with slurs and accents. A dynamic marking *mf* is present below the staff.

Vivo

252

256

23 **Meno vivo**

*ff*

260

264

24

*p*

272

*accel.* 6 6 6

**Vivo**

276

25

2

**Accel. poco a poco**

*ff* *p*

284

26

289

27

294

28

*p*



TZIGANE CLARINETTE SOLO

304 29

mf

Musical staff 304-308: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *mf* is present at the end. A box with the number 29 is in the upper right corner.

309

*f*

Musical staff 309-313: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is present at the end.

314 30

Musical staff 314-318: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A box with the number 30 is in the upper right corner.

319 31 Sempre accel.

*sf*

Musical staff 319-323: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *sf* is present. A box with the number 31 and the instruction "Sempre accel." is in the upper right corner.

324 32

*ff*

Musical staff 324-328: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with slurs. A dynamic marking of *ff* is present. A box with the number 32 is in the upper right corner.

329

Musical staff 329-333: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes with slurs.

334 Accel.

Musical staff 334-338: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. An instruction "Accel." is in the upper right corner.

33 Presto

Musical staff 339-341: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes. An instruction "Presto" is in the upper right corner.

342

Musical staff 342-346: Treble clef, key signature of three sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.