



Kalmus Orchestra Library

MAURICE

RAVEL

TZIGANE

for Violin and Orchestra

Solo Violin Edited by Endre Granat

FULL SCORE

EDWIN F. KALMUS, CO.

SAMPLE

INSTRUMENTATION

2 Flutes (2nd d. Piccolo)

2 Oboes

2 Clarinets in B flat

2 Bassoons

2 Horns in F

Trumpets in C

Percussion (1 player)

Celesta

Harp

Violin Solo

Strings

(9.8.7.6.5)

PREFACE

Maurice Ravel (1875-1937) created and dedicated the *Tzigane* to the wonderful Hungarian violinist Jelly d'Aranyi. The premiere performance took place in the Spring of 1924. This work requires brilliance and great virtuosity from the performer.

The unaccompanied introduction begins on the G string, then continues in octaves (so called "fingered octaves," a fairly new technique in the 1920's). Other techniques employed are single harmonics as well as double and triple harmonics, and pizzicatos for both hands alternating at breakneck speed.

One of the interesting requirements by the composer is to use natural harmonics which create non-vibrant ethereal sounds as well as pitch deviations. Some of the natural overtones of the open strings sound slightly flat. On display is Ravel's knowledge of the violin, which is truly astounding despite having never played the instrument.

The *Tzigane* was originally written for Violin and Piano or Violin and Lutheal (an attachment to the piano with tone color registration). For the *Tzigane*, Ravel used mostly the sound of the cimbalom. Lutheal was cumbersome to play and subject to frequent breakdowns. This instrument is now obsolete. The Violin and Orchestra version was completed by the composer later in 1924.

The present edition is the first with complete bowings and fingerings, and addresses errors found in all previous publications.

Endre Granat, Editor

TZIGANE

Rapsodie de Concert pour Violon et Orchestre

à JELLY D'ARANYI

MAURICE RAVEL

Lento, quasi cadenza

1^{ère}
GRANDES FLûTES

2^e
ou PETITE FLûTE

2 HAUTOIS

2 CLARINETTES
en SI b

2 BASSONS

2 CORS en FA

1 TROMPETTE en UT

1 Exécutant
TRIANGLE
TIMBRE
CYMBALE

CÉLESTA

HARPE

Lento, quasi cadenza
sul Sol sin al segno*

VOLON SOLO

1^{ers} VIOLONS

2^{ds} VIOLONS

ALTOS

VIOLONCELLES

CONTREBASSES

E.F. KALMUS, CO.

Molto espressivo, portando

The first section of the musical score consists of four staves. The top staff is for the piano, featuring a complex melodic line with triplets, eighth notes, and sixteenth notes, marked with a '3' and a '4'. The second staff is for the violin, with a 'pizz.' (pizzicato) marking and an 'arco' (arco) marking, followed by a series of sixteenth notes and a triplet. The third and fourth staves continue the melodic and harmonic development with various note values and rests.

The second section of the musical score features a variety of orchestral instruments. The top staff is for the Cors (Horn), marked with a '4' and a 'p' (piano) dynamic, with the instruction 'avec baguette d'éponge' (with sponge mallet). The second staff is for the Cymb. (Cymbal), marked with a 'p' dynamic. The third staff is for the Harpe (Harp), marked with a 'f' (forte) dynamic and a '4' marking, with the instruction 'Quasi cadenza SOL' (Quasi cadenza SOL). The fourth staff is for the von Solo (Solo), marked with a 'p' dynamic and a '4' marking. The fifth staff is for the vons (Vox), marked with a 'p' dynamic. The sixth staff is for the Altos (Alto), marked with a 'pp' (pianissimo) dynamic and the instruction 'Div. Sourdines' (Div. Sourdines). The seventh staff is for the velles (Vox), marked with a 'pp' dynamic and the instruction 'Div. Sourdines'. The eighth staff is for the C.B. (C.B.), marked with a 'pp' dynamic and the instruction 'Sourdines'. The score includes various musical notations such as notes, rests, and dynamic markings.