Maurice RAVEL

the complete works for piano

MA MÈRE I'OYE

5 pièces enfantines

piano music for 4 hands

Piano Practical Editions
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Piano Practical Editions

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

MA MÈRE L'OYE

5 pièces enfantines *Pour MIMI et JEAN GODEBSKI*

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Pavane de la Belle au bois dormant

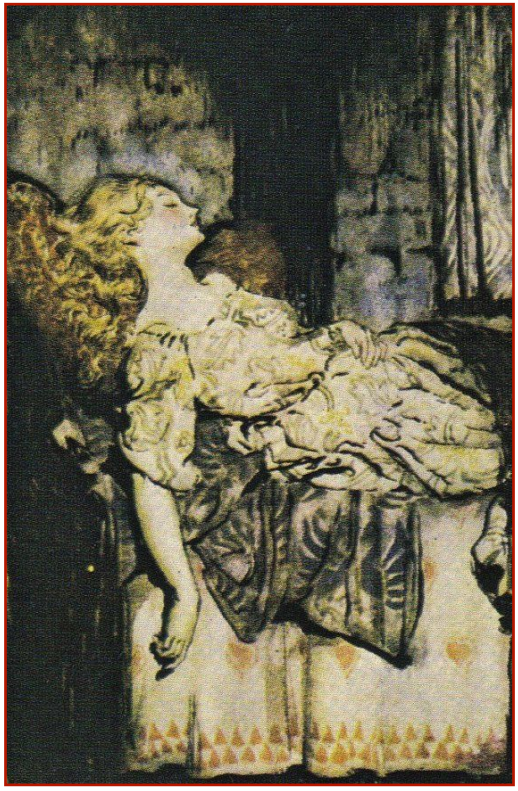
Pavan of the sleeping beauty

The prelude — a stately step from Italy in aeolian mode and a troubadour's song, a fairy tale about a princess who slumbers under a spell for 100 years.

Petit Poucet *Tom Thumb*

> *Il croyait trouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé ; mais il fut bien surpris lorsqu'il n'en put retrouver une seule miette : les oiseaux étaient venus qui avaient tout mangé.* (Ch. Perrault)
>
> Tom Thumb was not concerned, for he thought he could easily find the way again by means of his bread, scattered along the way; but he was very much surprised when he could not find so much as one crumb. The birds had come and eaten every bit of it up.

Another "antique" interpretation for this wistful and meandering tale of a small, a very small, boy who becomes lost, some crumbs, chirping, twittering birds and a cuckoo.



Arthur Rackham 1920

Laideronnette, Impératrice des Pagodes

Laidronette, Empress of the Pagodas

> *Elle se déshabilla et se mit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments : tels avaient des théorbes faits d'une coquille de noix ; tels avaient des violes faites d'une coquille d'amande ; car il fallait bien proportionner les instruments à leur taille.* (Mme d'Aulnoy — Serpentin Vert)
>
> She undressed and entered the bath. Immediately mandarins and mandarinettes began to sing and to play musical instruments. Some had lutes made of a walnut-shell, others viols made of an almond-shell, for it was necessary to suit the instruments to their size.

The Orient, the Gamelan, the pentatonic scale, and another princess, this time Chinese, with the curse of disfigurement; for companionship a repulsive green serpent. They eventually cast off their spells and live happily ever after. You may also enjoy playing chopsticks, a canon, hearing the highest notes on the piano and another example of the composer skilfully superimposing two themes.

Les Entretiens de la Belle et de la Bête *Dialogue between Beauty and the Beast*

> *"Quant je pense à votre bon cœur, vous ne me paraissez pas si laid." "Oh! dame oui ! j'ai le cœur bon, mais je suis un monstre." "Il y a bien des hommes qui sont plus monstres que vous." "Si j'avais de l'esprit je vous ferais un grand compliment pour vous remercier, mais je ne suis qu'une bête.*
>
> *....La Belle, voulez-vous être ma femme ?" "Non, la Bête !..."*
>
> *"Je meurs content puisque j'ai le plaisir de vous revoir encore une fois." "Non, ma chère Bête, vous ne mourrez pas : vous vivrez pour devenir mon époux!" ... La Bête avait disparu et elle ne vit plus à ses pieds*

qu'un prince plus beau que l'Amour qui la remerciait d'avoir fini son enchantement. (Mme Leprince de Beaumont).

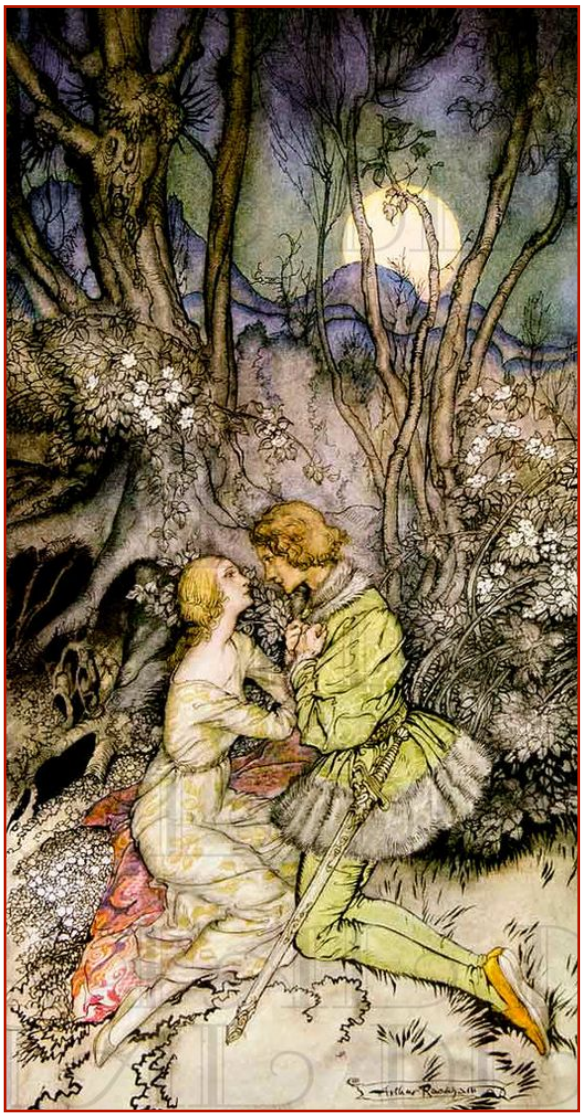
"When I think of your good heart, you do not appear so ugly." "Oh! milady yes! my heart is good, but I am a monster." "There are many men who are more monstrous than you." "If I had sufficient wit I would make you a grand compliment to thank you, but I am only a beast."

".... Beauty, will you be my wife? " " No, the Beast! ... "

"I die happy for I have the pleasure of seeing you once more." "No, my dear Beast, you will not die: you will live to become my husband!" ... The Beast had disappeared and at her feet she saw a prince more beautiful than Love who thanked her for having terminated his enchantment.

Walter Crane 1874

A typically enchanting Ravelian waltz to describe our heroine — *Beauty* — and a typically deep, very deep (contrabassoon) theme to recognise our hero — the *Beast*. When love is declared, the two themes are superimposed polyphonically, a technique which Ravel first employed in his early *Menuet Antique* as a student in 1895. A treble pianissimo glissando announces the Beast's transformation into a handsome prince.



Arthur Rackham 1927

Le Jardin Féerique *The Enchanted Garden*

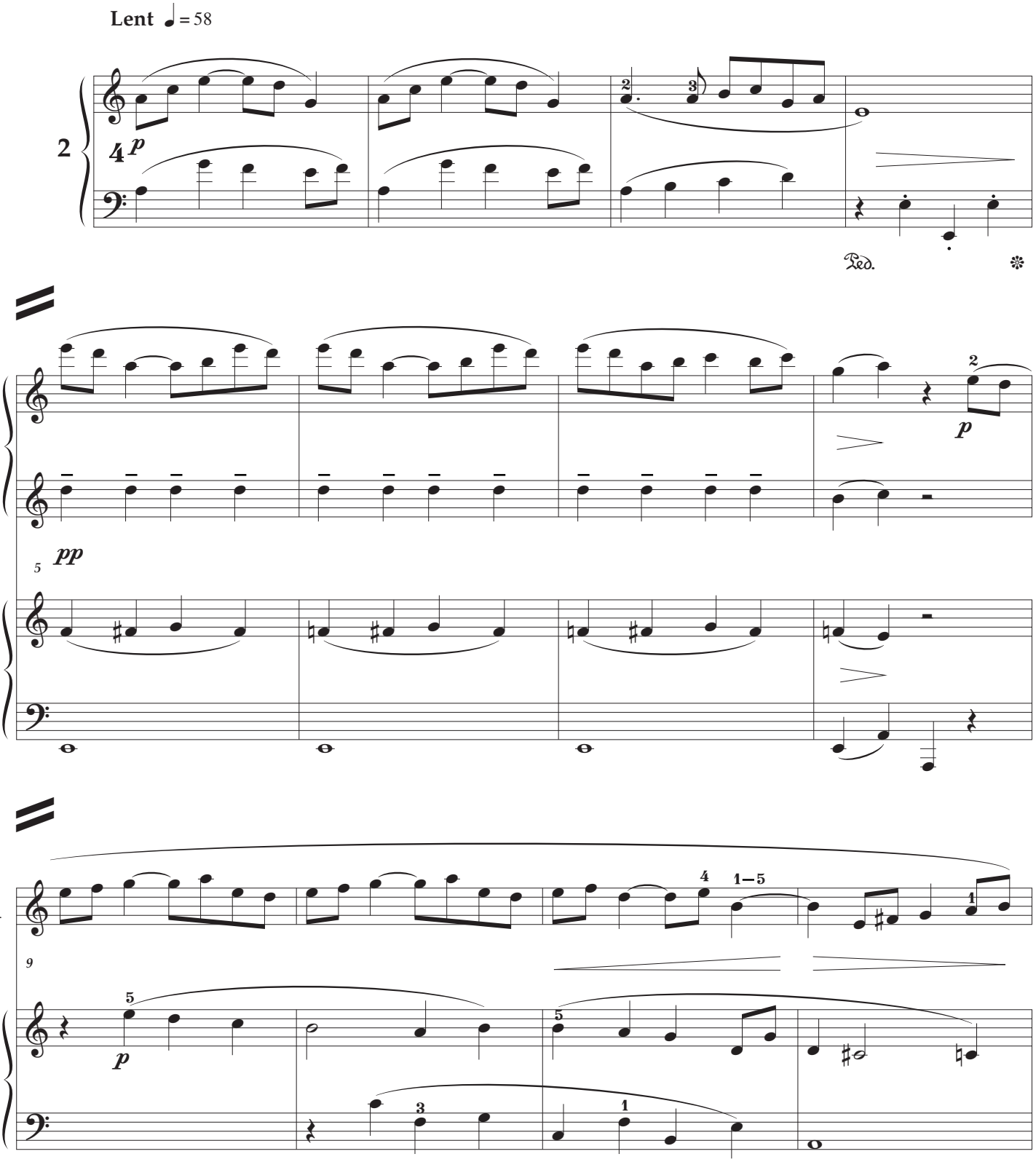
A version which Ravel prepared for the ballet presents this movement as Sleeping Beauty in a magical garden being awakened with a kiss by her handsome prince. Finally there are fanfares and wedding bells as they all live happily ever after.

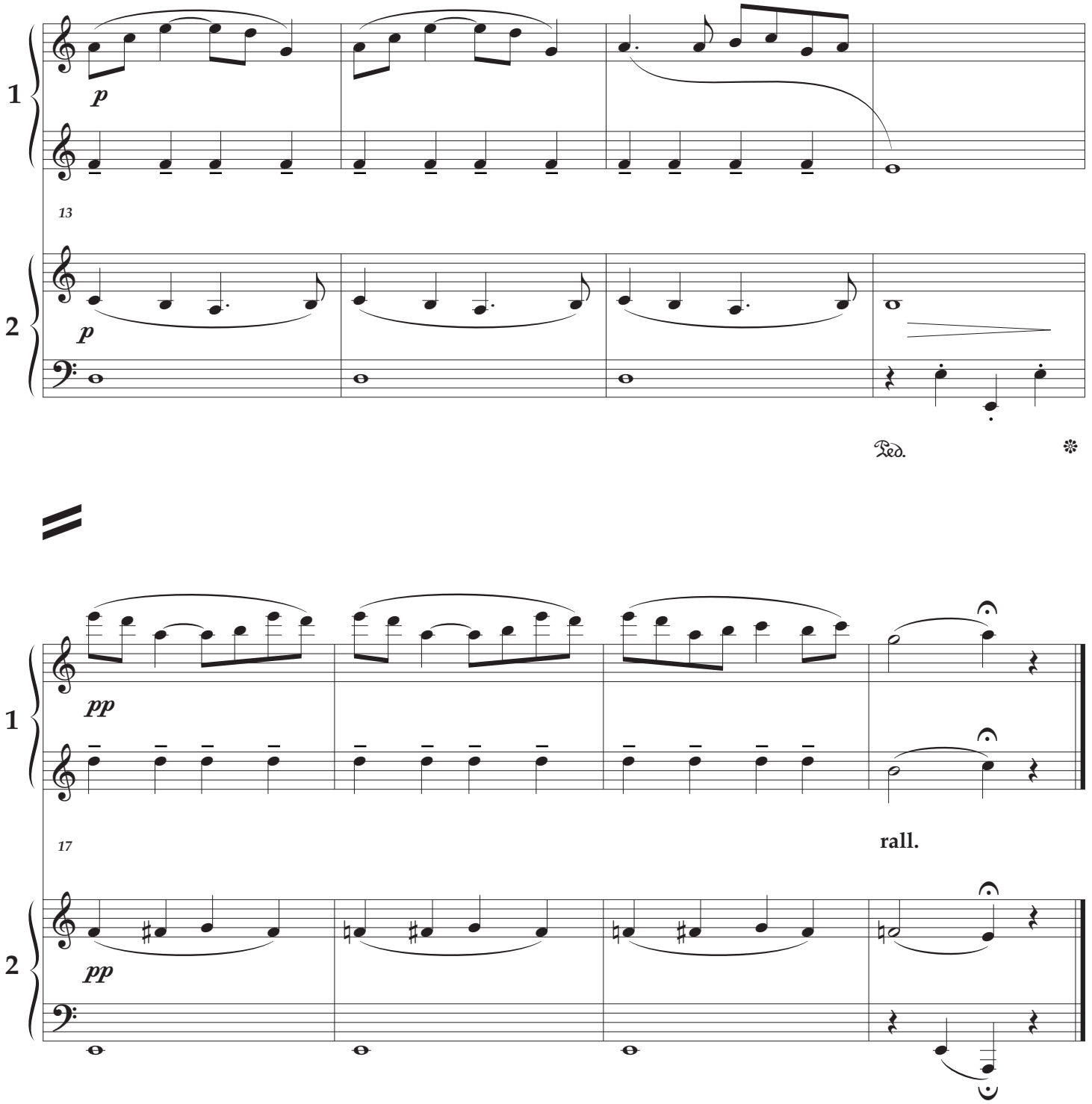
Ravel often preferred the company of children to that of adults and said : *Writing music to describe the poetry of childhood encouraged me to simplify my style and to refine my means of expression*. The contrast between *Ma Mère l'Oye* and *Gaspard de la nuit*, from the same year — 1908, is staggering, yet the fundamentals — melodic design, exquisite harmony and the evocation of enchantment is evident in the two works.

In conclusion, Ravel's music is at once joyful and nostalgic, continuously revolving around modes and archaic language, always moving towards the future with more than a glance at the past. They are quite unique, neither modern nor impressionist nor classical… they are simply masterpieces by a sensitive and meticulous genius.

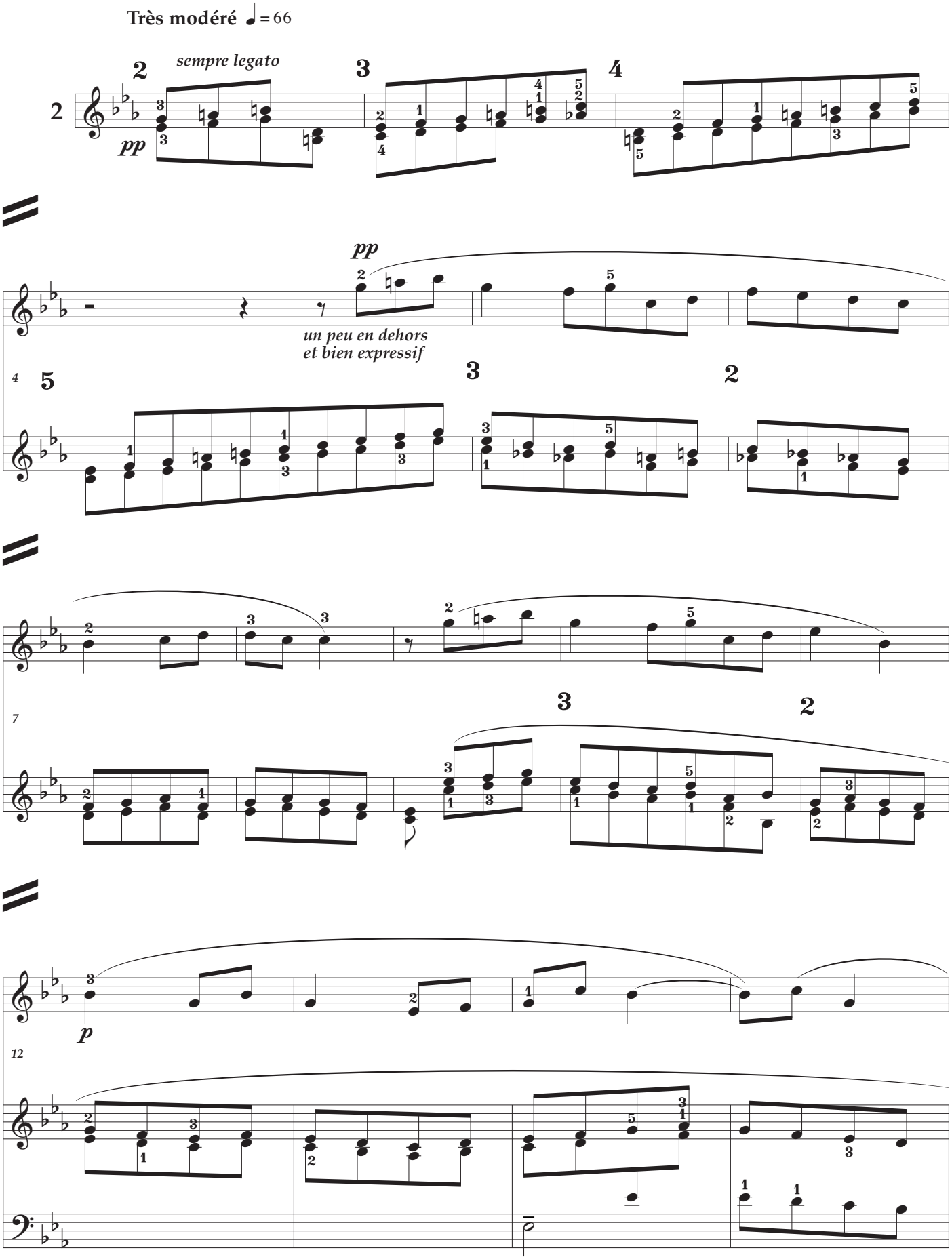
The present edition contains some modification of articulation, dynamics and phrasing extracted from the orchestral score, together with a few minor corrections and some suggested fingering.

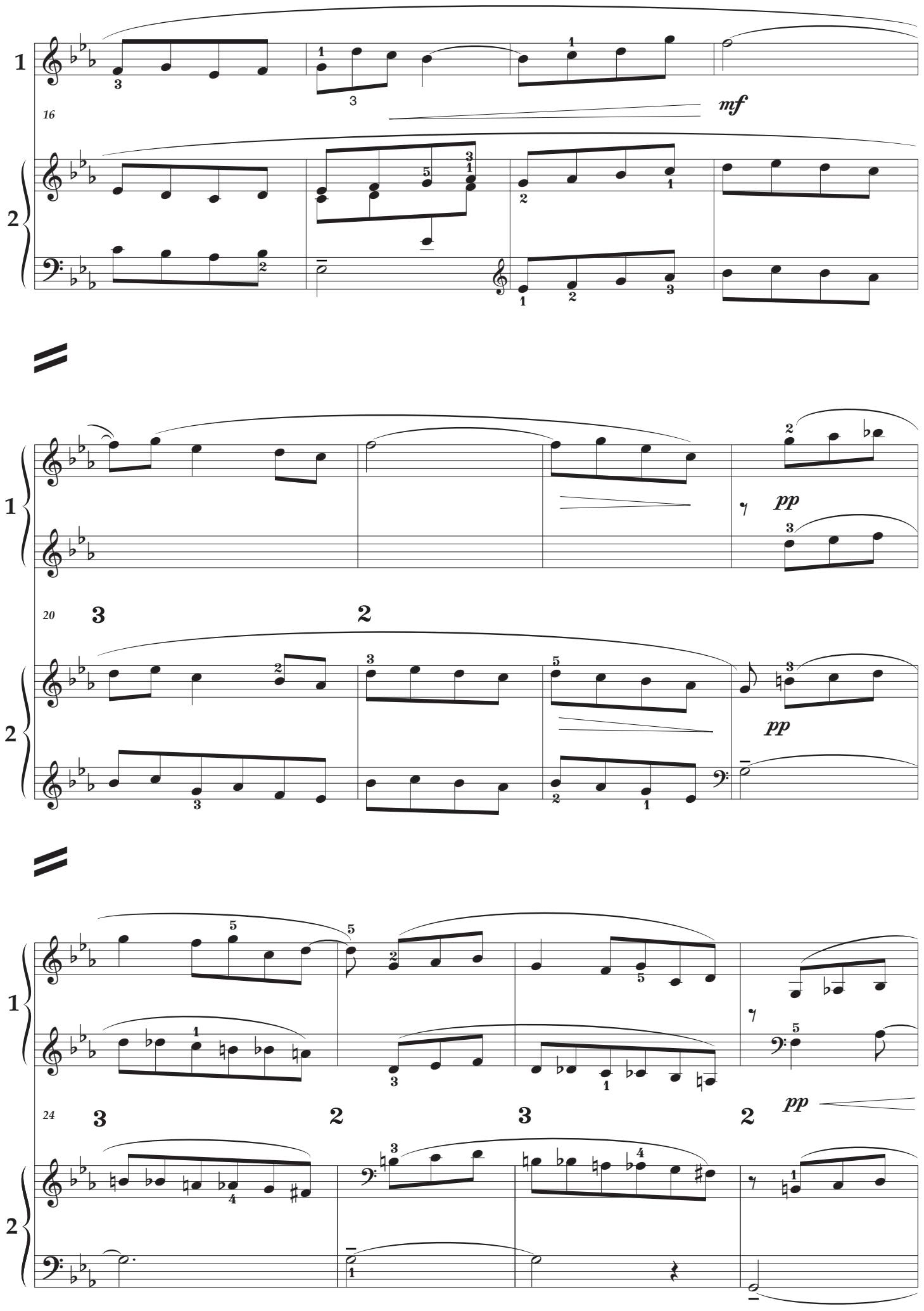
Pavane de la Belle au bois dormant

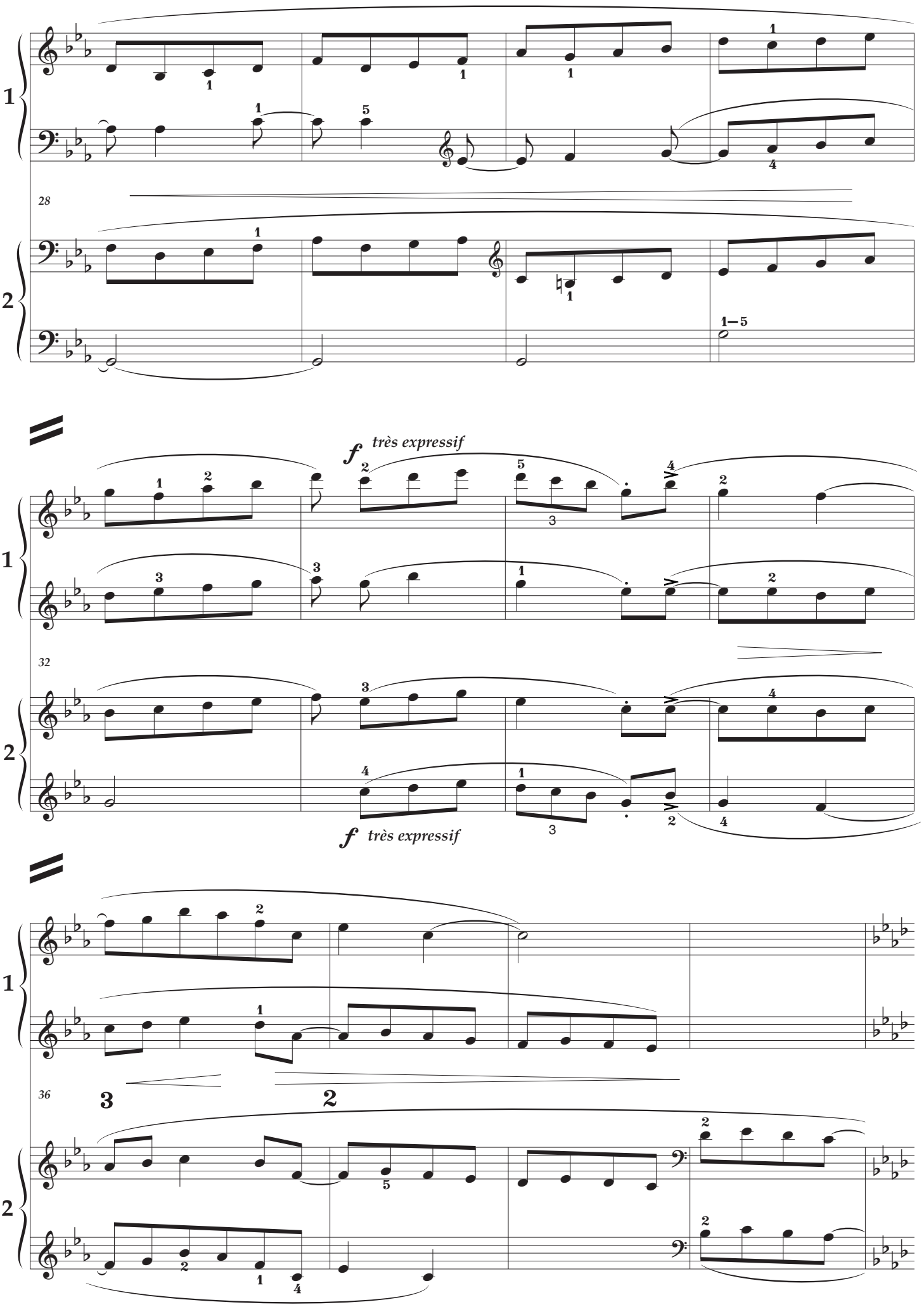


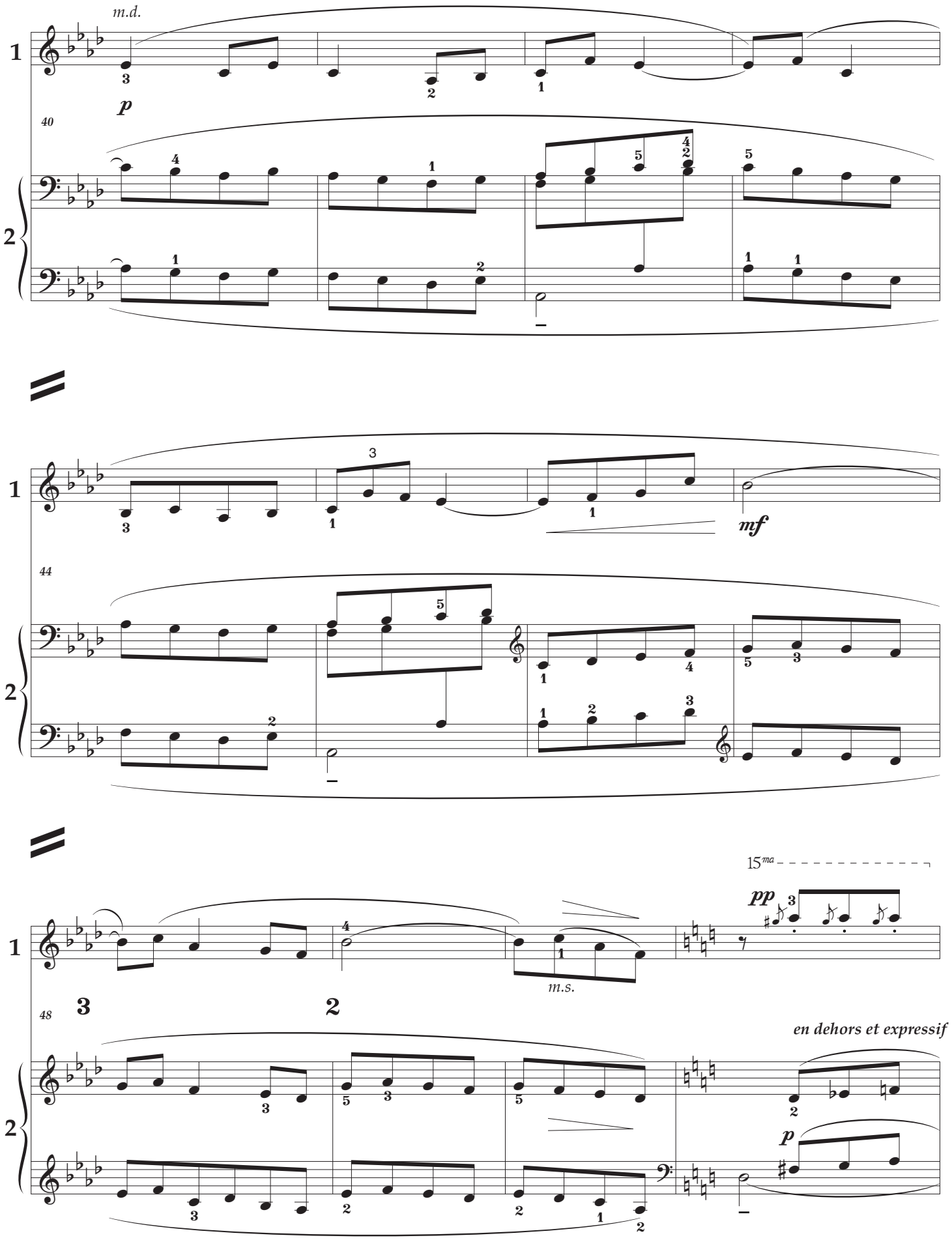

1
p
13
2
p
Ped.
1
pp
17
rall.
2
pp

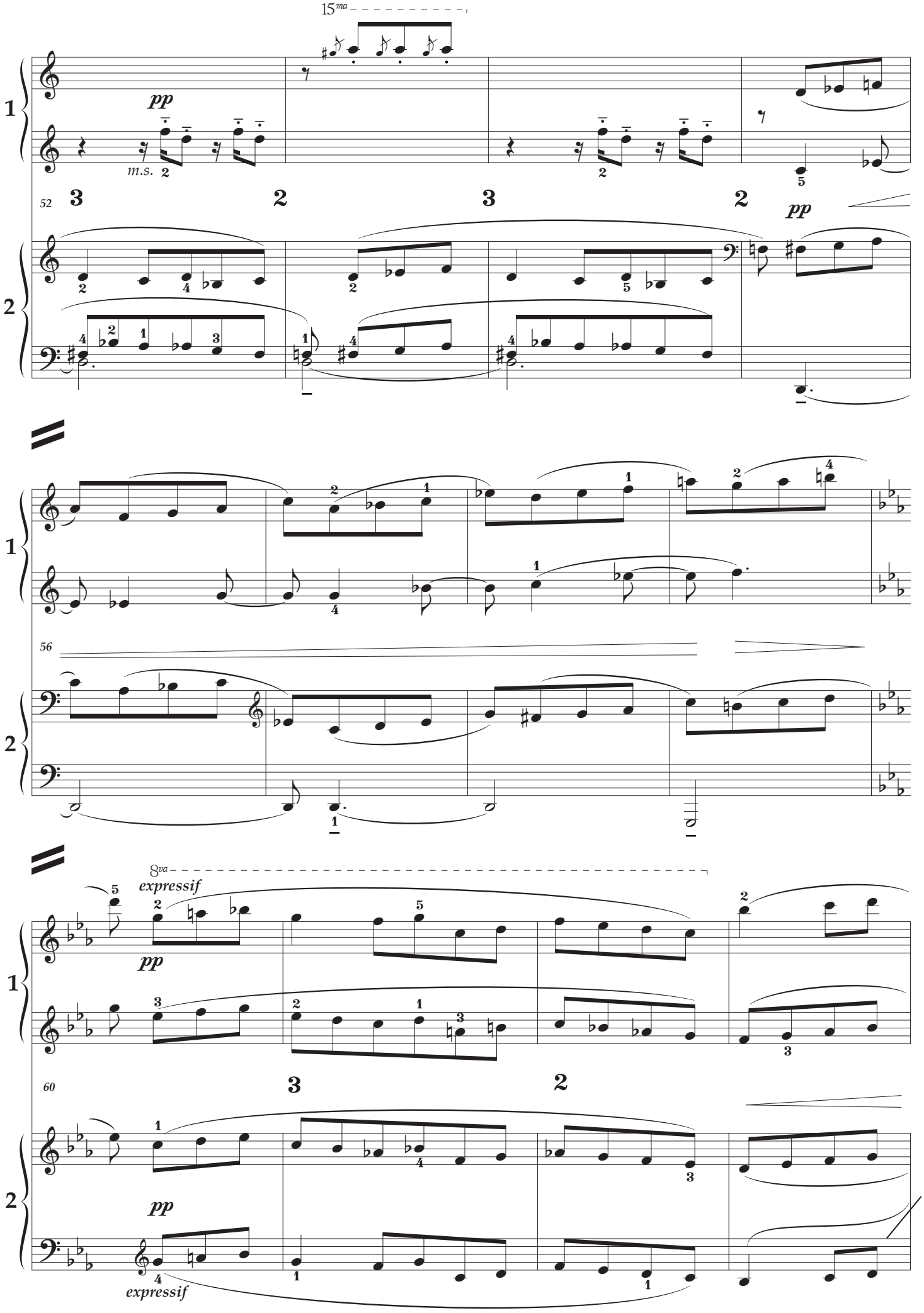
Petit Poucet

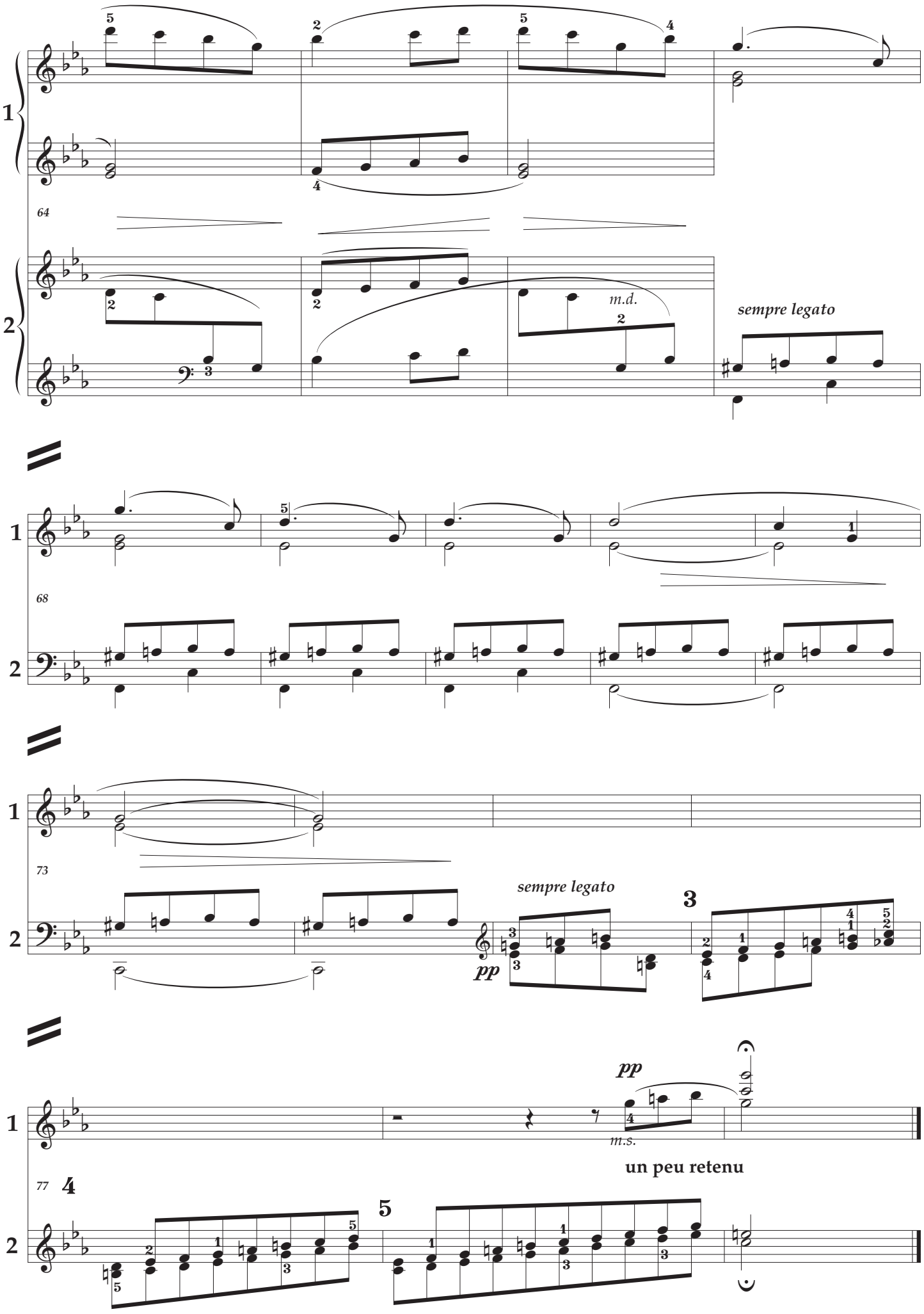



1
16
mf
2
1
20
3
2
pp
2
pp
1
24
3
2
3
2
pp
2

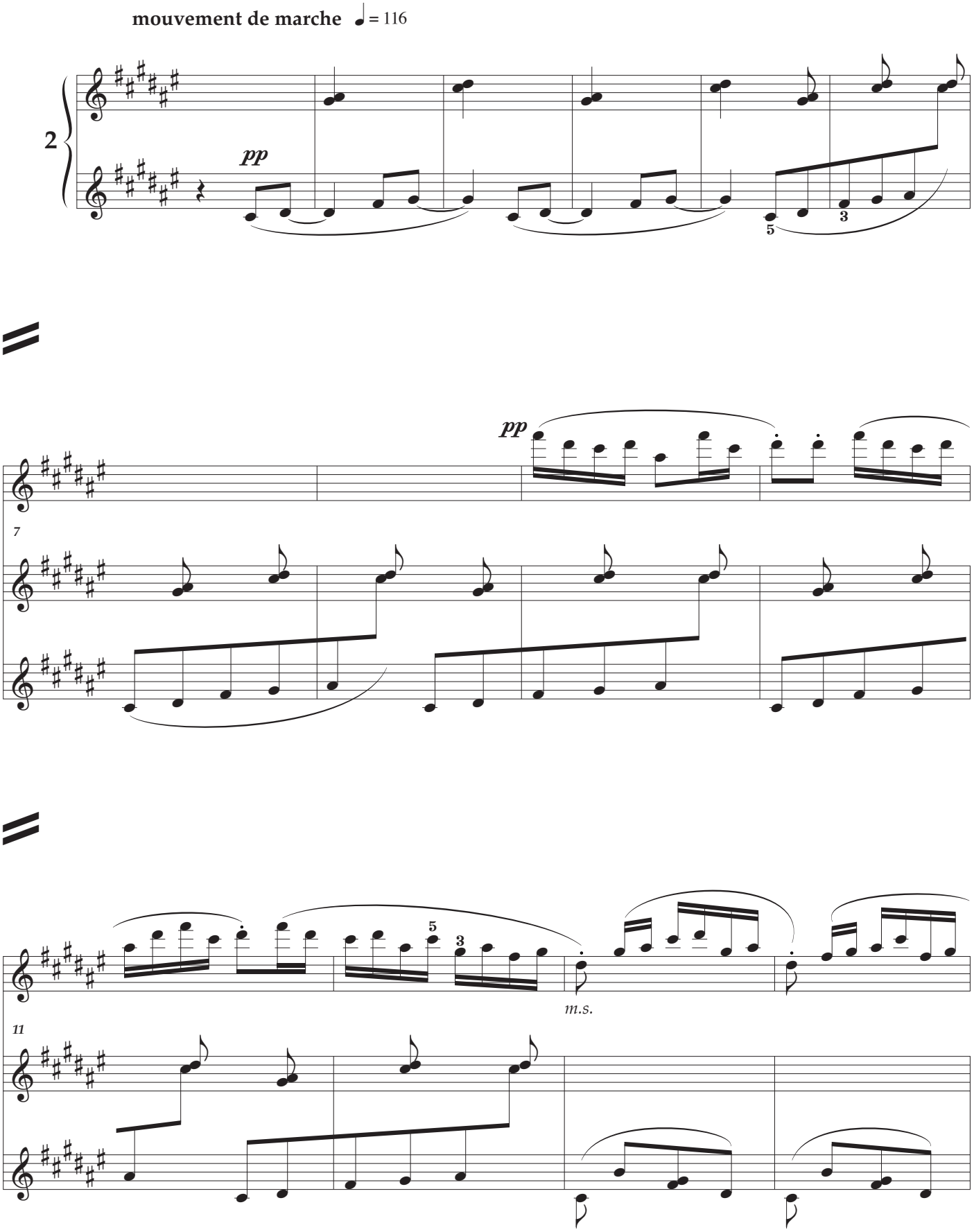

1
2
28
32
36
f très expressif
f très expressif

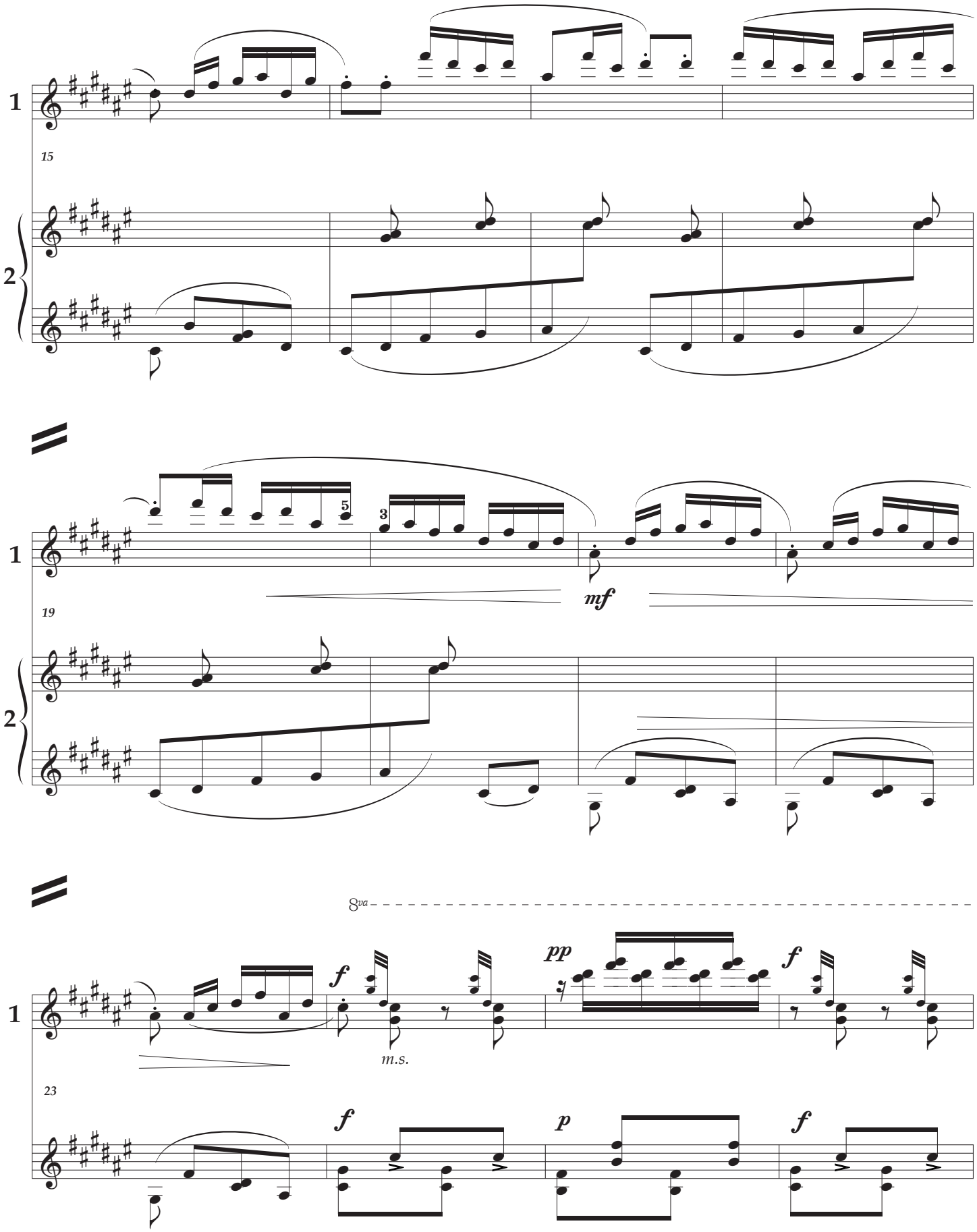

m.d.
1
p
40
2
mf
44
15ma
pp
m.s.
48
3
2
en dehors et expressif
p

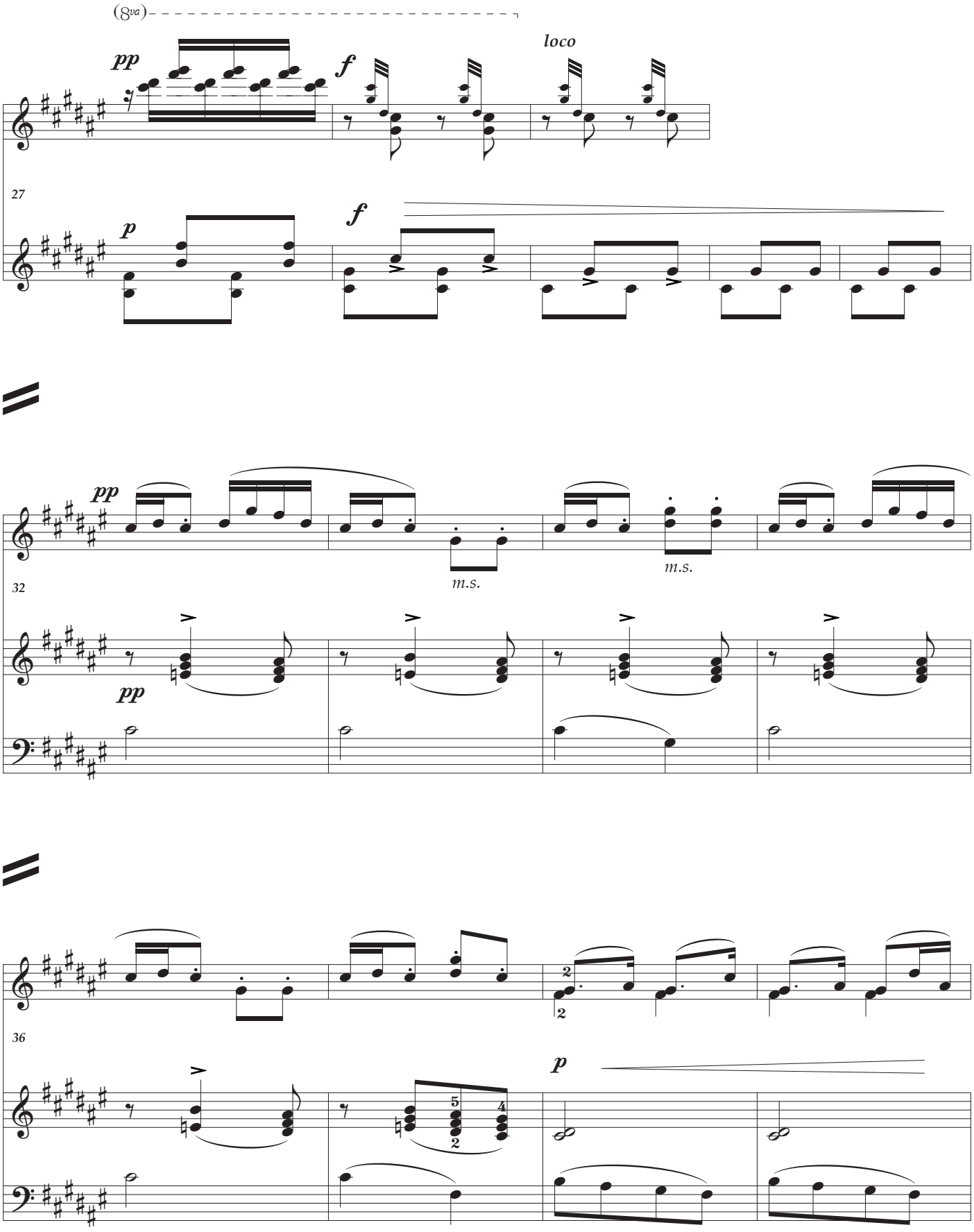

15ma
pp
m.s.
52
pp
56
8va
expressif
pp
60
pp
expressif

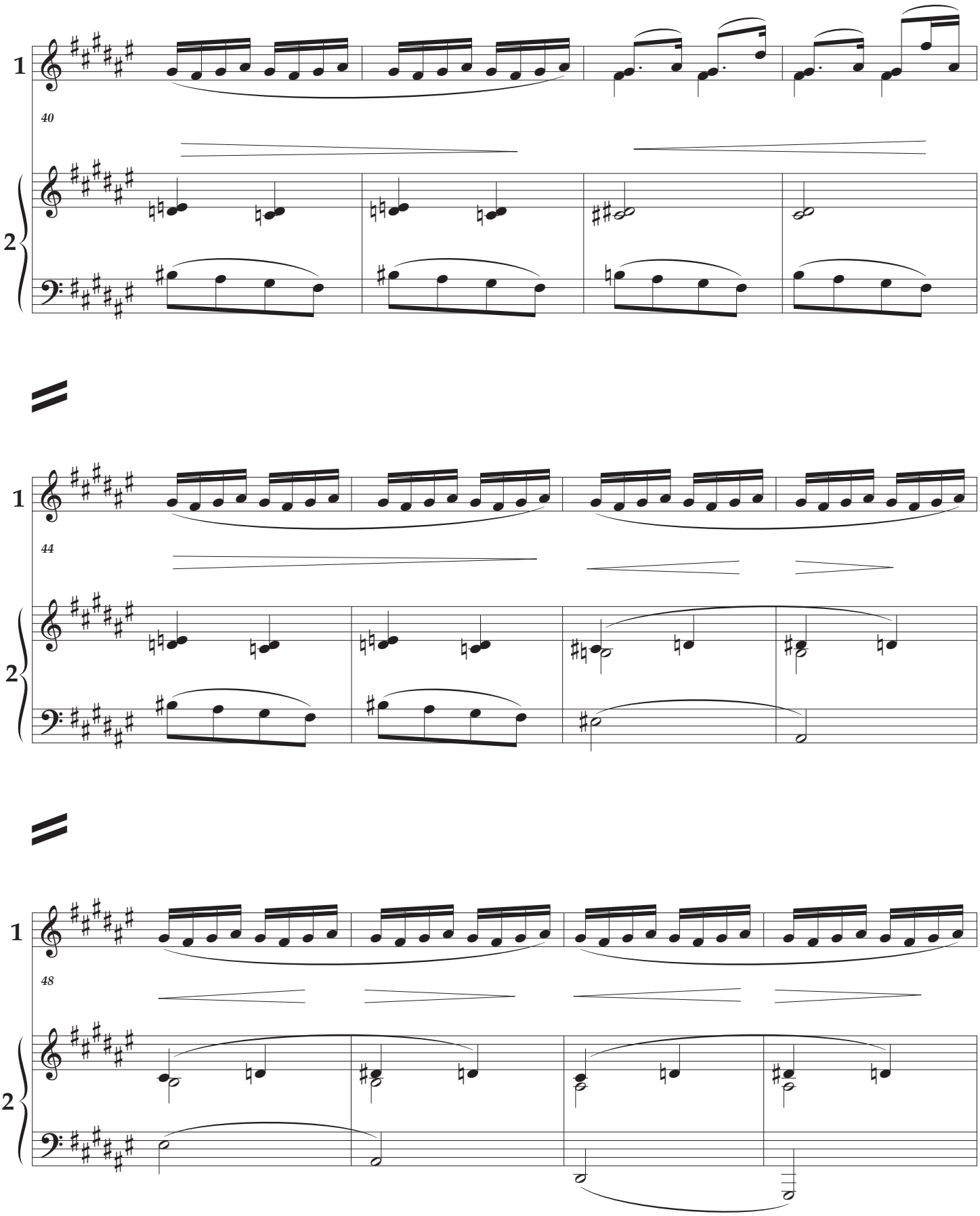

1
2
64
m.d.
sempre legato
68
73
sempre legato
pp
3
pp
m.s.
un peu retenu
77
4
5

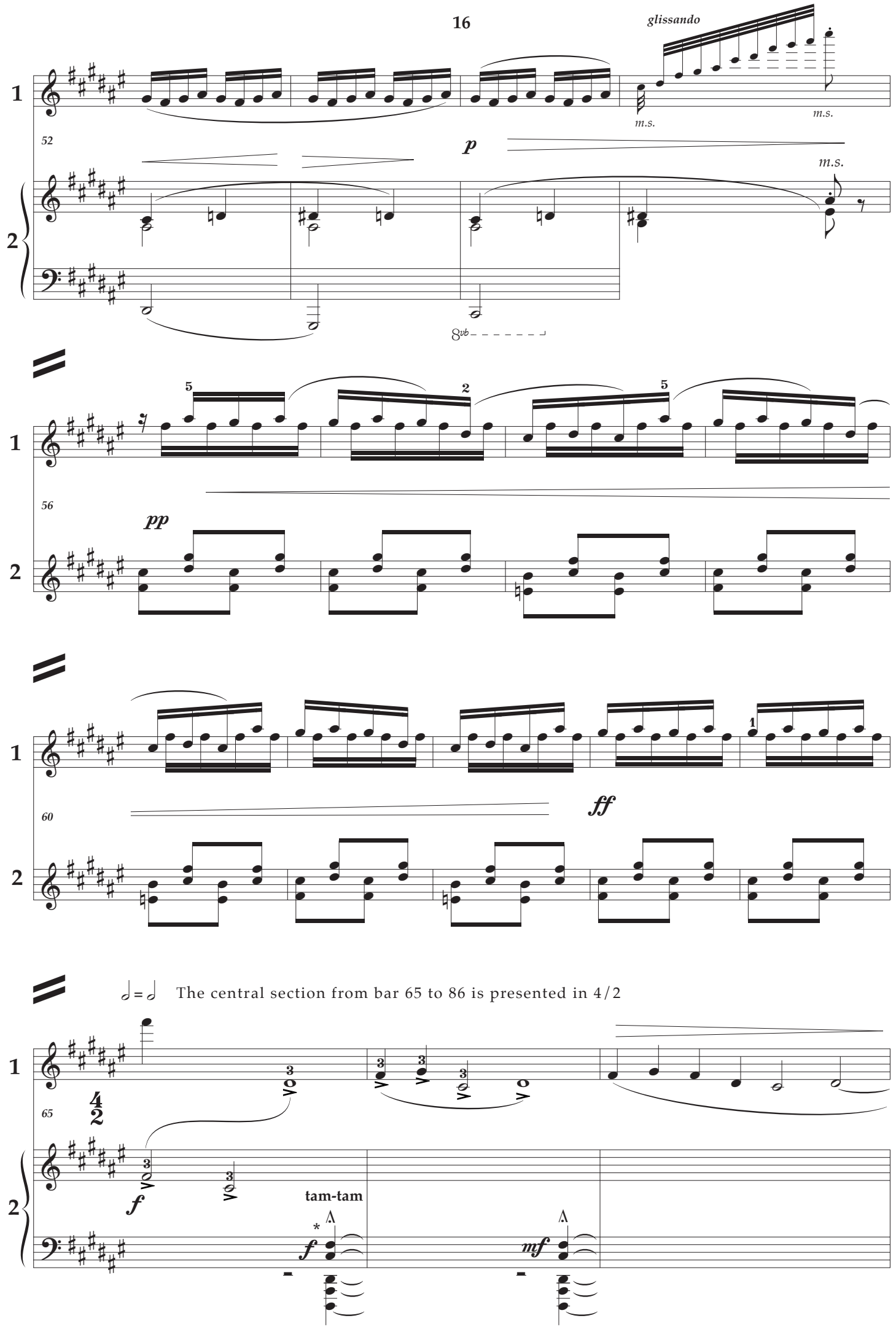
Laideronette, Impératrice des Pagodes

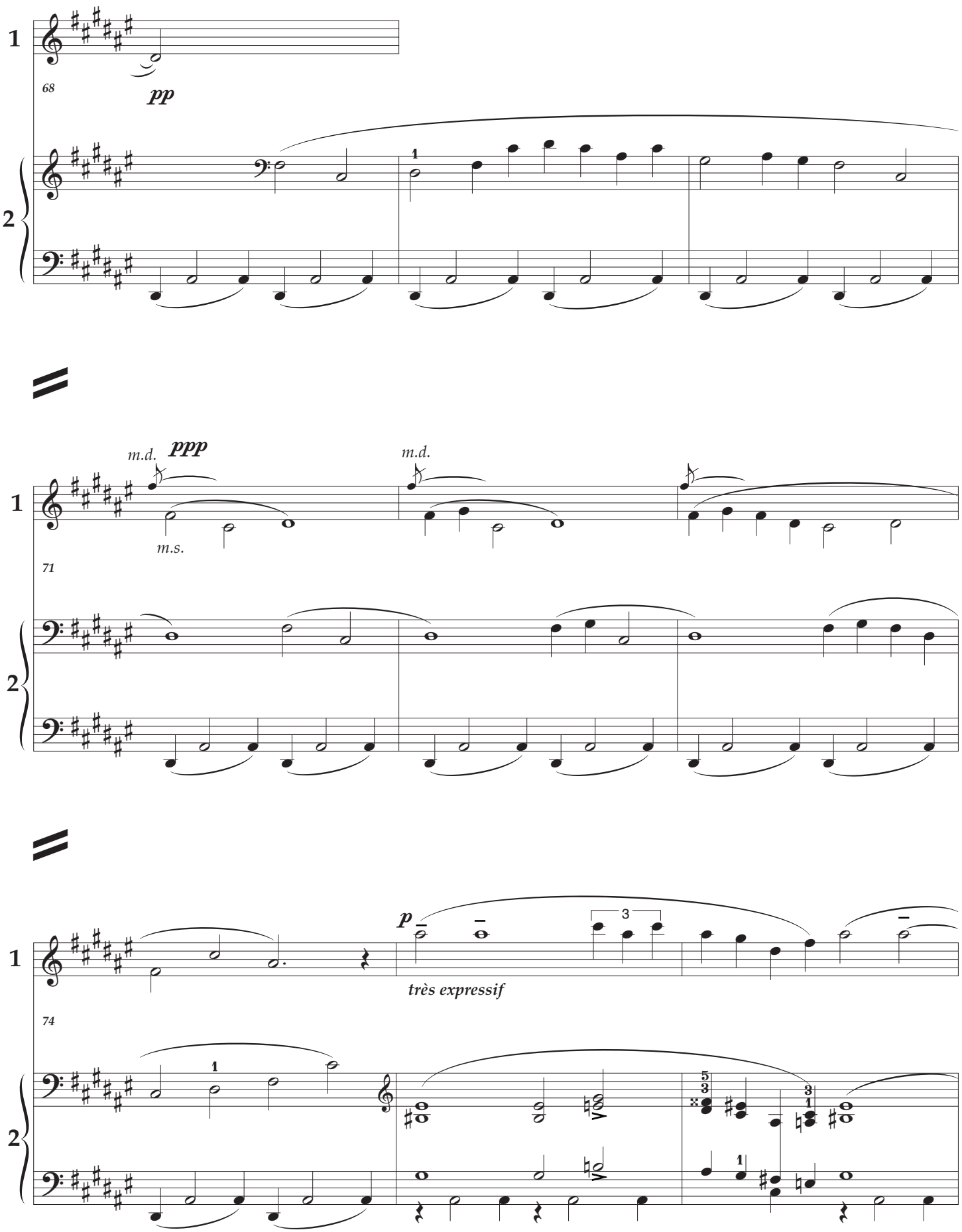


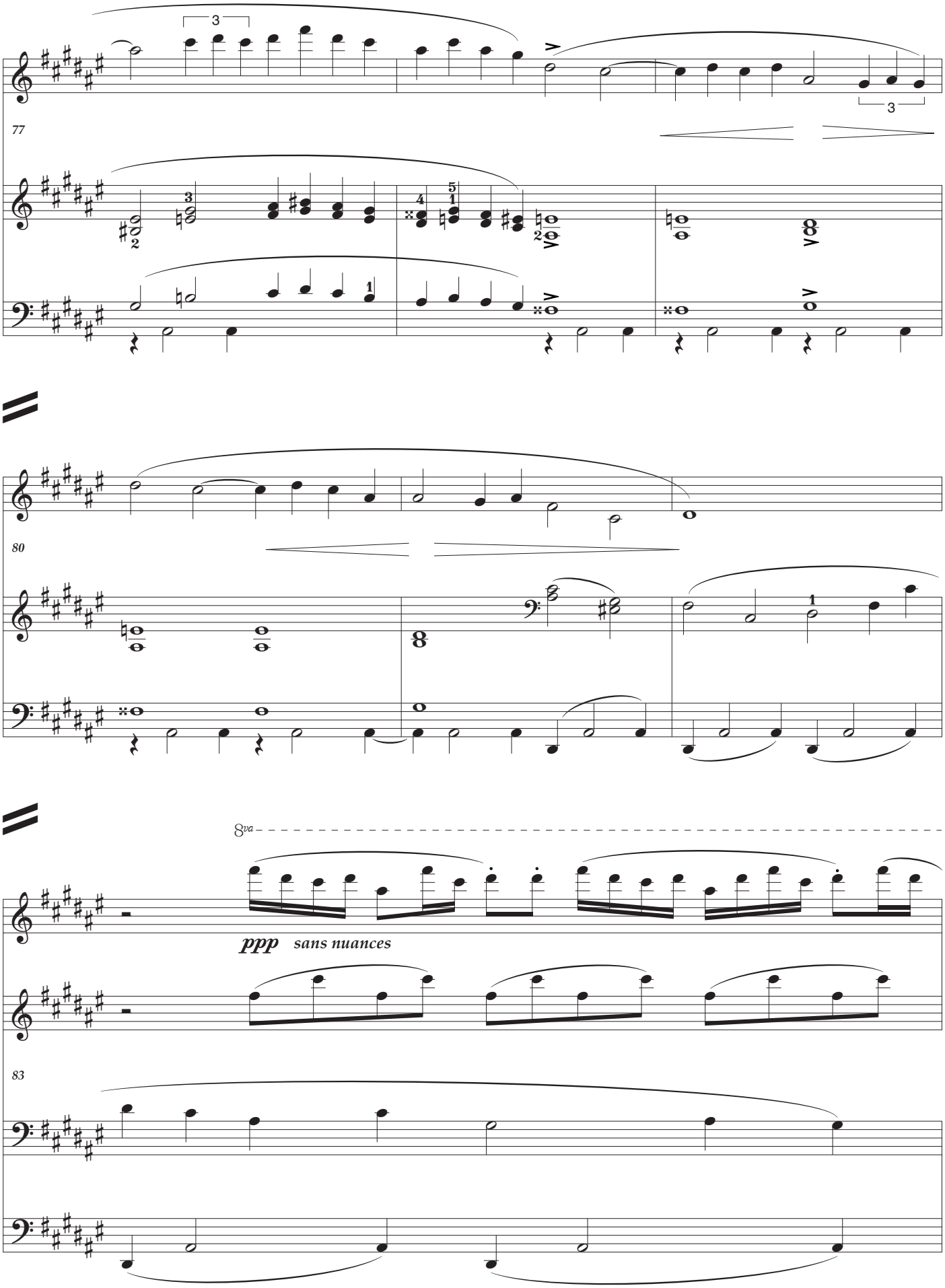

1
15
2
1
19
mf
2
8va
1
f
m.s.
pp
f
23
f
p
f

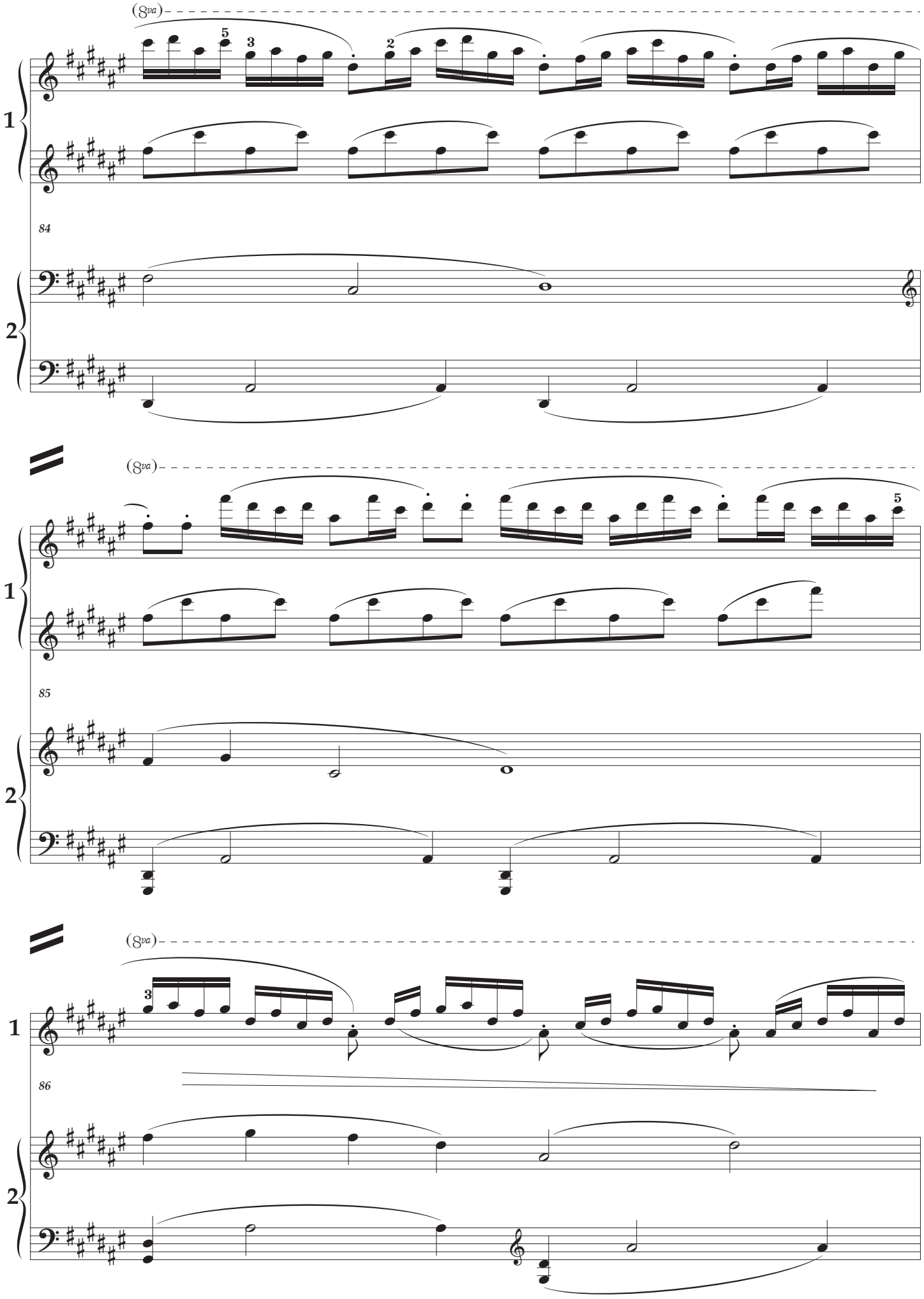

(8va)
pp
f
loco
1
27
p
f
2
pp
m.s.
m.s.
32
pp
36
p

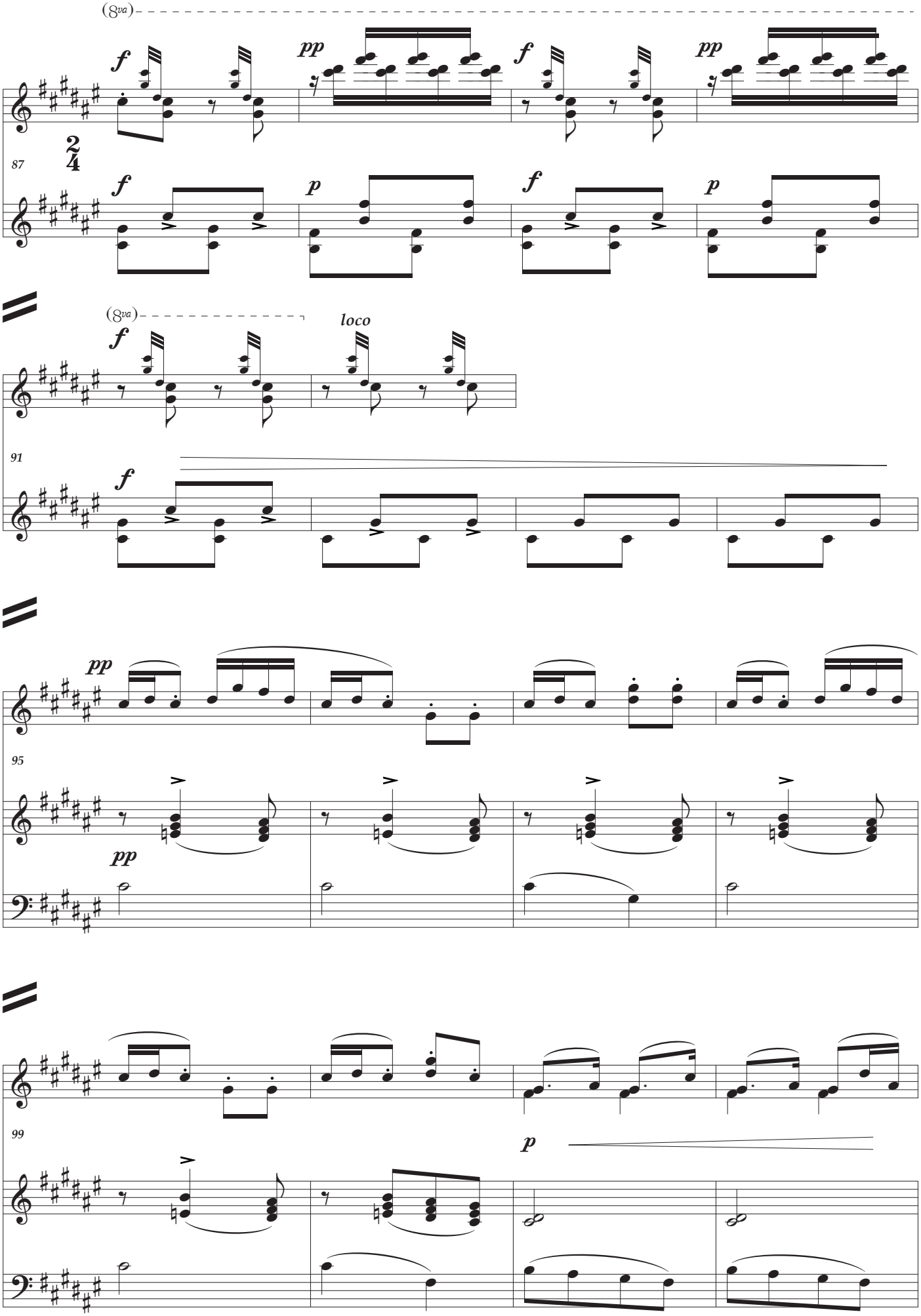

1
40
2
1
44
2
1
48
2

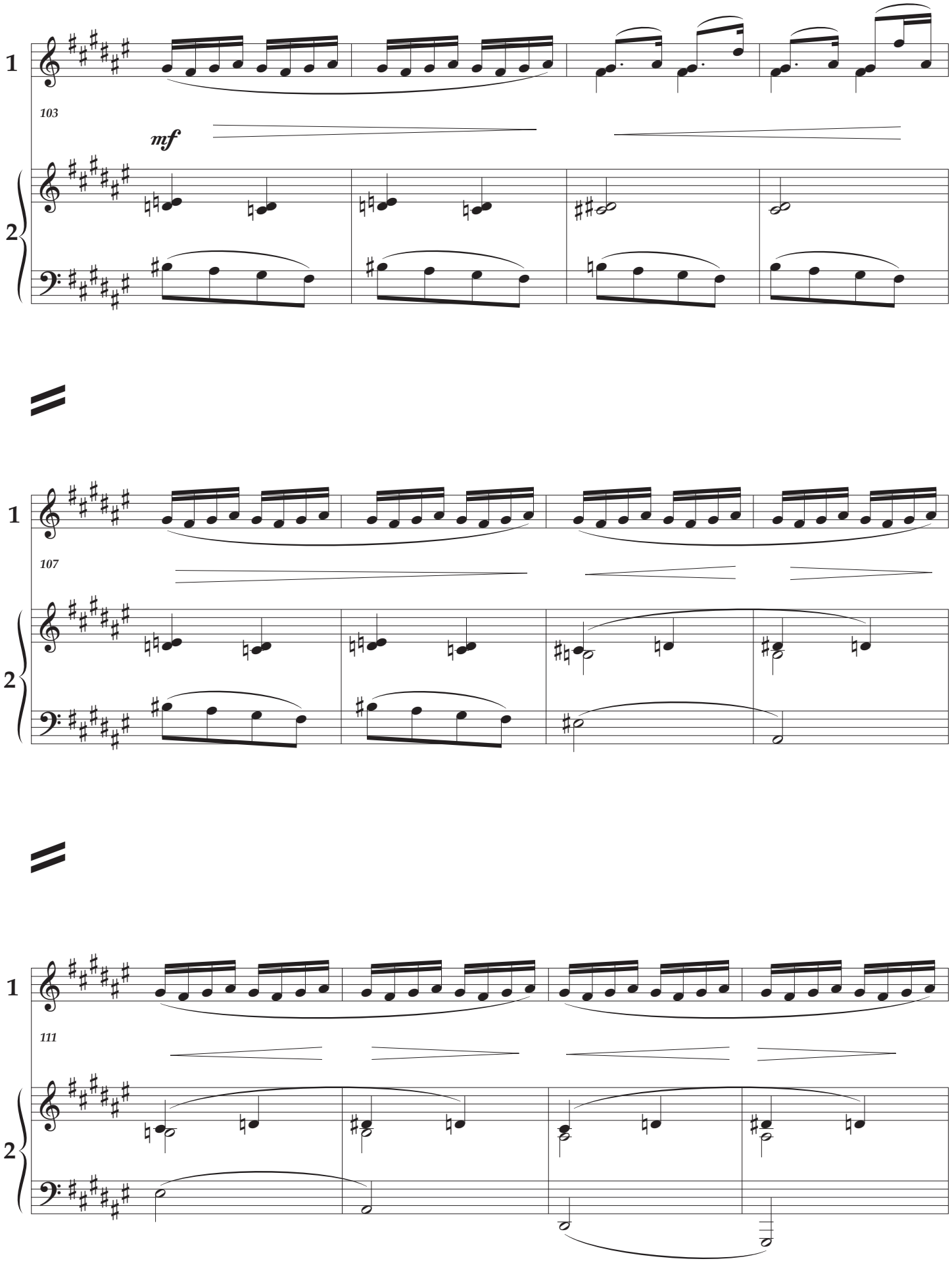

glissando
m.s.
m.s.
52
p
m.s.
8vb
5
2
5
56
pp
60
1
ff
The central section from bar 65 to 86 is presented in 4/2
65
f
tam-tam
f
mf

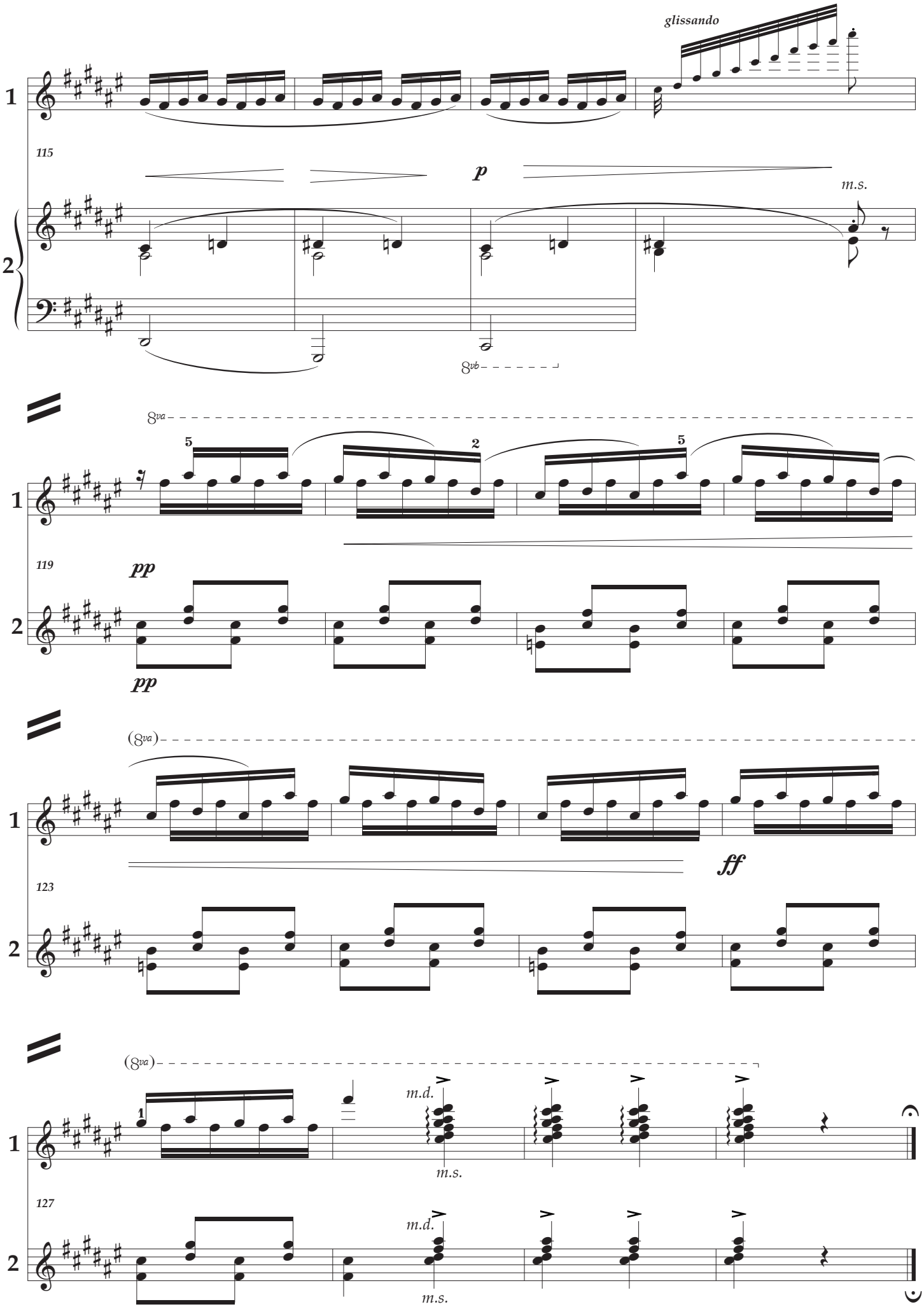

1
68
pp
2
1
m.d.
ppp
m.s.
m.d.
71
p
3
très expressif
74


1
77
2
1
80
2
8va
ppp sans nuances
1
83
2


(8va)
1
2
84
(8va)
1
2
85
(8va)
1
2
86


(8va)
f
pp
f
pp
1
87
2
f
p
f
p
(8va)
f
loco
1
91
2
f
pp
1
95
2
pp
1
99
2
p


1
103
mf
2
1
107
2
1
111
2


glissando
1
115
p
m.s.
2
8vb
8va
5
2
5
119
pp
pp
(8va)
ff
123
(8va)
1
m.d.
m.s.
127
m.d.
m.s.

Les Entretiens de la Belle et de la Bête

Mouvement de valse très modéré ♩. = 50

1

pp *doux et expressif*

2

pp

1

7

2

1

3

1

13

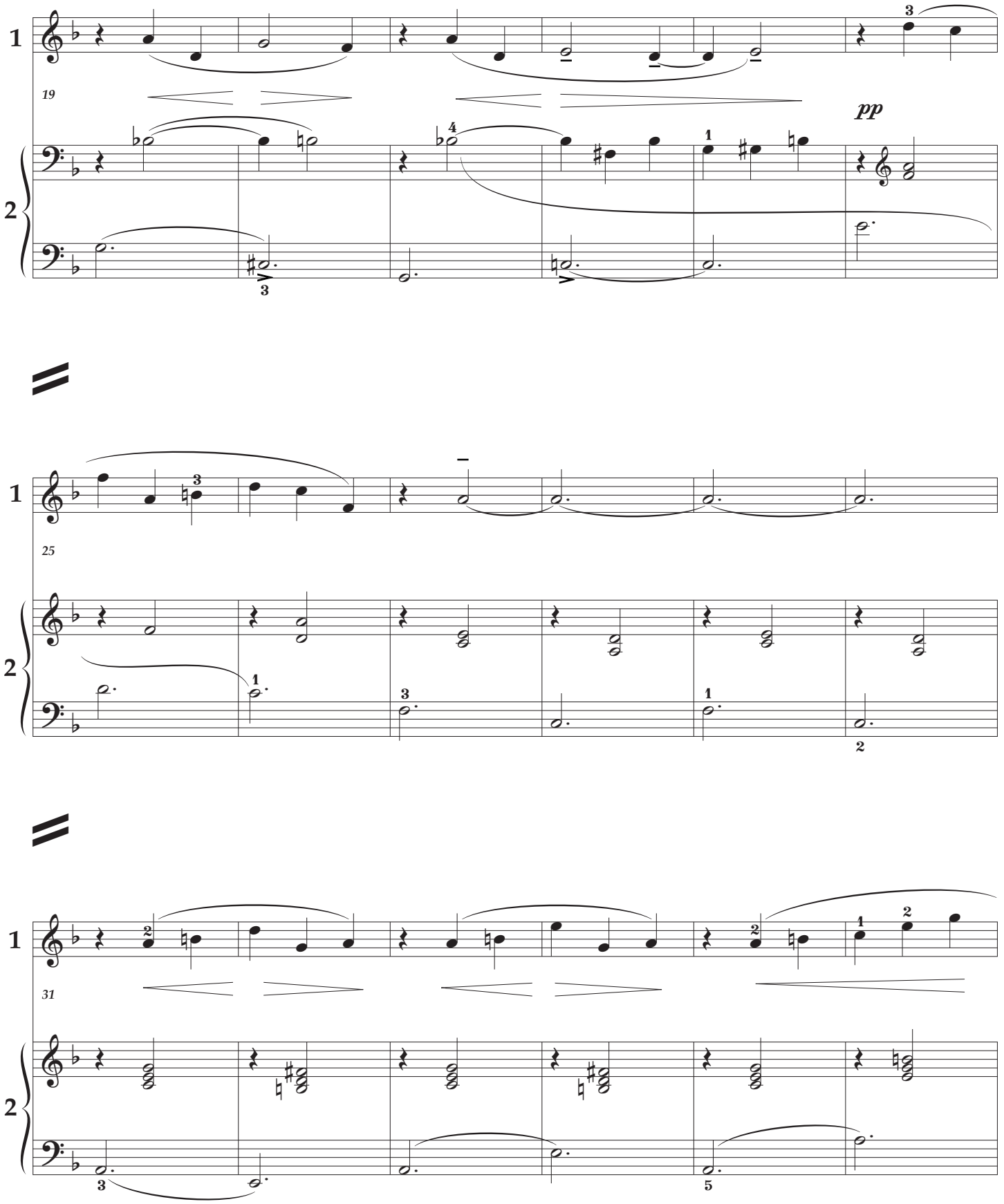
pp

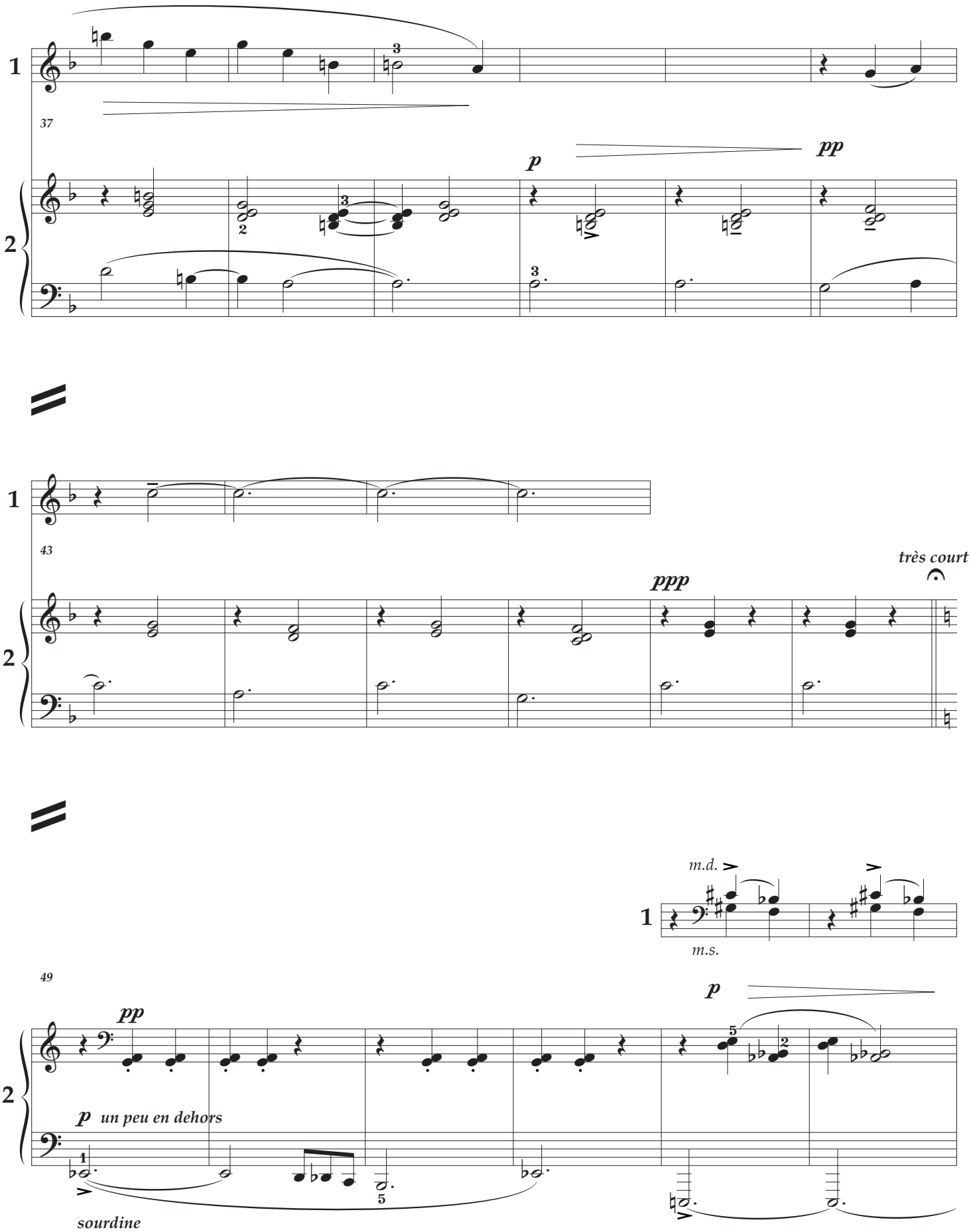
2

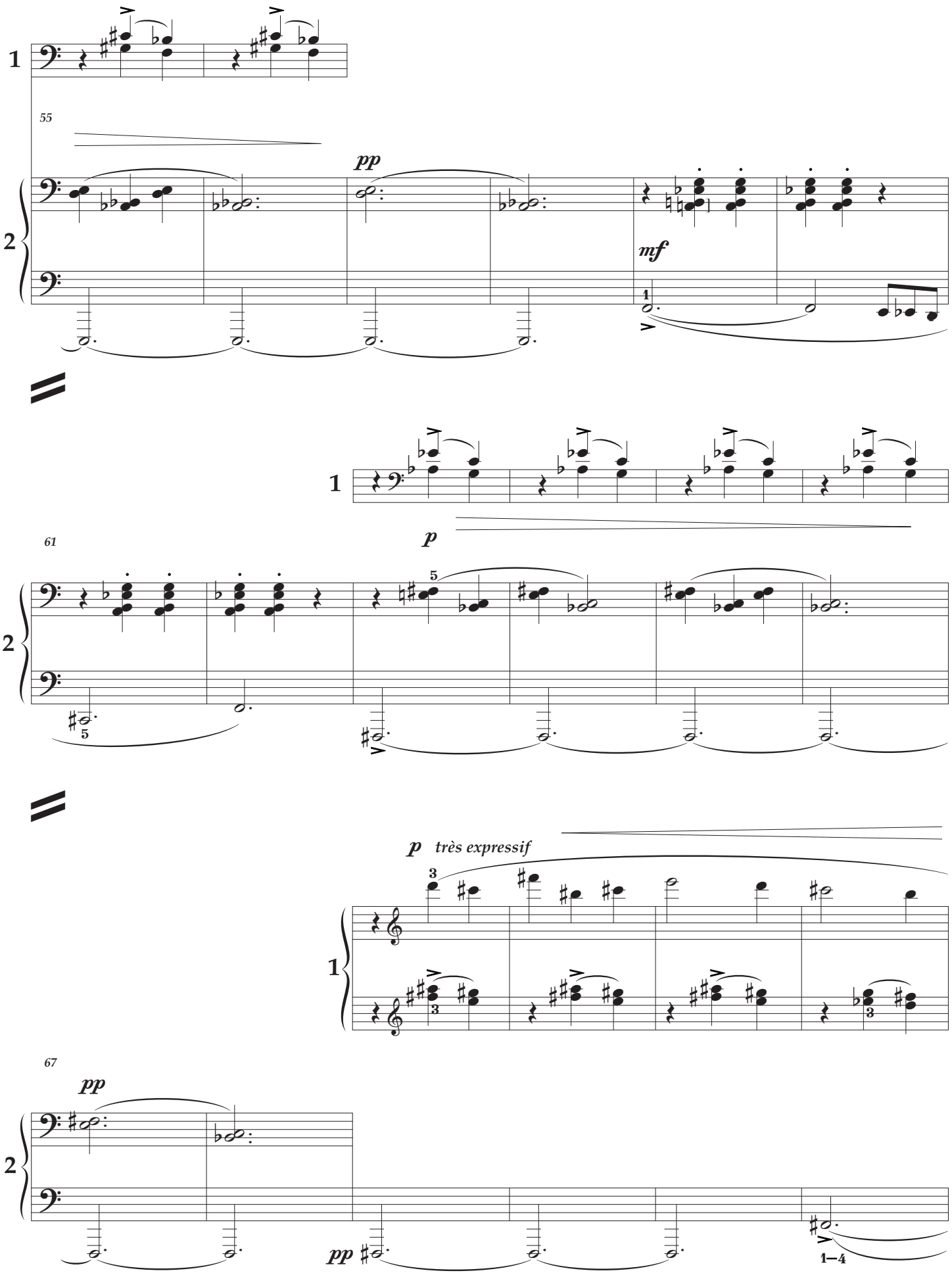
4

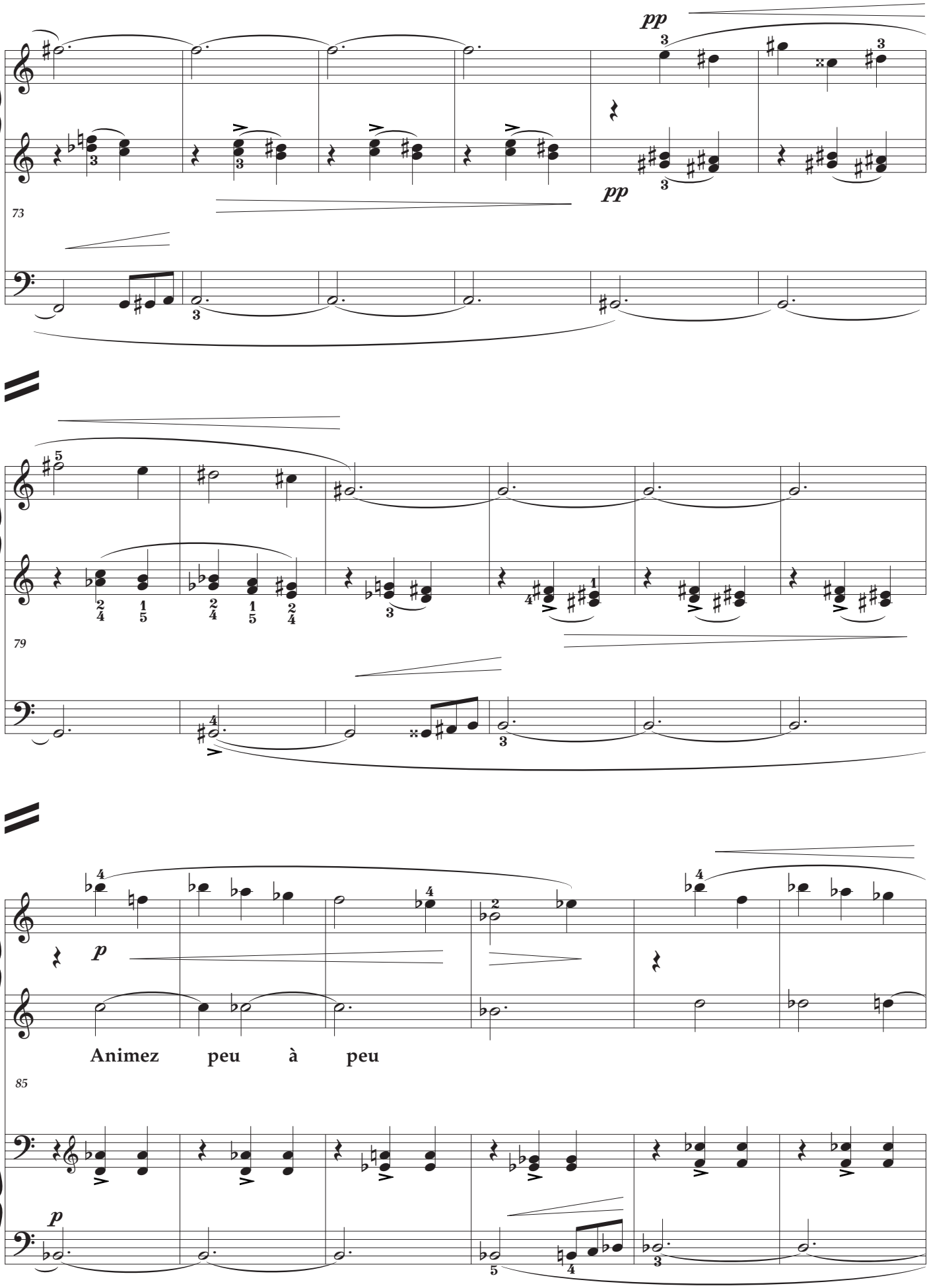
4

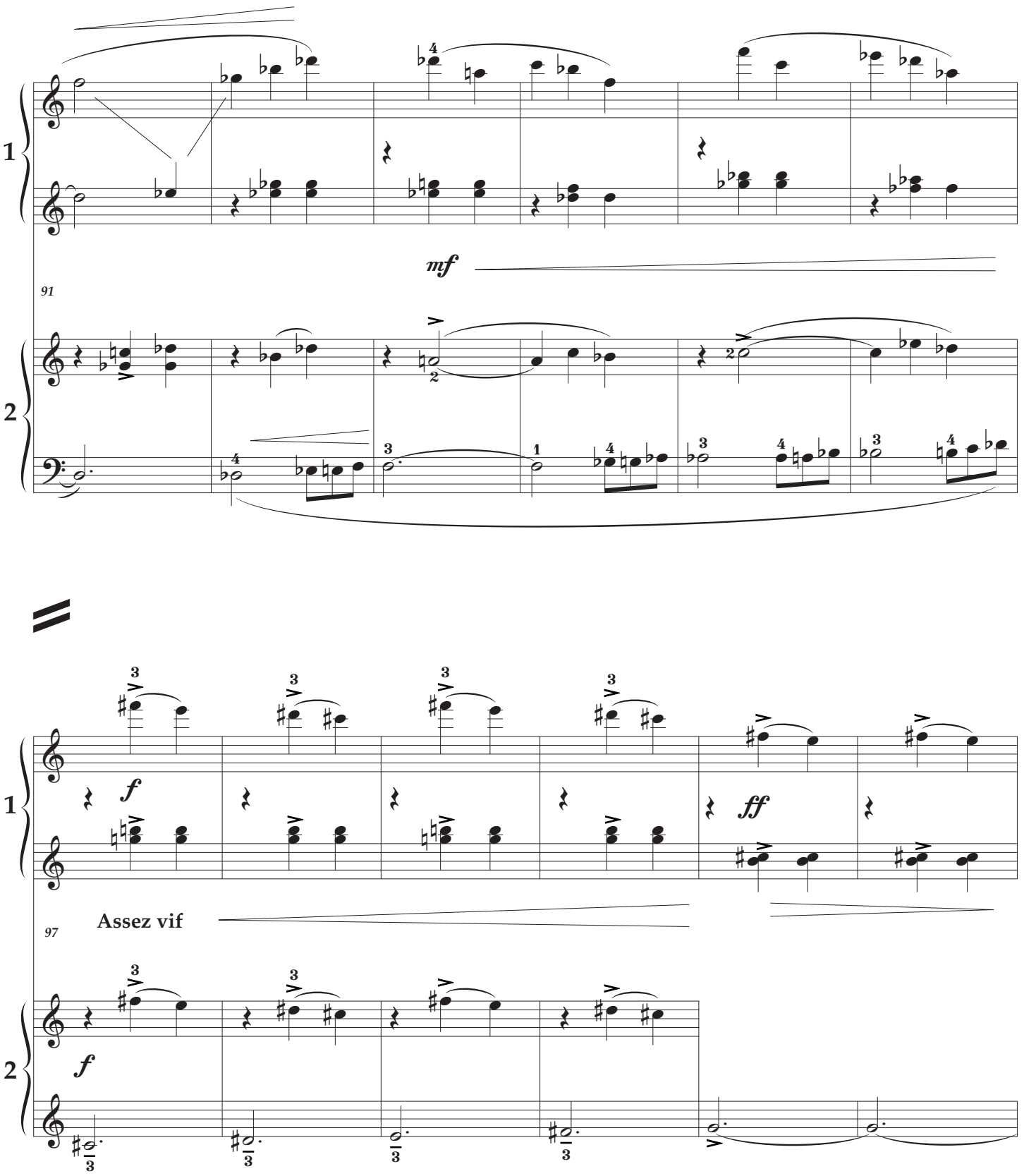
3

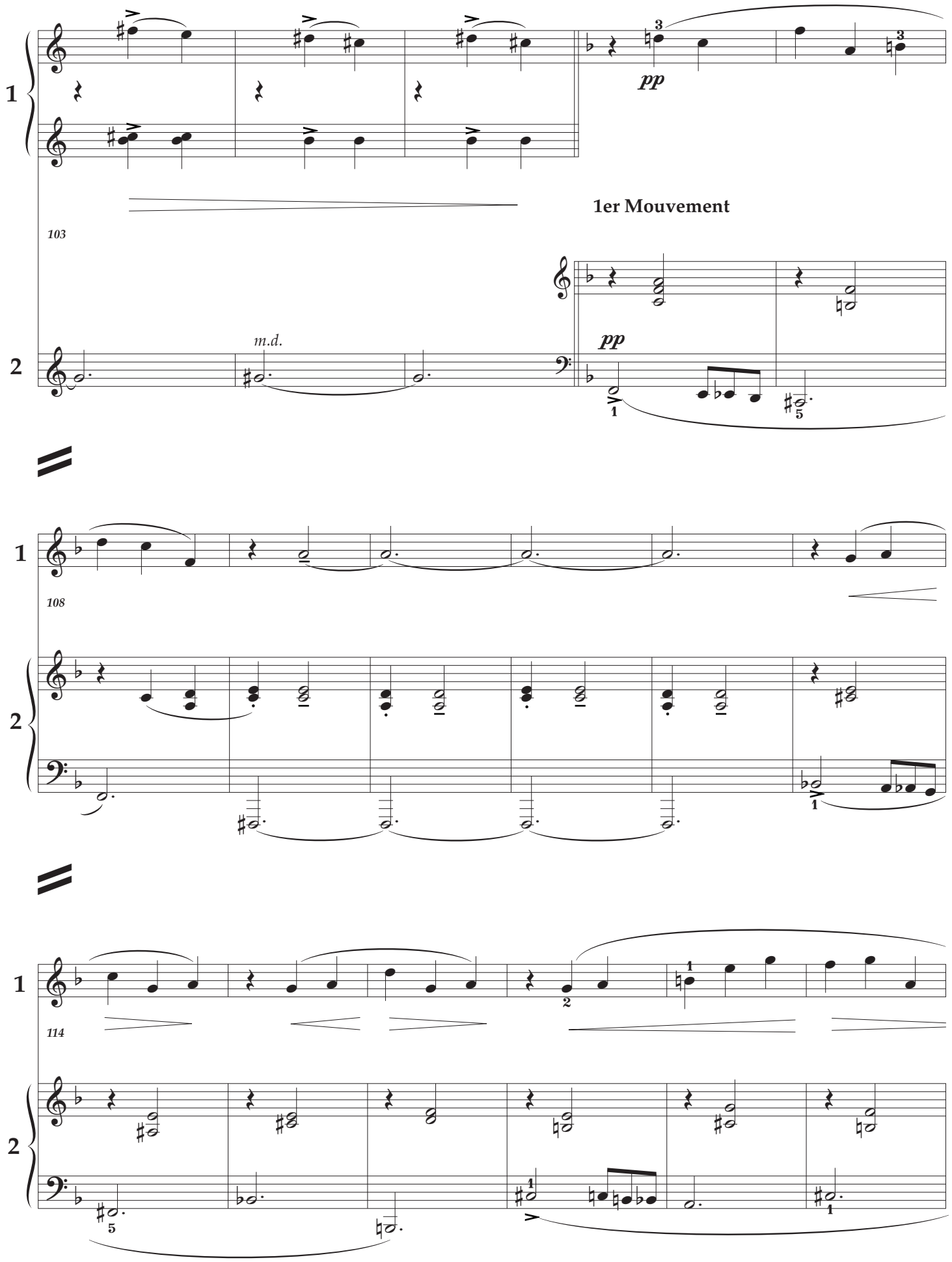

1
19
pp
2
1
25
2
31

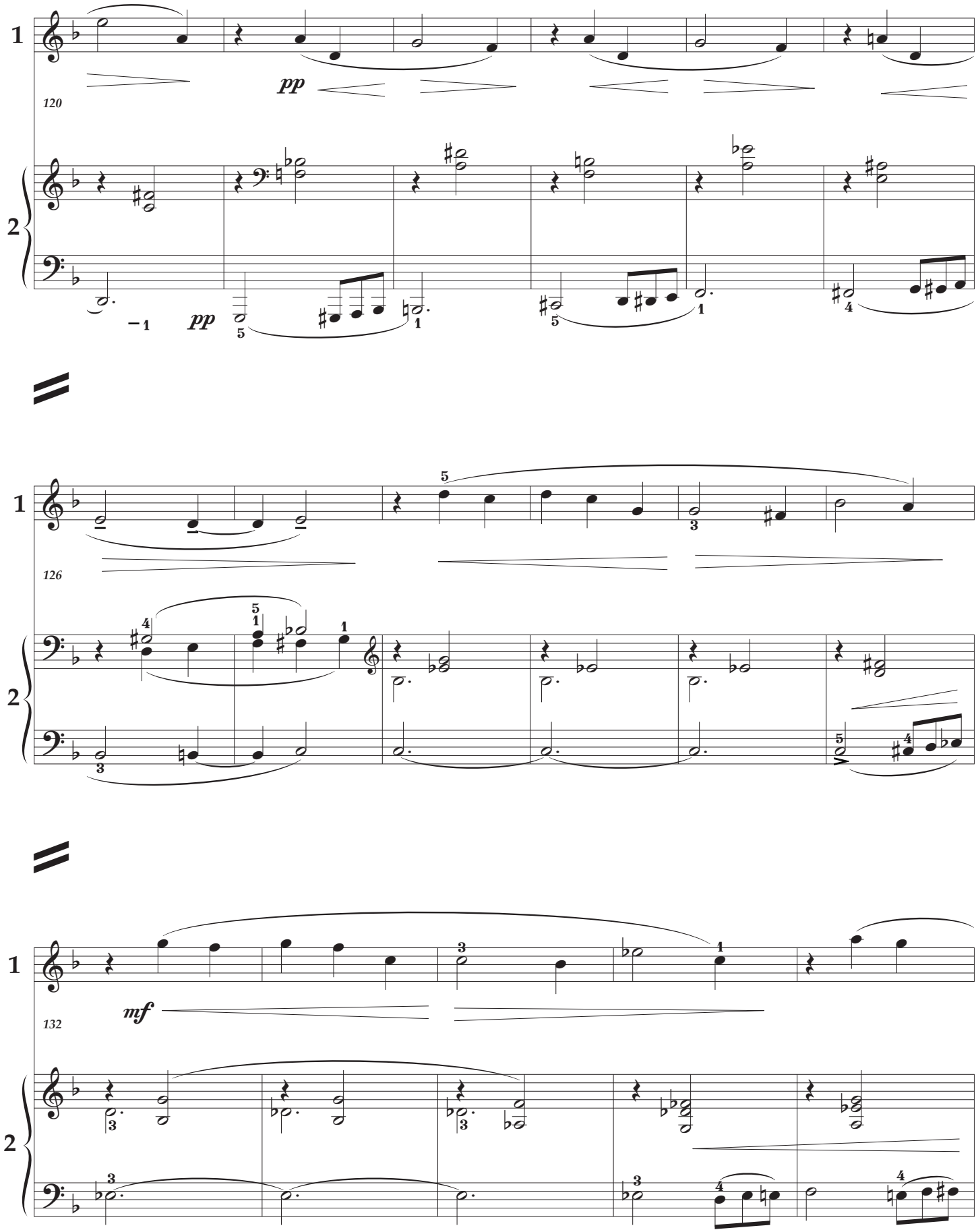

1
37
2
p
pp
1
43
très court
2
ppp
m.d.
1
m.s.
49
2
pp
p
un peu en dehors
sourdine

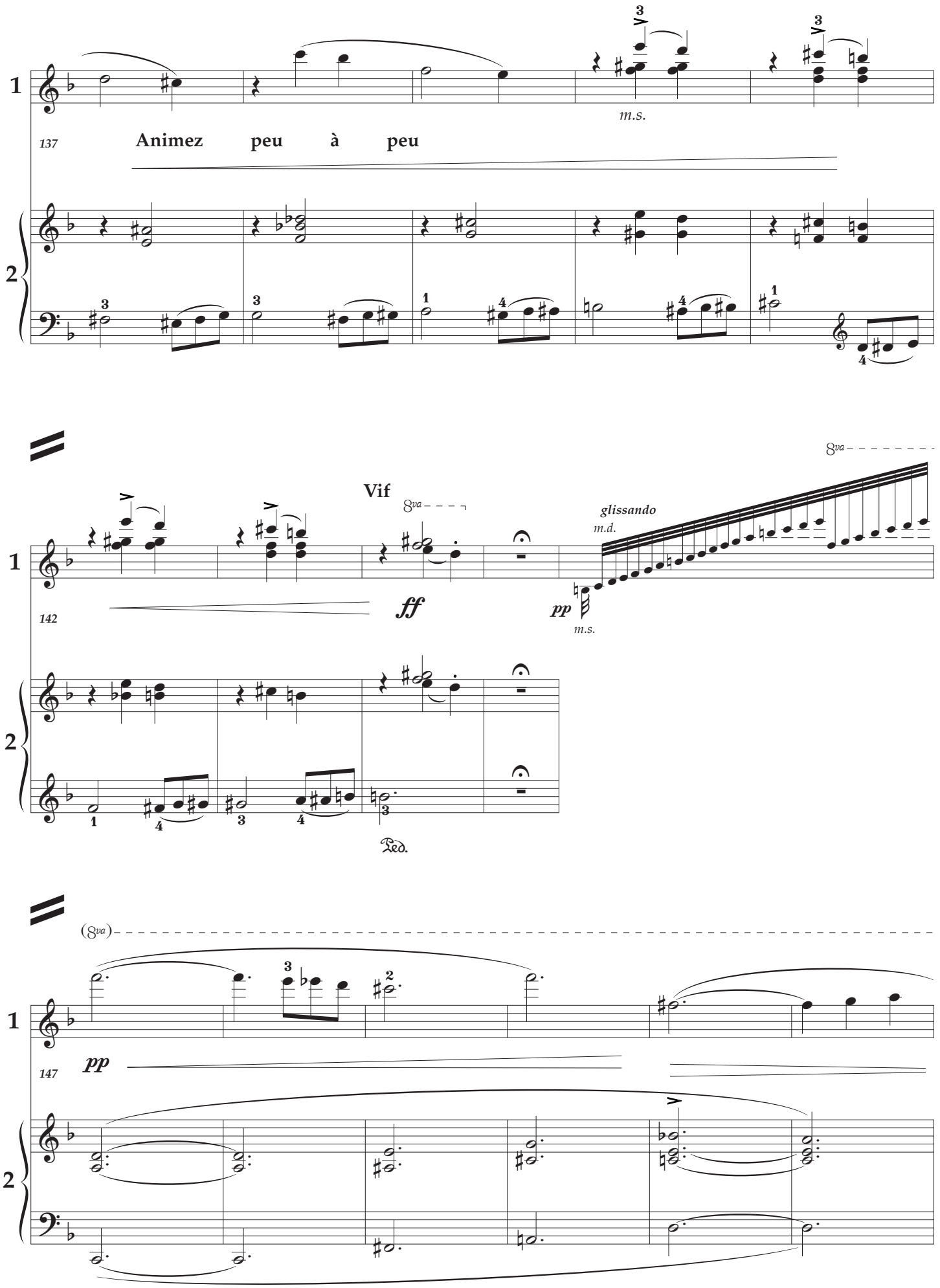

1
55
pp
mf
2
1
61
p
5
2
p très expressif
3
1
67
pp
2
pp
1–4

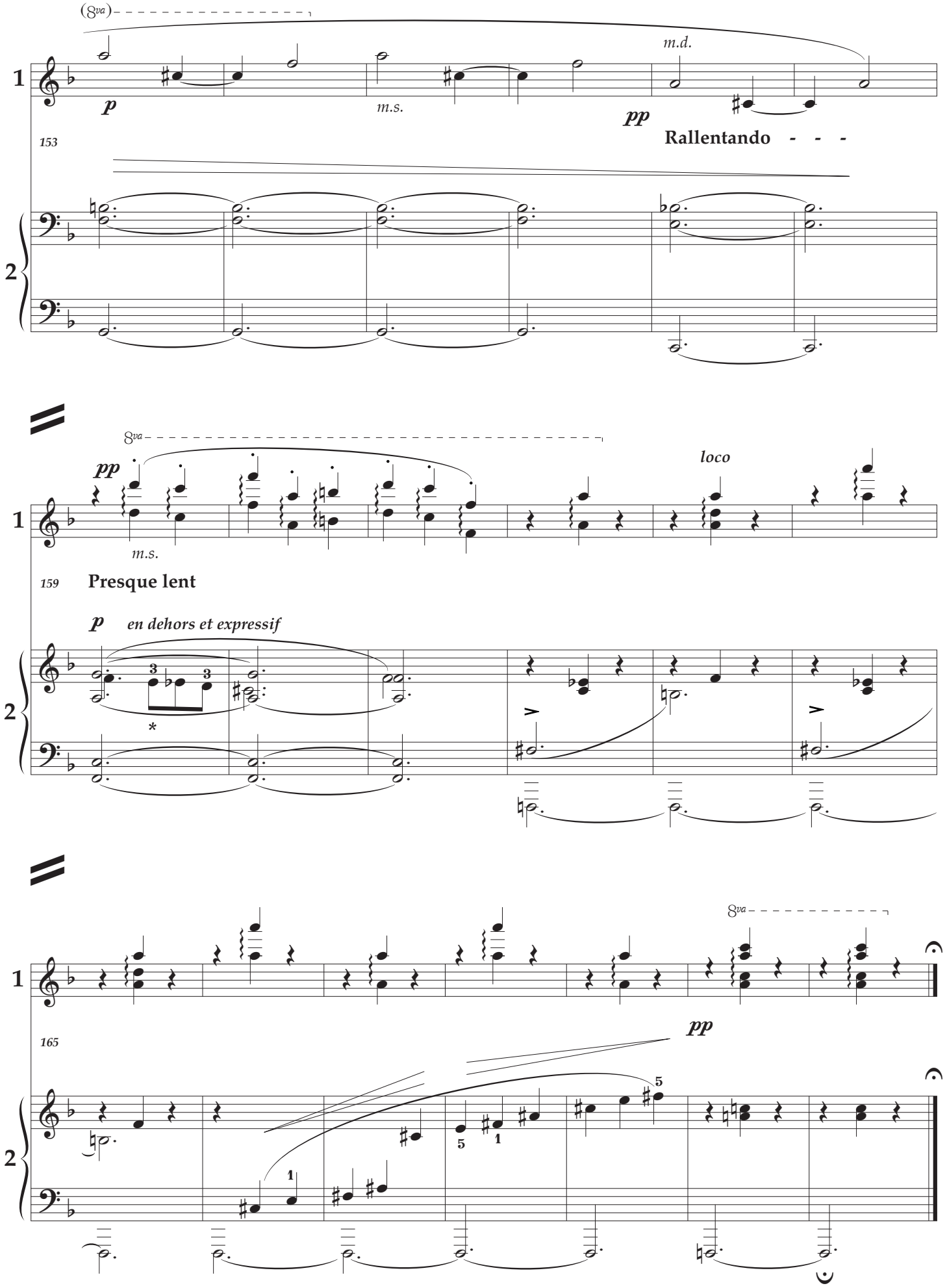

pp
pp
73
79
p
Animez peu à peu
85
p


1
2
mf
91
f
ff
Assez vif
97

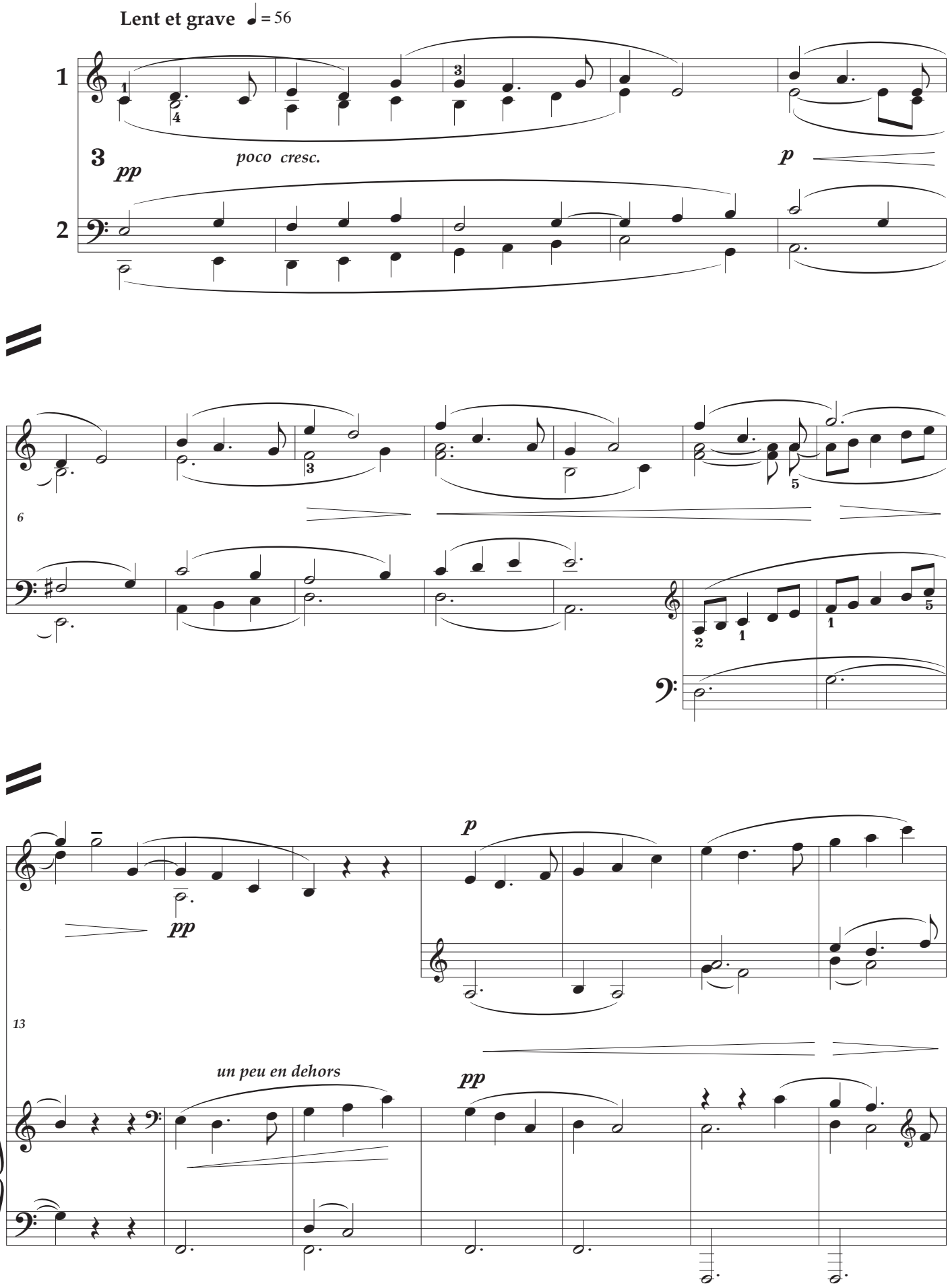

1
2
pp
1er Mouvement
103
m.d.
pp
108
114

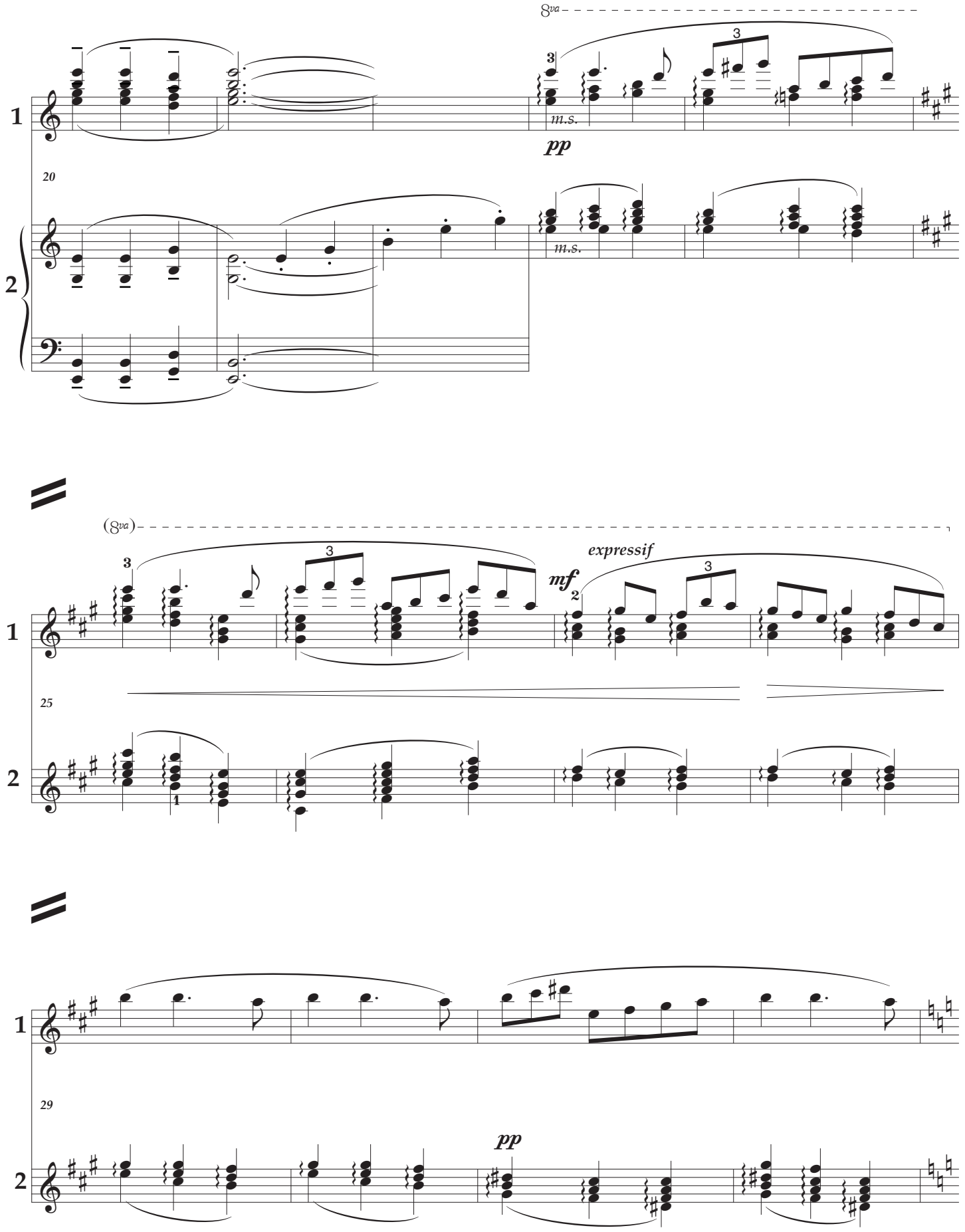

1
120
pp
2
pp
126
1
2
132
mf

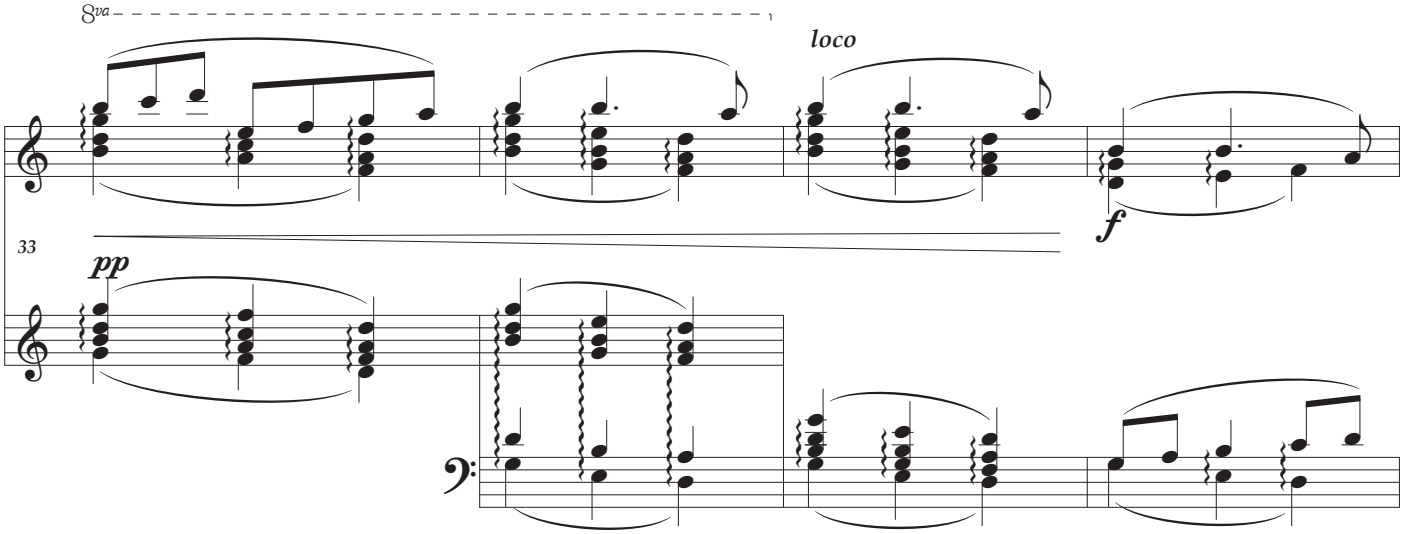

1
137
Animez peu à peu
m.s.
2
Vif
8va
ff
glissando
m.d.
pp
m.s.
Ped.
(8va)
pp

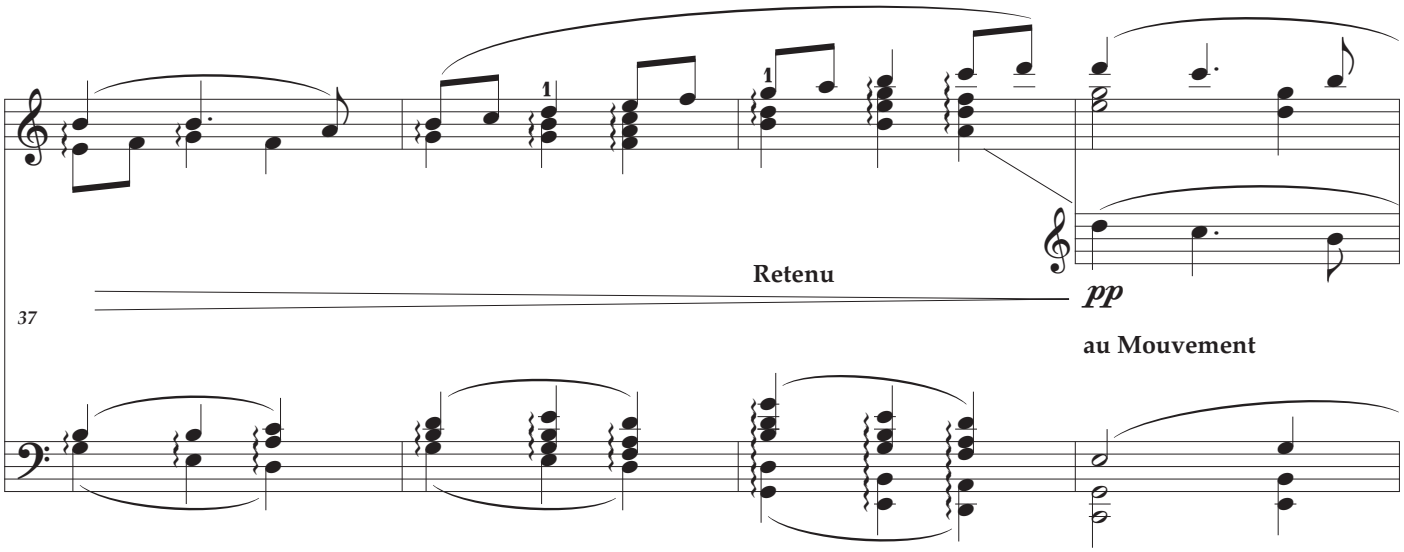

(8va)
m.d.
p
m.s.
pp
153
Rallentando - - -
8va
pp
loco
m.s.
159
Presque lent
p en dehors et expressif
*
8va
165
pp

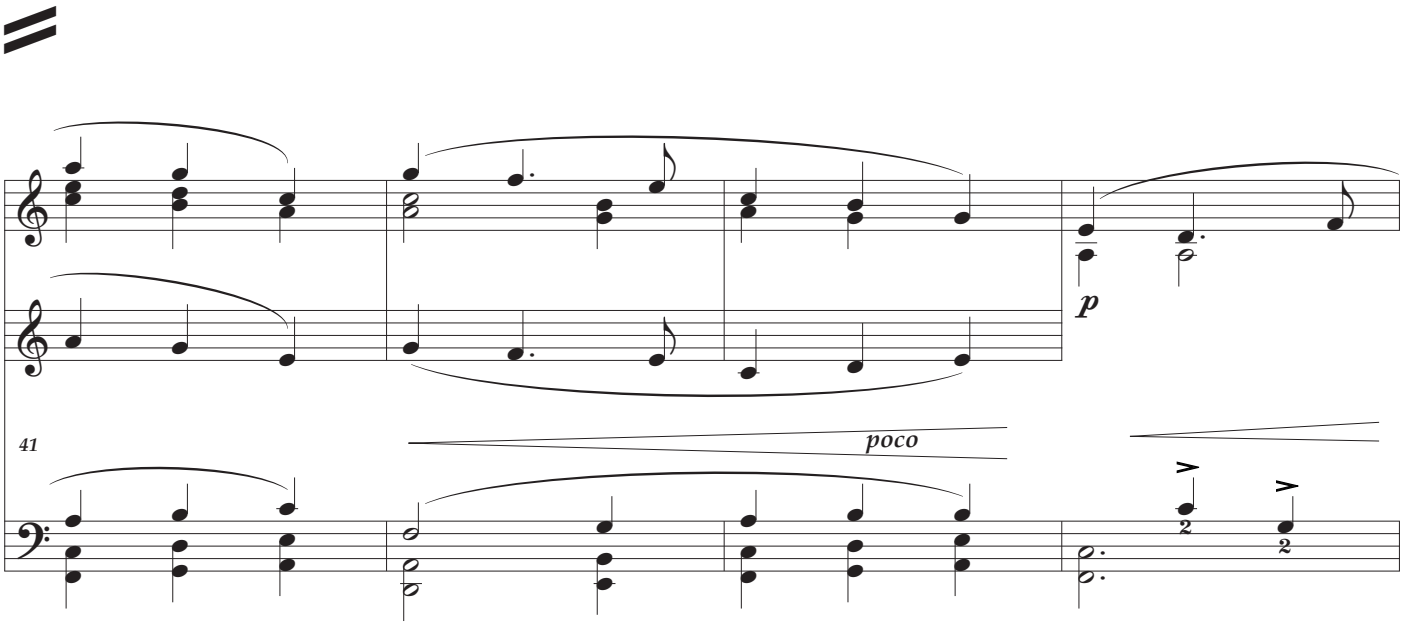
Le Jardin Féerique

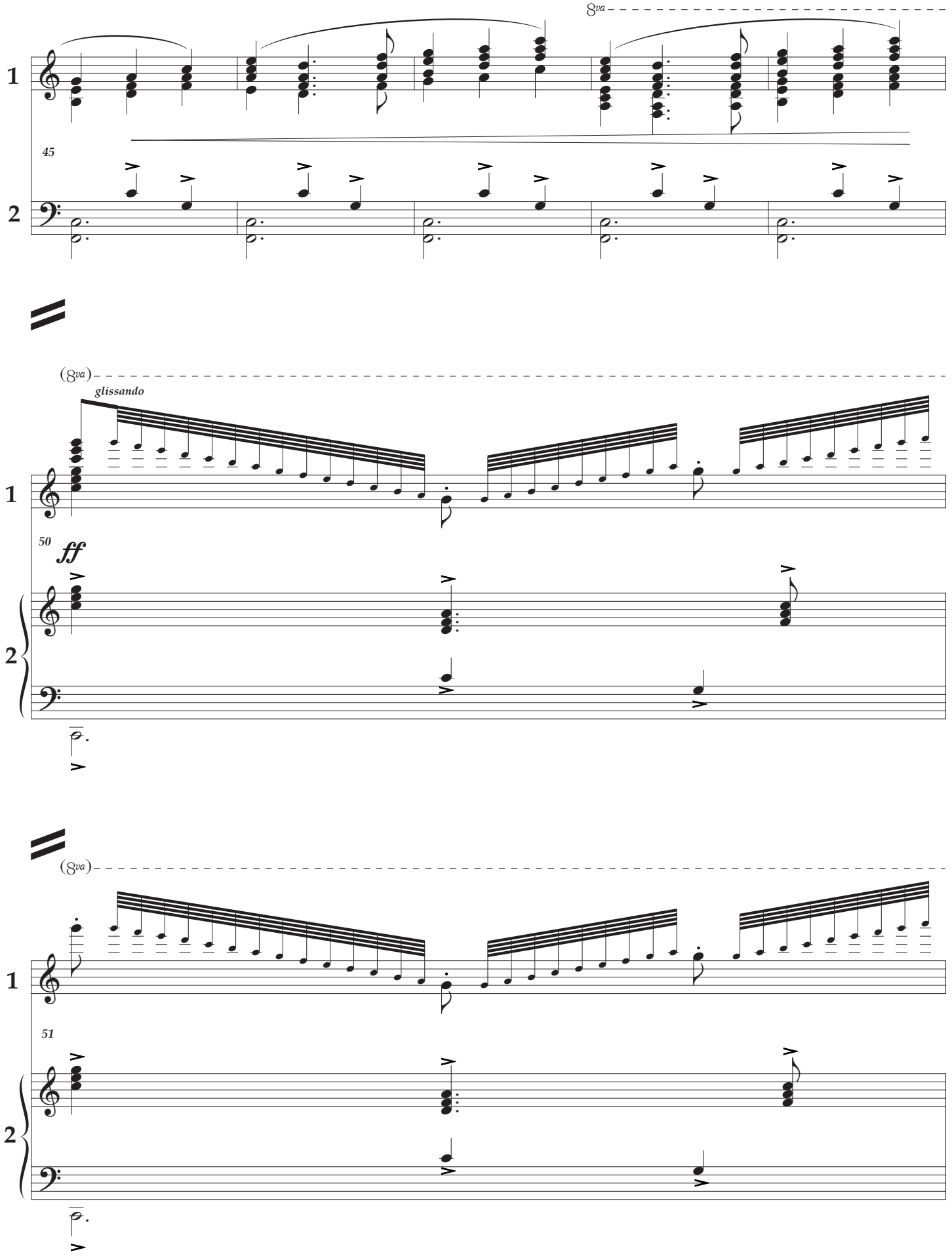


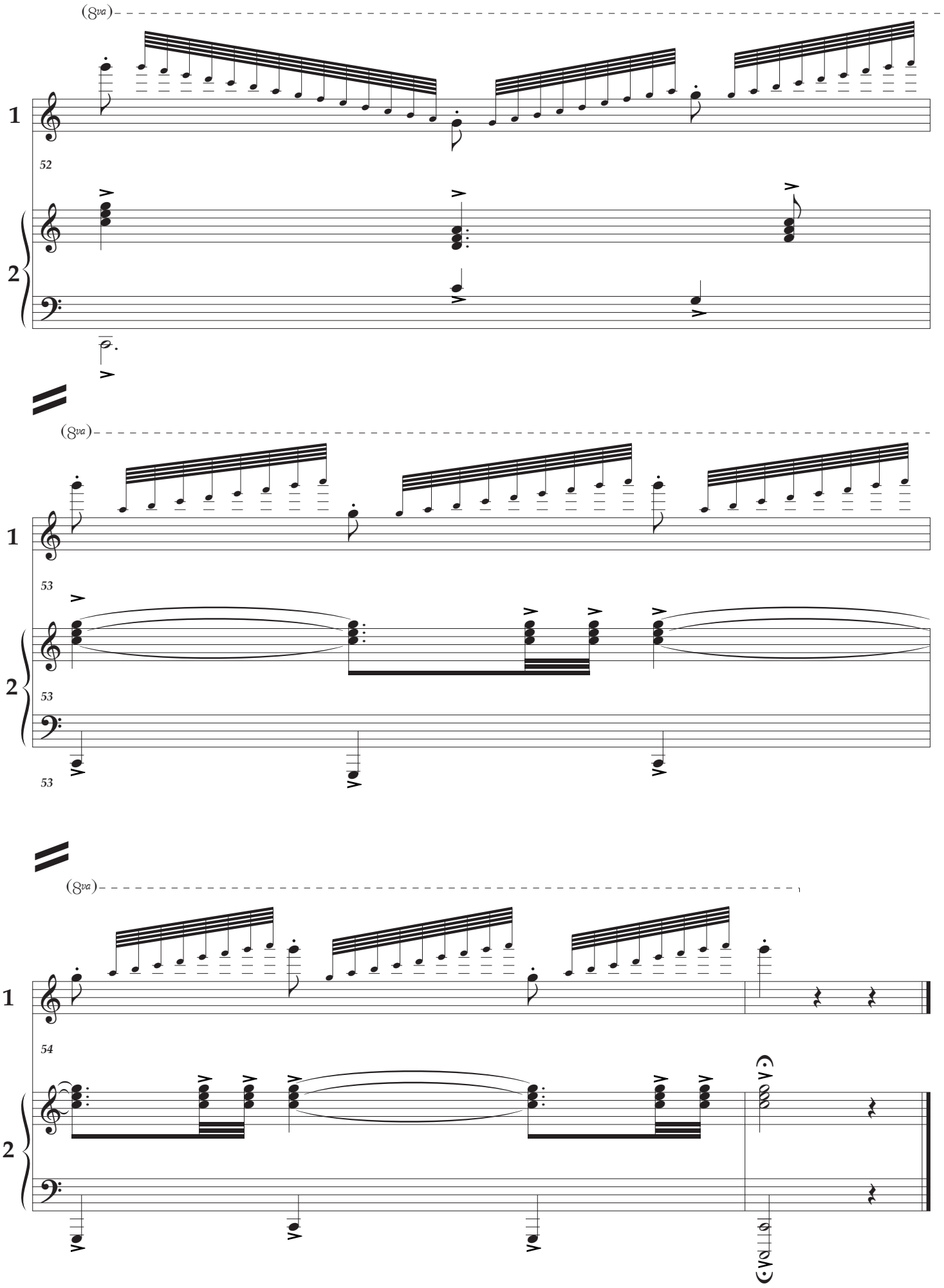

8va
1
2
20
m.s.
pp
m.s.
(8va)
expressif
mf
25
29
pp


8va
loco
1
33
pp
f
2


1
37
Retenu
pp
au Mouvement
2


1
p
41
poco
2


8va
1
45
2
(8va)
glissando
1
50
ff
2
(8va)
1
51
2


(8va)
1
52
2
(8va)
1
53
2
53
53
(8va)
1
54
2

RAVEL
MA MÈRE L'OYE

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