

INTRODUCTION

Chanson du Rouet (Song of the Spinning Wheel)

Le manuscrit de cette mélodie qui comprend huit pages est signé par l'auteur, et il porte la date du 2 juin 1898. Le texte de Leconte de Lisle (1818-1894) a été emprunté à un ensemble de poésies intitulé *Chansons Ecossaises* publié en 1852. Comme dans *Marguerite au Rouet (Gretchen am Spinnrade)* de Schubert, un accompagnement ondulant se poursuit d'un bout à l'autre du morceau, suggérant le mouvement continu du rouet. Le langage harmonique, bien qu'indiquant l'influence spirituelle de Chopin, est à la fois empreint de personnalité et de maturité, et la citation du *Dies Irae* est une adaptation de chant grégorien unique dans l'œuvre de Ravel. Quoiqu'il n'y ait pas trace d'une première officielle, il semble que la *Chanson du Rouet* ait été présentée chez Madame René de Saint-Marceaux, dont le salon attirait beaucoup de noms célèbres dans le monde des arts. Pour on ne sait quelle raison, on n'entendit jamais plus cette mélodie, qui est publiée ici pour la première fois.

Arbie ORENSTEIN

The autograph of this song, which consists of eight pages, is signed and dated June 2, 1898. The text, by Leconte de Lisle (1818-1894), is taken from a collection of poetry entitled *Chansons écossaises (Scottish songs)*, which appeared in 1852. As in Schubert's *Gretchen am Spinnrade*, an undulating accompaniment appears throughout the song, suggesting the continual motion of the spinning wheel. The harmonic language, although indicating the spiritual influence of Chopin, is both personal and mature, and a quotation from the requiem sequence *Dies Irae* constitutes a unique adaptation of Gregorian chant in Ravel's œuvre. Although there is no record of an official première, it appears that *Chanson du Rouet* was performed at the home of Madame René de Saint-Marceaux, whose salon attracted many of the prominent names in the arts. For whatever reason, the song was never heard of again, and the present edition thus marks the initial publication of this composition.

Arbie ORENSTEIN

CHANSON DU ROUET

Poème de
LECONTE DE LISLE
English words by ROBERT HESS

Maurice RAVEL
(1898)

1 [Moderato]

CHANT

PIANO

pp

Ped.
Ped.

3

5

12 7

p

O mon cher rou - et, ma blan - che bo - bi - ne, Je vous
Ob. my spin - ning wheel with gleam-ing white spin dle, I a-

9

ai - me mieux que l'or et l'ar - gent!
dore you more than sil - ver or gold!

11

Vous me don - nez tout, lait, beur - re et fa - ri - ne,
You give all to me, your gifts nev - er dwindle,

13

Et le gai lo - gis, et le vê - te - ment.
Bread and fresh - est milk, cloth fair to be bold.

15

13

Je
I
vous
a-

17

ai - me mieux que l'or et l'ar- gent,
dore you more than sil ver or gold,

pp

19

O mon cher rou - et, ma blan - che bo - bi - ne!
Ob, my spin - ning wheel with gleam-ing white spin - dle!

p

21

23

p

O mon cher rou - et, ma blan - che bo - bi - ne, Vous chan -
Ob, my spin - ning wheel with gleam-ing white spin - dle, You be-

25

-tez dès l'au - be a - vec les oi - seaux; É -
gin your song so ear - ly at dawn; In

27

-té com - me hi - ver, chan - vre ou lai - ne fi - ne, Par
win ter and spring, Joy ev - er you kin - dle, With -

29

vous, jus - qu'au soir, char - ge - les fu - seaux.
in my — poor heart, 'til day - light is gone.

31

15

Musical score page 31. The vocal line consists of eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The vocal part begins with "Vous chan-", followed by "You be -".

33

Musical score page 33. The vocal line continues with "tez dès l'aú - - be a - vec - - les oi - seaux, - - - - -" and "gin your song so ear- ly at dawn, - - - - -". The piano accompaniment provides harmonic support with eighth-note chords.

35

Musical score page 35. The vocal line begins with "O mon cher rou - et, - - ma blan - che bo - bi - - ne!" and "Ob, my spin-ning wheel - - with gleam-ing white spin - - dle!". The piano accompaniment consists of eighth-note chords.

37

Musical score page 37. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

41

(8)

Un peu plus lent (la \downarrow vaut la \uparrow du mouv \uparrow précédent)

43

Un peu plus lent

O mon cher rou - et, ma blan - che bo - bi - ne, Vous me
Ob, my spin - ning wheel with gleam - ing white spin - dle. You shall

45

fi - le - rez mon su - ai - re é - troit,
spin for me my snow - y white shroud

Quand, près de mou - rir
When death shall ap - pear

48

#

et cour - bant l'é - chi - ne,
and my breath shall dwin - dle,

49

8

Je fe - rai mon lit é - ter -
In my grave I'll lie 'neath a

50

1^{er} mouv^t

-nel et froid.
dark gray cloud.

1^{er} mouv^t

x

y

y

8

x

y

x

y

52

Musical score page 52. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 1: "Vous me fi - le rez" (You shall spin for me). Measure 2: Continuation of the melody.

54

Musical score page 54. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 1: "ai _____ re é - troit," (snow white shroud). Measure 2: "O mon cher rou - et, ma Ob, my spin - ning wheel, with". Measure 3: Continuation of the melody.

56

Musical score page 56. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measure 1: "blan - che bo - bi - ne!" (gleam-ing white spin - dle!). Measure 2: Continuation of the melody.

58

Musical score page 58. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Measures 1-2: Continuation of the melody. Measure 3: Final melodic phrase ending with a forte dynamic.