

MAURICE RAVEL



*A mon cher Maître, Charles de BÉRIOT*

# RAPSODIE ESPAGNOLE



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# RAPSODIE ESPAGNOLE



Piano à 4 mains

MAURICE RAVEL

1907

## I. — Prélude à la nuit

*Modéré*

PRIMA

*ppp*

*p*

SECONDA

*Modéré*

*dessous*

*p*

1<sup>a</sup>

*p*

*pp*

2<sup>a</sup>

*p*

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1<sup>a</sup>

*p* *espressif*

2<sup>a</sup>

*pp*

1<sup>a</sup>

*pp* *ppp*

2<sup>a</sup>

*ppp*

1<sup>a</sup>

*ppp*

2<sup>a</sup>

*ppp*

un peu ralenti - - - - - au Mouvt

1a *mf* très expressif *p* *f*

un peu ralenti - - - - - au Mouvt

2a *mf* *p* *f*

un peu ralenti - - - - - au Mouvt

1a *p* *pp* *subit*

un peu ralenti - - - - - au Mouvt

2a *p* *pp* *subit*

Ralenti - - - - -

1a *pp* *pp*

2a *pp* *pp*

Ralenti - - - - -

Cadenza ad lib

1<sup>a</sup> *pp*

2<sup>a</sup> *pp* suivez

1<sup>er</sup> Mouvt  
Très calme

1<sup>a</sup> *ppp*

2<sup>a</sup> *ppp*

1<sup>er</sup> Mouvt  
Très calme

1<sup>a</sup> *ppp*

2<sup>a</sup> *ppp*

un peu ralenti

Cadenza ad lib.

1<sup>a</sup>

2<sup>a</sup>

*pp*

1<sup>a</sup>

2<sup>a</sup>

1<sup>er</sup> Mouvt

*pp*

1<sup>a</sup>

2<sup>a</sup>

*pppp*

*ppp*

attacca

# II. — Malagueña

Assez vif

PRIMA

Assez vif

SECONDA

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>



1<sup>a</sup> *pp*

2<sup>a</sup>

1<sup>a</sup> *pp*

2<sup>a</sup> *pp*

1<sup>a</sup> *mf*

2<sup>a</sup> *mf*

Un peu retenu

Cédez au Mouvt

1<sup>a</sup> *pp* *p*

Un peu retenu

Cédez au Mouvt

2<sup>a</sup> *pp* *p*

1<sup>a</sup> *mf* *mf*

2<sup>a</sup> *mf* *mf*

1<sup>a</sup> *p* *p*

2<sup>a</sup> *p* *p*

The first system of the musical score consists of two grand staves, labeled 1a and 2a. Staff 1a is in bass clef and contains two measures of music with dynamics *mf* and *mf*. Staff 2a is in bass clef and contains two measures of music with dynamics *pp*, *mf*, and *f*. The music includes various articulations such as accents and slurs, and features complex rhythmic patterns with triplets and sixteenth notes.

**Lent (en Récit)**

The second system of the musical score consists of two grand staves, labeled 1a and 2a. Staff 1a is in treble clef and contains two measures of music with dynamics *p espressif* and *pp*. Staff 2a is in bass clef and contains two measures of music with dynamic *p*. The music is marked *Lent (en Récit)* and includes various articulations such as slurs and accents, along with complex rhythmic patterns.

**Lent (suivez)**

The third system of the musical score consists of two grand staves, labeled 1a and 2a. Staff 1a is in treble clef and contains two measures of music with dynamic *p*. Staff 2a is in bass clef and contains two measures of music with dynamic *p*. The music is marked *Lent (suivez)* and includes various articulations such as slurs and accents, along with complex rhythmic patterns.

1<sup>a</sup>

*ppp*

*p*

2<sup>a</sup>

*ppp*

*mf en dehors expressif*

*ppp*

1<sup>a</sup>

1<sup>er</sup> Mouvt

8

*pp*

2<sup>a</sup>

1<sup>er</sup> Mouvt

*pp*

1<sup>a</sup>

*ppp*

*ppp*

2<sup>a</sup>

*ppp*

*ppp*

*pp*

8

# III. Habanera

(1895)

En demi-teinte et d'un rythme las

PRIMA

*pp*

SECONDA

En demi-teinte et d'un rythme las

*pp*

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

The musical score is divided into two systems. The first system is for the PRIMA and SECONDA parts. The PRIMA part consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of two sharps (F# and C#). It features a complex texture with many triplets and a dynamic marking of *pp*. The SECONDA part also consists of two staves (treble and bass clef) with the same time signature and key signature, featuring a simpler accompaniment with triplets and a dynamic marking of *pp*. The second system is for the 1<sup>a</sup> and 2<sup>a</sup> parts. The 1<sup>a</sup> part consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of two sharps. It features a complex texture with many triplets and a dynamic marking of *p* *expressif*. The 2<sup>a</sup> part also consists of two staves (treble and bass clef) with the same time signature and key signature, featuring a simpler accompaniment with triplets and a dynamic marking of *pp*.

*p avec grâce*

1<sup>a</sup>

*p*

2<sup>a</sup>

*pp*

*pp*

1<sup>a</sup>

2<sup>a</sup>

*p*

*mf*

1<sup>a</sup>

*pp*

*pp*

2<sup>a</sup>

*p expressif*

1<sup>a</sup>

2<sup>a</sup>

*p* *pp*

1<sup>a</sup>

2<sup>a</sup>

*mf* *ppp* *mf*

1<sup>a</sup>

2<sup>a</sup>

*p* *p* *Cédez* *Cédez*



à peine au Mouvt

1<sup>a</sup>

mf

2<sup>a</sup>

mf

à peine au Mouvt

1<sup>a</sup>

ppp

8

Cédez à peine au Mouvt

2<sup>a</sup>

p

1<sup>a</sup>

pp

2<sup>a</sup>

mf

pp

en s'éloignant



# IV. - FERIA

PRIMA

Assez vif

*pp*

2 *Red.*

SECONDA

Assez vif

2 *Red.*

1<sup>a</sup>

*pp*

2<sup>a</sup>

*pp*

1<sup>a</sup>

2<sup>a</sup>

*p*

*ppp*

*p*

*Red.*

1<sup>a</sup>

*mf*

*pp*

2<sup>a</sup>

*pp*

1<sup>a</sup>

*pp*

2<sup>a</sup>

*pp*

*p*

1<sup>a</sup>

2<sup>a</sup>

*ppp*

*ppp*

*mf*

1<sup>a</sup>

*pp* *f*

2<sup>a</sup>

1<sup>a</sup>

*pp*

2<sup>a</sup>

1<sup>a</sup>

*mf*

*pp*

2<sup>a</sup>

1<sup>a</sup>  
2<sup>a</sup>

*f* *pp*

This system contains the first two systems of the musical score. The first system (1<sup>a</sup>) consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a melodic line with slurs and a dynamic marking of *f* (forte). The lower staff begins with a bass clef and contains a bass line with a dynamic marking of *pp* (pianissimo). The second system (2<sup>a</sup>) also consists of two staves. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff continues the bass line with a dynamic marking of *pp*. The system concludes with a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

1<sup>a</sup>  
2<sup>a</sup>

*pp* *pp*

This system contains the next two systems of the musical score. The first system (1<sup>a</sup>) consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F-sharp and C-sharp). It features a melodic line with slurs and a dynamic marking of *pp* (pianissimo). The lower staff begins with a bass clef and contains a bass line with a dynamic marking of *pp*. The second system (2<sup>a</sup>) also consists of two staves. The upper staff continues the melodic line with a dynamic marking of *pp*. The lower staff continues the bass line with a dynamic marking of *pp*. The system concludes with a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

1<sup>a</sup>  
2<sup>a</sup>

*p subito* *p subito*

This system contains the final two systems of the musical score. The first system (1<sup>a</sup>) consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps. It features a melodic line with slurs and a dynamic marking of *p subito* (piano subito). The lower staff begins with a bass clef and contains a bass line with a dynamic marking of *p subito*. The second system (2<sup>a</sup>) also consists of two staves. The upper staff continues the melodic line with a dynamic marking of *p subito*. The lower staff continues the bass line with a dynamic marking of *p subito*. The system concludes with a triplet of eighth notes in the upper staff and a triplet of eighth notes in the lower staff.

8

*ff*

1a

2a

8

*mf*

1a

2a

8

*f*

1a

2a

1<sup>a</sup>

2<sup>a</sup>

*p*

1<sup>a</sup>

2<sup>a</sup>

*p*

1<sup>a</sup>

2<sup>a</sup>

*mf*

8

1<sup>a</sup> *f*

2<sup>a</sup> *f*

This system contains the first system of music. It features two staves for the first part (1<sup>a</sup>) and two staves for the second part (2<sup>a</sup>). The first part consists of two staves of treble clef, with a dynamic marking of *f*. The second part also consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, also marked *f*. The music is divided into three measures by vertical bar lines. A dashed line with the number 8 is positioned above the first measure.

8

1<sup>a</sup> *ff*

2<sup>a</sup> *ff*

This system contains the second system of music. It features two staves for the first part (1<sup>a</sup>) and two staves for the second part (2<sup>a</sup>). The first part consists of two staves of treble clef, with a dynamic marking of *ff*. The second part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, also marked *ff*. The music is divided into three measures. A dashed line with the number 8 is positioned above the first measure.

8

1<sup>a</sup> *ff*

2<sup>a</sup> *ff*

This system contains the third system of music. It features two staves for the first part (1<sup>a</sup>) and two staves for the second part (2<sup>a</sup>). The first part consists of two staves of treble clef, with a dynamic marking of *ff*. The second part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef, also marked *ff*. The music is divided into four measures. A dashed line with the number 8 is positioned above the first measure.



8

1<sup>a</sup>

2<sup>a</sup>

*fff*

1<sup>a</sup>

2<sup>a</sup>

Ralentissez beaucoup

1<sup>a</sup>

2<sup>a</sup>

*ppp* 3

Ralentissez beaucoup

1<sup>a</sup>

2<sup>a</sup>

*mf*



Modéré ♩ = ♩

1<sup>a</sup>

*p* *espressif*

2<sup>a</sup>

*pp*

Ralenti

1<sup>a</sup>

2<sup>a</sup>

Ralenti

au Mouvt      Ral.      au Mouvt      Ral.      au Mouvt      Ral.

1<sup>a</sup>

*pp*      *ppp*      *pp*      *ppp*      *pp*      *ppp*

2<sup>a</sup>

*pp*      *ppp*      *pp*      *ppp*      *mf*

1<sup>a</sup> *au Mouvt* *Ral.* *au Mouvt* *Ral.* *au Mouvt* *m. g.*

*pp*

2<sup>a</sup> *au Mouvt* *Ral.* *au Mouvt* *Ral.* *au Mouvt*

*pp*

Detailed description: This system contains the first five measures of the piece. The first staff (1<sup>a</sup>) starts with a piano (*pp*) dynamic and a tempo marking of *au Mouvt*. It features a melodic line with triplets and a fermata. The second staff (2<sup>a</sup>) provides harmonic support with triplets and a similar tempo marking. The system concludes with a *Ral.* (Ritardando) marking and a *m. g.* (mezzo-glorioso) dynamic.

1<sup>a</sup> *mp très expressif*

2<sup>a</sup> *ppp* *mp*

sans sourdine

Detailed description: This system contains measures 6 through 10. The first staff (1<sup>a</sup>) begins with a *mp très expressif* marking and features a melodic line with a fermata. The second staff (2<sup>a</sup>) starts with a *ppp* dynamic and includes a *mp* dynamic later in the system. A performance instruction *sans sourdine* is placed below the second staff.

1<sup>a</sup> *f*

2<sup>a</sup> *pp*

Detailed description: This system contains measures 11 through 15. The first staff (1<sup>a</sup>) features a forte (*f*) dynamic and a melodic line with a fermata. The second staff (2<sup>a</sup>) starts with a *pp* dynamic and includes a triplet. A measure rest of 8 measures is indicated above the first staff.

1<sup>1</sup>

pp

pp

1<sup>a</sup>

pp

1<sup>a</sup>

pp

ppp

1<sup>a</sup>

*ppp* *pp*

2<sup>a</sup>

*ppp*

1<sup>a</sup>

*p*

2<sup>a</sup>

1<sup>a</sup>

*f* *p*

2<sup>a</sup>

*f* *p*

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

*glissando*

1<sup>a</sup>

*ff* *f* *ff* *glissando*

2<sup>a</sup>

*ff* *f* *ff*

1<sup>a</sup>

2<sup>a</sup>

Un peu retenu

1<sup>a</sup>

*fff* *passionato* *p*

2<sup>a</sup>

Un peu retenu

*fff* *passionato* *p*



Un peu plus animé

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup>

2<sup>a</sup>



8-1

1<sup>a</sup> *pp*

2<sup>a</sup> *pp*

1<sup>a</sup>

2<sup>a</sup>

1<sup>a</sup> *ff* *f*

2<sup>a</sup> *ff* *f*

The musical score is divided into three systems. The first system (measures 1-3) features a treble staff (1a) with a melodic line and a bass staff (2a) with a rhythmic accompaniment. Dynamic markings include *fff* in both staves. The second system (measures 4-6) continues the accompaniment in the bass staff, with *fff* markings. The third system (measures 7-9) shows a more complex texture. The treble staff (1a) has a melodic line with a *glissando* effect, marked with *fff*. The bass staff (2a) has a melodic line with *p* and *fff* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.



# ŒUVRES DE MAURICE RAVEL



## Piano à 2 mains

|                                                                              | Prix nets |
|------------------------------------------------------------------------------|-----------|
| <b>Daphnis et Chloé</b> , ballet en 3 tableaux . . . . .                     | 12 »      |
| <b>Gaspard de la nuit</b> . Trois poèmes d'après ALOYSIUS BERTRAND.          |           |
| <i>Ondine</i> . . . . .                                                      | 3 »       |
| <i>Le Gibet</i> . . . . .                                                    | 1.75      |
| <i>Scarbo</i> . . . . .                                                      | 4 »       |
| Les 3 réunis en recueil . . . . .                                            | 6 »       |
| <b>Introduction et Allegro</b> , avec Quatuor à cordes, Flûte et Clarinette. | 4 »       |
| <b>Ma mère l'Oye</b> , 5 pièces enfantines, transcription par J. CHARLOT.    |           |
| 1. <i>Pavane de la Belle au Bois dormant</i> . . . . .                       | 1.35      |
| 2. <i>Petit Poucet</i> . . . . .                                             | 1.75      |
| 3. <i>Laideronnette, impératrice des pagodes</i> . . . . .                   | 2 »       |
| 4. <i>Les entretiens de la Belle et la Bête</i> . . . . .                    | 2 »       |
| 5. <i>Le jardin féérique</i> . . . . .                                       | 1.35      |
| En recueil . . . . .                                                         | 3.50      |
| <b>Menuet</b> , sur le nom d'Haydn . . . . .                                 | 1.35      |
| <b>Rapsodie Espagnole</b> , N° 3, Habanera, transcription par J. CHARLOT.    | 1.75      |
| <b>Sonatine</b> . . . . .                                                    | 3.50      |

## Piano à 4 mains

|                                                                                                                                   |      |
|-----------------------------------------------------------------------------------------------------------------------------------|------|
| <b>Daphnis et Chloé</b> . — Fragments symphoniques, Nocturne, Interlude et Danse guerrière, transcription par L. ROQUES . . . . . | 5 »  |
| <b>Introduction et Allegro</b> pour harpe, transcription par L. ROQUES . . . . .                                                  | 5 »  |
| <b>Ma mère l'Oye</b> , 5 pièces enfantines.                                                                                       |      |
| 1. <i>Pavane de la Belle au Bois dormant</i> . . . . .                                                                            | 1.35 |
| 2. <i>Petit Poucet</i> . . . . .                                                                                                  | 2 »  |
| 3. <i>Laideronnette, impératrice des pagodes</i> . . . . .                                                                        | 2.50 |
| 4. <i>Les entretiens de la Belle et la Bête</i> . . . . .                                                                         | 2.50 |
| 5. <i>Le jardin féérique</i> . . . . .                                                                                            | 1.75 |
| En recueil . . . . .                                                                                                              | 6 »  |
| <b>Menuet</b> , extrait de la Sonatine, transcrit par L. ROQUES . . . . .                                                         | 2 »  |
| <b>Menuet</b> , sur le nom d'HAYDN, transcrit par J. CHARLOT . . . . .                                                            | 1.75 |
| <b>Quatuor à cordes</b> , transcrit par M. DELAGE . . . . .                                                                       | 7 »  |
| <b>Rapsodie espagnole</b> . . . . .                                                                                               | 6 »  |

## 2 Pianos à 4 mains

|                                                                                                                     |      |
|---------------------------------------------------------------------------------------------------------------------|------|
| <b>Daphnis et Chloé</b> . — Fragments symphoniques, Nocturne, Interlude et Danse guerrière, transcription . . . . . | 10 » |
| <b>Introduction et Allegro</b> , transcription . . . . .                                                            | 8 »  |
| <b>Rapsodie Espagnole</b> . . . . .                                                                                 | 12 » |
| <b>Ma mère l'Oye</b> , 5 pièces enfantines, transcrites par G. CHOISNEL . . . . .                                   | 7 »  |

## Piano et Violon

|                                                             |      |
|-------------------------------------------------------------|------|
| <b>Menuet</b> , extrait de la Sonatine, transcrit . . . . . | 1.75 |
|-------------------------------------------------------------|------|

## Piano et Flûte

|                                                             |      |
|-------------------------------------------------------------|------|
| <b>Menuet</b> , extrait de la Sonatine, transcrit . . . . . | 1.75 |
|-------------------------------------------------------------|------|

## Piano et Violoncelle

|                                                             |      |
|-------------------------------------------------------------|------|
| <b>Menuet</b> , extrait de la Sonatine, transcrit . . . . . | 1.75 |
|-------------------------------------------------------------|------|

## Quatuors

|                                           |      |
|-------------------------------------------|------|
| <b>Quatuor à cordes</b> .                 |      |
| <i>Partition de poche in-16</i> . . . . . | 3.50 |
| <i>Parties séparées</i> . . . . .         | 8 »  |

## Harpe

|                                                                                                                     |      |
|---------------------------------------------------------------------------------------------------------------------|------|
| <b>Introduction et Allegro</b> , pour Harpe à pédales avec accompagnement de Quatuor à cordes, Flûte et Clarinette. |      |
| Harpe solo, pour l'exécution avec orchestre . . . . .                                                               | 3.50 |
| <i>Partition d'Orchestre</i> . . . . .                                                                              | 10 » |
| <i>Parties d'Orchestre</i> . . . . .                                                                                | 6 »  |
| <i>Chaque partie supplémentaire</i> . . . . .                                                                       | 1 »  |
| <i>Harpe et Piano</i> . . . . .                                                                                     | 7 »  |

## Orgue à pédales

|                                                                                      |   |
|--------------------------------------------------------------------------------------|---|
| <b>Petite Pastorale</b> (extraite de <i>Ma mère l'Oye</i> ), transcription . . . . . | 1 |
|--------------------------------------------------------------------------------------|---|

## Chant et Piano

|                                                                                        |   |
|----------------------------------------------------------------------------------------|---|
| <b>Les grands vents venus d'Outre-Mer</b> (H. DE RÉGNIER) (Voix moyenne) . . . . .     | 1 |
| <b>Histoires naturelles</b> (JULES RENARD) (Voix moyenne). Textes français et anglais. |   |
| 1. <i>Le Paon</i> . . . . .                                                            | 2 |
| 2. <i>Le Grillon</i> . . . . .                                                         | 1 |
| 3. <i>Le Cygne</i> . . . . .                                                           | 1 |
| 4. <i>Le Martin-Pêcheur</i> . . . . .                                                  | 1 |
| 5. <i>La Pintade</i> . . . . .                                                         | 2 |
| En recueil . . . . .                                                                   | 5 |
| <b>Cinq mélodies populaires grecques</b> (Voix moyenne). Textes français et grec.      |   |
| 1. <i>Le Réveil de la Mariée</i> . . . . .                                             | 1 |
| 2. <i>Là-bas vers l'Eglise</i> . . . . .                                               | 1 |
| 3. <i>Quel galant !</i> . . . . .                                                      | 1 |
| 4. <i>Chanson des cueilleuses de lentisques</i> . . . . .                              | 1 |
| 5. <i>Tout gai !</i> . . . . .                                                         | 1 |
| <b>Sainte</b> (STÉPHANE MALLARMÉ) (Voix grave) . . . . .                               | 1 |
| <b>Shéhérazade</b> , 3 poèmes de TRISTAN KLINGSOR (textes français et anglais)         |   |
| 1. <i>Asie</i> . . . . .                                                               | 2 |
| 2. <i>La flûte enchantée</i> . . . . .                                                 | 1 |
| 3. <i>L'indifférent</i> . . . . .                                                      | 1 |
| En recueil . . . . .                                                                   | 5 |
| <b>Sur l'herbe</b> (PAUL VERLAINE) (Voix moyenne) . . . . .                            | 1 |
| <b>Douze chants</b> , en recueil (Voix moyenne). Textes français et anglais . . . . .  | 8 |

|                                                                                |    |
|--------------------------------------------------------------------------------|----|
| <b>L'Heure espagnole</b> , comédie lyrique en 1 acte, paroles de FRANC-NOHAIN. |    |
| <i>Partition piano et chant</i> . . . . .                                      | 12 |
| <i>Livret</i> . . . . .                                                        | 1  |

## Morceaux détachés

|                                                                                    |   |
|------------------------------------------------------------------------------------|---|
| Duo de Gonzalve et Conception : <i>Il était temps, voici Gonzalve</i> . . . . .    | 2 |
| Air de Conception : <i>Oh ! la pitoyable aventure !</i> . . . . .                  | 2 |
| Air de Gonzalve : <i>Adieu cellule, adieu donjon</i> . . . . .                     | 1 |
| Quintette final : <i>Conception, Gonzalve, Torquemada, Inigo, Ramiro</i> . . . . . | 3 |

## Musique d'Orchestre

|                                                                                                                    |    |
|--------------------------------------------------------------------------------------------------------------------|----|
| <b>Daphnis et Chloé</b> . — Fragments symphoniques, Nocturne, Interlude et Danse guerrière.                        |    |
| <i>Partition d'Orchestre</i> . . . . .                                                                             | 30 |
| <i>Parties d'Orchestre</i> . . . . .                                                                               | 50 |
| <i>Chaque partie supplémentaire</i> . . . . .                                                                      | 5  |
| <b>Introduction et Allegro</b> pour Harpe à pédales, avec accompagnement de Quatuor à cordes, Flûte et Clarinette. |    |
| Harpe solo . . . . .                                                                                               | 5  |
| <i>Partition d'Orchestre</i> . . . . .                                                                             | 10 |
| <i>Parties d'Orchestre</i> . . . . .                                                                               | 6  |
| <i>Chaque partie supplémentaire</i> . . . . .                                                                      | 1  |
| <b>Ma mère l'Oye</b> , 5 pièces enfantines.                                                                        |    |
| <i>Partition d'Orchestre</i> . . . . .                                                                             | 10 |
| <i>Parties d'Orchestre</i> . . . . .                                                                               | 40 |
| <i>Chaque partie supplémentaire</i> . . . . .                                                                      | 1  |
| <b>Rapsodie Espagnole</b> .                                                                                        |    |
| <i>Partition d'Orchestre</i> . . . . .                                                                             | 25 |
| <i>Partition d'Orchestre in-16</i> . . . . .                                                                       | 6  |
| <i>Parties d'Orchestre</i> . . . . .                                                                               | 40 |
| <i>Chaque partie supplémentaire</i> . . . . .                                                                      | 1  |