

Maurice Ravel Rhapsodie Espagnole

1^{er} et 2^e CORS
(Chromatiques)

I.. Prélude à la nuit

En FA

Très modéré 1^{er} COR Sourdine

1

2

Otez la Sourdine

3 bouché

4 sons nat.

Un peu ra - len - ti

au Mouvt

Un peu ralenti

5

Mettez les Sourd. 1

2

Otez les Sourd.

6

Cl. Cadenza

7 1^{er} Mouvt (Très calme) 1^{er} COR Sourd.

CORS bouché

8

8

Bons Cadenza

9 1^{er} Mouvt 1^{er} COR

Otez la Sourdine

bouché

1

2

attaca

1^{er} et 2^e CORS

II. Malagueña

En FA

Assez vif **1** **2** C. B. 1^{er} COR

Sourdines **6** **6** *pp*

3 Fl. **4** CORS

3 *p* **1** *pp*

5 **6** **7** Subitement moins animé

Otez les Sourdines **6** **5** 1^{ers} cors CORS bouché Retenu

p bouché **1**

8 au Mouvt (Assez animé)

sons nat. *dr.* **9**

La petite note sur le temps *mf* *mf* *p*

sons nat.

10

p *p* **2** *f*

11 Animez

2 *f* Le reste TACET

III.. Habanera (1895)

Assez lent et d'un rythme las

En FA

1^{er} COR Sourdine

1

3

3

Otez la Sourdine

6

pp

4

2

bouchés pp

1

pp

3

6

4

sons nat.

mf

sons nat.

pp Sourdines.

en se perdant.

Otez les Sourdines

5

bouchés pp

5

6

7

8

Mettez les Sourdines

1

pp

Otez les Sourdines

3

mf

9

Cédez à peine. au Mouvt

2

mf

3

3

3

3

10

11

Cédez à peine au Mouvt

6

1^{er} et 2^e CORNS

IV.. Feria

En FA

Assez animé

1

2

3

C. B.

Sourdines 5 *p* < *mf* > Otez les Sourd. 5 *mf* > 1 3

CORNS

4

mf > Mettez les Sourd. 3 *pp* < *mf* > Otez les Sourd. 2 3 *pp* <

5 SOLO bouché

mf > Mettez les Sourdines 1

6

pp > Otez les Sourd. *p* > *ff*

7

p 1 1 *pp* *p*

8

Tromp.

pp 6 *p*

1^{er} et 2^e CORS

9 CORS

pp p

mf mf

10

f f

11 1^{er} COR Sourdine.

fff ff p mf 1

Ral. beaucoup **12** Très modéré

pp pp mf p

Un peu ret. **13** au M^t Ral. au M^t
Otez la Sourdine + Mettez les Sourdine

1 p 1 p 1 pp 1

1^{er} et 2^e CORNS

Ral. au Mouvt Ral. au Mouvt Ral. au Mouvt Ral. **14** au Mouvt

Otez les Sourdines

15 vons Un peu plus animé **16** au Mouvt

2^e COR

ppp mf

Otez la Sourd.

17 Un peu plus animé **18**

1^{er} COR ôtez la Sourd.

Mettez les Sourdines

pp

1 2 p > 2

19 Mouvt du début

bouché

1^{er} COR Sourd.

pp

p

20

Otez les Sourd.

1 pp ppp

21

tr.

f

1 pp p

3 3

1^{er} et 2^e CORS

22 23

pp *mf*

4

24

f *p*

ff *f* *p*

ff *f*

25

ff

26 Un peu retenu 27 Plus animé

p < ff

4

1^{er} et 2^e CORNS

28

p *cresc.*

Measures 28-29: Two staves of music. The top staff has a melodic line with a slur over measures 28-29. The bottom staff has a rhythmic accompaniment. Dynamics include *p* and *cresc.*

29

ff *le plus f possible*

Measures 30-31: Two staves of music. The top staff has a melodic line with a slur over measures 30-31. The bottom staff has a rhythmic accompaniment. Dynamics include *ff* and *le plus f possible*.

30

f *ff* *f* *mf*

Measures 32-33: Two staves of music. The top staff has a melodic line with a slur over measures 32-33. The bottom staff has a rhythmic accompaniment. Dynamics include *f*, *ff*, *f*, and *mf*.

31 De plus en plus animé

ff

Measures 34-35: Two staves of music. The top staff has a melodic line with a slur over measures 34-35. The bottom staff has a rhythmic accompaniment. Dynamics include *ff*.

32 Un peu retenu au Mouvt^t FIN

p *fff* *f* *f* *fff*

Measures 36-37: Two staves of music. The top staff has a melodic line with a slur over measures 36-37. The bottom staff has a rhythmic accompaniment. Dynamics include *p*, *fff*, *f*, *f*, and *fff*. The piece ends with *FIN*.

Maurice Ravel Rhapsodie Espagnole

3^e et 4^e CORS (Chromatiques)

I. Prélude à la nuit

En FA **Très modéré** **1**
Mettez la Sourdine

Otez la Sourdine **2** **3**
Cl.

4 CORS **Un peu ral.**

au Mouvt **Un peu ral.** **5**

Mettez la Sourdine

Ral. **6** **7** **1^{er} M^t (Très calme)**
Mettez la Sourdine

bouché

2 Cl. Cadenza

(Sourdine)

8 **Très ral.** **9** **1^{er} Mouvt**
CORS

Otez la Sourdine

bouché

1 2

Bons Cadenza

Allacca.

3^e et 4^e CORS

II.. Malagueña

En FA

Assez vif

1

2

C.B.

CORS

Sourdines 6 6

pp

3

Fl.

4

CORS

3 1 pp

7 Subitement moins animé

5

6

8

CORS

Retenu

Otez les Sourdines

6

5

p

1

von

bouché

8

au Mouvt (Assez animé)

bouché

sons nat.

9

p

1

mf

p

tr

10

Tromb.

2

pp

2

3

11

CORS

Animez

f

Le reste TACET

III.. Habanera (1895)

Assez lent et d'un rythme las

En FA

6

1

1^{er} Cor

Htb

2

CORS

bouché

pp

bouché

1

pp

3

6

4

Sourdine

mf

pp

en se perdant

5

Otez la Sourdine

6

bouché

pp

bouché

7

8

Mettez les Sourdines

1

pp

Otez les Sourdines

3

9

Cédez à peine. au Mouvt

2

mf

10

Cédez à peine

11

6

3^e et 4^e CORS

IV.. Feria

En FA **Assez animé** 1

6 C.B. velles C.B.

CORS 2 3

mf **1** **2** *p* **5** *pp* *mf*

Mettez les Sourdines

4 5 (Sans Sourdine)

2 **4** **1** *ppp*

Otez les Sourdines *mf* Mettez la Sourdine

6

(Sourdine) *p* *ff*

pp Otez la Sourdine

7

p **1** **1** *pp*

8 Tromp. 9 **CORS**

1 *pp* **6** *pp*

3^e et 4^e CORS

Musical notation for measures 8 and 9. The first staff is in treble clef and the second in bass clef. Dynamics include *p*, *mf*, and *f*. There are slurs and accents over the notes.

10

Musical notation for measures 10 and 11. The first staff is in treble clef and the second in bass clef. Dynamics include *f*. There are slurs and accents over the notes.

11

Musical notation for measures 12 and 13. The first staff is in treble clef and the second in bass clef. Dynamics include *ff*, *mf*, *p*, and *pp*. There are slurs and accents over the notes. A fermata is present over the first measure of the second system.

Mettez la Sourdine **Ral. beaucoup**

12 **Très modéré**

Musical notation for measures 14 and 15. The first staff is in treble clef and the second in bass clef. Dynamics include *pp*. There are slurs and accents over the notes.

Mettez la Sourdine

Un peu retenu

13

au Mouvt **Ral.** au Mouvt

Musical notation for measures 16 and 17. The first staff is in treble clef and the second in bass clef. Dynamics include *pp*, *p*, and *pp*. There are slurs and accents over the notes.

Otez la Sourdine

sons nat.

pp

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

Musical notation for measures 18 and 19. The first staff is in treble clef and the second in bass clef. Dynamics include *pp*. There are slurs and accents over the notes.

3^e et 4^e CORS

14 au Mouvt **15** von 8
Mettez la Sourdine 4
Un peu plus animé CORS
ppp
16 au Mouvt
Otez les Sourdines < f

Mettez les Sourdines **17** Un peu plus animé
mf 1 pp 1 2 p 2
18

19 Mouvt du début **20** Otez les Sourdines
pp 2 pp 2 3 4 5

21 **22**
ppp f 3 pp

23
4 mf f

24
p ff f p

25

Musical score for measures 25-26. The score is written for two staves. Measure 25 features sixteenth-note triplets in both hands, with dynamics *ff*, *f*, and *ff*. Measure 26 begins with a fermata and a dynamic of *p < ff*.

26 Un peu retenu

Musical score for measures 26-27. Measure 26 continues with a fermata and a dynamic of *p < ff*. Measure 27 features a melodic line in the right hand with dynamics *p* and *ff*, and a bass line with dynamics *p* and *ff*.

27 Plus animé

28

Musical score for measures 27-28. Measure 27 features a melodic line in the right hand with dynamics *p* and *ff*, and a bass line with dynamics *p* and *ff*. Measure 28 features a melodic line in the right hand with dynamics *p* and *ff*, and a bass line with dynamics *p* and *ff*.

29

Musical score for measures 28-29. Measure 28 features a melodic line in the right hand with dynamics *p* and *ff*, and a bass line with dynamics *p* and *ff*. Measure 29 features a melodic line in the right hand with dynamics *ff* and *le plus f possible*, and a bass line with dynamics *ff* and *le plus f possible*.

30

Musical score for measures 29-30. Measure 29 features a melodic line in the right hand with dynamics *ff* and *le plus f possible*, and a bass line with dynamics *ff* and *le plus f possible*. Measure 30 features a melodic line in the right hand with dynamics *mf* and *ff*, and a bass line with dynamics *mf* and *ff*.

31 De plus en plus animé

32 Un peu retenu au Mouvt

FIN

Musical score for measures 30-32. Measure 30 features a melodic line in the right hand with dynamics *mf* and *ff*, and a bass line with dynamics *mf* and *ff*. Measure 31 features a melodic line in the right hand with dynamics *ff* and *ff*, and a bass line with dynamics *ff* and *ff*. Measure 32 features a melodic line in the right hand with dynamics *p*, *ff*, *f*, and *fff*, and a bass line with dynamics *p*, *ff*, *f*, and *fff*.