

Maurice RAVEL

PAVANE pour une
INFANTE DÉFUNTE

*arranged for
piano duet by
Ray & Marie-Thérèse Alston*



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Maurice RAVEL 1875 - 1937

PAVANE POUR UNE INFANTE DÉFUNTE

à Madame la Princess E. de POLIGNAC

*arranged for 4 hands from Ravel's solo
version by Ray and Marie-Thérèse Alston*

Following the *Menuet Antique* (1895), once again in 1899 Ravel proved his affection for early dance forms, this time from the Renaissance court. The pavan's origins as a stately Renaissance dance, inspire him to write rhythmic and melodic riffs and antiquated cadences. The title (Pavan for a defunct princess) was chosen because these particular words in French — *infante défunte* — appealed to his pleasure in their alliteration. Throughout his composing career he would particularly enjoy the sound of unusual titles, and include dances from former times.

The solo piano version was an early popular success — "the esteem of the salons and the admiration of young ladies who did not play the piano overly well." After a particularly slow and probably dull performance by one such *demoiselle*, the composer observed that the piece was entitled "Pavane for a dead princess", and not "dead pavane for a princess". Ravel was thinking of a young Spanish princess (the *Infanta*), very much alive, and certainly not as a sombre lament. Some years later the composer criticised his creation as "poor in form" and unduly influenced by the music of Chabrier.

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 articulations and phrasing influenced by the orchestral scores, together with a few minor corrections and some suggested fingering.



PAVANE

POUR UNE INFANTE DÉFUNTE

Assez doux, mais d'une sonorité large ♩ = 80

1

p

2

p

1

5

mf

mf

cédez

en mesure

2

5

mf

mf

cédez

en mesure

Red.

1

9

pp

f

un peu retenu

en élargissant

1er Mouvement

2

9

pp

f

p

un peu retenu

en élargissant

1er Mouvement

Red.

1 13 *pp*

2 13 *pp*

1 17 *mf* *très soutenu* *ppp*

2 17 *mf* *très soutenu* *ppp*

1 21 *pp*

2 21 *pp*

un peu plus lent

1er Mouvement

1
25 *mf* *f* *p* sopra

2
25 *mf* *f* *p* sotto Red.

1
29

2
29 Red.

en mesure

1
33 *mf* *p* *en mesure*

2
33 *mf* *p* *en mesure*

1er Mouvement

1

37

pp

f

p subito

2

37

pp

f

p

1er Mouvement

1

41

3

p

2

41

3

p

sotto

1

44

ff

2

44

3

ff

1

47 *f* *pp*

2

47 *f* *pp*

1

51 *p*

2

51 *p*

sotto

1

54 *sfz* *ff*

2

54 *sfz* *ff*

1 *sfz* *très grave*

2 *sfz* *legato* *très grave*

1er Mouvement

1 *mp* *sopra*

2 *p* *sotto*

Red.

1

2

1 *cédez*

2 *cédez*

1er Mouvement

1 *pp*

2 *pp*

en élargissant beaucoup

1 *f*

2 *f*