

**AN EXAMPLE OF MAURICE RAVEL'S UNDERSTANDING OF  
ORCHESTRAL TRANSCRIPTION: PAVANE POUR UNE INFANTE  
DÉFUNTE**

**MAURICE RAVEL'İN ORKESTRAL TRANSKRİPSİYON ANLAYIŞINA BİR  
ÖRNEK: ÖLÜ BİR PRENSES İÇİN PAVANE**

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**Abstract:** Maurice Ravel (1875-1937), French composer, pianist and conductor, is one of the most important composers of the 20th century. In Ravel's works for piano, the effects of impressionism come to life with the use of all the colors of the instrument. In orchestral work, these effects are enlivened by various tones and colors obtained by combining instruments with different colors and characteristics individually or in different groups. With this article, 'Pavane pour une infante défunte' (Pavane for the Dead Princess), which is one of the works designed by Maurice Ravel for piano and later given a new identity with its orchestration, is intended to reveal Ravel's understanding of orchestration by studying in terms of orchestration techniques. The article will focus on the principles that the composer pays attention to when performing orchestral transcribing from the piano writing. In Ravel's orchestration, it is aimed to create an example of orchestral transcription by addressing topics such as the balance factor and the methods, used to create various colors, the creation of contrast between the musical ideas and the techniques, used in expressing musical ideas and feelings via orchestration.

**Keywords:** Impressionism, Orchestration, Orchestral Transcription, Instrumentation, Maurice Ravel.

**Öz:** Fransız besteci, piyanist ve orkestra şefi, Maurice Ravel (1875-1937), 20. yüzyılın en büyük bestecilerinden biridir. Ravel'in piyano için yazdığı eserlerde empresyonizm etkileri, enstrümanın tüm renklerinin kullanılmasıyla hayat bulur. Orkestra eserinde bu etkiler, farklı renk ve özelliklere sahip çalgıların tek başına ve farklı gruplar halinde birleştirilmesinden elde edilen çeşitli tını ve renklerle canlanır. Bu makale ile Maurice Ravel'in piyano için tasarladığı ve sonradan orkestrasyonla yeni bir kimlik kazandırdığı eserlerinden biri olan 'Pavane pour une infante défunte' (Ölü Prenses için Pavane) orkestrasyon teknikleri açısından incelenerek Ravel'in orkestrasyon anlayışını ortaya koymak amaçlanmıştır. Makalede bestecinin piyano yazısından orkestral transkripsiyon yaparken dikkat ettiği ilkeler üzerinde durulacaktır. Ravel'in orkestrasyonunda, denge faktörü ve çeşitli renkler oluşturmak için kullanılan yöntemler, müzikal fikirler ile teknikler

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arasında karışıklık yaratılması, müzikal fikir ve duyguların orkestrasyon yoluyla ifade edilmesinde kullanılan konular ele alınarak orkestra transkripsiyonunun bir örneğinin oluşturulması amaçlanmıştır.

**Anahtar Kelimeler:** İzlenimcilik, Orkestrasyon, Orkestral Transkripsiyon, Enstrümantasyon, Maurice Ravel.

## 1. INTRODUCTION

“Transcription (fr., en. *transcription*, it. *tradotto*) is recomposing (notating) a musical work for different sounds, instrument or instruments while preserving its original structure”<sup>1</sup>. Orchestral transcription, which is called within the scope of this definition, is used not only as a composing tool, but also to reinterpret the work with different color combinations (by designing the composition first on the piano and then orchestrating it). Bach's arrangements of many works ranging from his own instrumental works to his cantatas, and Ravel's orchestral transcription of Mussorsgsky's Pictures at an Exhibition composed for piano are just a few of the examples that can be shown on this subject.

According to Samuel Adler, author of *The Study of Orchestration*, “The transcription of a piece of music from one medium to another is very much like the translation of a poem from one language to another. While all those who speak the original language will invariably claim that a poem can never be successfully translated and losses its essence in the process, the people who do not understand the original tongue will benefit by being able to fathom something that was beyond their grasp before the transformation was accomplished”<sup>2</sup>. Based on this view, it would be correct to talk about the same situations in the transcription of a piece of music from an instrument or an ensemble to another. Just as there are differences in meaning in transferring a poem to another language, the same differences arise in transferring a musical work to another instrument or instruments. In order to give the correct meaning in translation, it is necessary to choose the words correctly and to achieve this, it is very important to have a good command of both the original language of the poem and the language to be translated. Knowing the period in which the poet lived is guiding in understanding what poet wanted to tell. The situation is similar in transcription. For example, as it is the subject of this article, it is necessary to know both the technical characteristics of the piano and the technical characteristics of the instruments (sound fields, characteristic features, etc.) used in the orchestra to arrange a work written for the piano. In addition, since there are many colors in orchestral music, it should be considered how the instrument

<sup>1</sup> Vural Sözer, *Müzik Ansiklopedik Sözlük*, Remzi Kitabevi, İstanbul 2005, p.707.

<sup>2</sup> Samuel Adler, *The Study of Orchestration*, W. W. Norton & Company, New York 1989, p. 510.

combinations will be and what effects they will produce. Knowing the period in which the composer lived, like a poet, as well as mastering the composer's orchestral style is one of the factors to be considered in orchestral transcription.

Ravel is one of the first names that come to mind in the field of orchestral transcription with his orchestration for Mussorsgsky's piano work Pictures at an Exhibition. "Pictures at an Exhibition is one of the most excellent works in the field of instrument and orchestra, and it is strongly recommended that anyone who wants to perfect their education in these subjects analyze this work down to the smallest details."<sup>3</sup>

Ravel's meticulous workmanship reveals his mastery of the technical features of the instruments in his orchestral works, and the good use of color and balance factors in instrument combinations. "Due to his calculating, meticulous and perfectionist craftsmanship, Igor Stravinsky likened him to a Swiss watchmaker."<sup>4</sup>

As will be discussed in detail in the examination, Ravel put a new complexion on his work named Pavane pour une infante défunte (Pavane for a Dead Princess), which he wrote for piano in 1899, by orchestrating it in 1910. However, his orchestral arrangements for his own piano works are not limited to this. His other works, which he adapted from piano to orchestra, can be listed as follows according to the date of their composition:

- a. Menuet antique (1895, orchestrated 1929)
- b. Pavane pour une infante défunte (1899, orchestrated 1910)
- c. Miroirs, Part III Une barque sur l'océan (1905, orchestrated 1906)
- d. Miroirs, Part IV Alborada del Gracioso (1905, orchestrated 1918)
- e. Ma Mère l'Oye (1908–1910, orchestrated 1911)
- f. Valses nobles et sentimentales (1911, orchestrated 1912)
- g. Le Tombeau de Couperin (1914–1917; Part I, III, IV and V, orchestrated 1919)

Before proceeding to the examination, it will be useful to clarify two concepts that are confused with each other (transcription and arrangement). Transcription is the transfer of a work composed for one medium to another. This transfer is made by preserving the basic structures of music such as melody, rhythm, harmony. However, arrangement is a new composing process in which the melody can be partially changed, rhythm and harmony are handled in a new way, depending on the way the arranger handles it. In addition to these changes, the arranger can give the piece a new identity with a counterpoint approach that includes secondary melodies.

<sup>3</sup> Ertuğrul Sevsay, *Orkestrasyon*, YKY, İstanbul 2015, p. 566.

<sup>4</sup> Lale Feridunoğlu, *İz Brakan Besteciler*, İnkılâp Kitabevi, İstanbul 2005, p. 208.

## 2. EXAMINATION

### 2.1. Pavane for a Dead Princess

Pavane, composed by Ravel under the influence of his teacher Gabriel Fauré during his education at the Conservatoire de Paris in 1899, is one of the works that best reflects the composer's emotional character. The Fauré effect, which was clearly felt in the texture of the work, was attempted to be eliminated by Ravel by orchestration and the work was given a new identity through the colors of the orchestra.

The work attracted attention after its premiere on April 5, 1902, by the Spanish pianist Ricardo Viñes, and gained Ravel recognition in Paris. "Ravel declined to comment on the piece, stating only in 1925 that he wanted the title, which he chose for the alliteration of syllables – repetition of the same sound – to be dramatized, to reflect not a dying princess, but a little princess who could dance in the court..."<sup>5</sup>

His mother's Basque-Spanish heritage, whose ancestry is based in the Basque region but grew up in Madrid, has a strong influence on Ravel's life and music. In addition, his close friend, the Spanish pianist Ricardo Viñes, one of the leading commentators of his works, helped strengthen this connection as an important link between Ravel and Spanish music.

Pavane, whose influence on Spanish folk music is seen, is also one of the examples of this reflection. Ravel strengthened the influence of Spanish folk music by expertly processing this work in orchestration. "The work, rumored to reflect a death in Spanish courts during the Renaissance, used a style left in modern orchestration as a staccato for tenor voices as if to create an analogy of the old Spanish stringed instrument vihuela or guitar."<sup>6</sup>

### 2.2. Formal Structure of the Work

When the work is structurally examined, it is seen that the themes (main theme, subordinate theme, interior theme, etc.) are formed in the form of a rondo, based on the principle of repetition.

In this context, it is seen that the formal structure of the work coincides with the *five-part rondo* (ABACA), which is called "*the second rondo-form*"<sup>7</sup>, presented in Table 1.

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<sup>5</sup> İrkin Aktüze, *Müziği Okumak*, Cilt 4, Pan Yayıncılık, İstanbul 2003, p. 1801.

<sup>6</sup> *Ibid*, p. 1801.

<sup>7</sup> İlhan Usmanbaş, *Müzikte Biçimler*, Milli Eğitim Basımevi, İstanbul 1975, p. 85.

**Table 1.** The formal structure of Pavane for a Dead Princess.

Measures	Formal Function	Rondo Term
1-12	Main theme	Refrain 1 (A)
13-27	Subordinate theme	Couplet 1 (B)
28-39	First return of the main theme	Refrain 2 (A)
40-59	Second subordinate theme	Couplet 2 (C)
60-72	The final return of the main theme	Refrain 3 (A)

Determined by *Assez doux, mais d'une sonorité large* ( $\square = 54$ ) (Very sweetly and gently but with resonance) tempo/expression term, main theme encoded as the part (A) consists of two sentences. The first of these is between mm. 1-7 and the second is between mm. 8-12. After deceleration with *Cédez* (slower), the 2nd sentence of the main theme starts with the return to the tempo with *En mesure* (Return to former speed) at m. 8.

In m.13, the subordinate theme begins, taking on a new character with *Très Lountain* (Very remote). The part, encoded as (B), consists of the combination of two sentences in parallel structure. The sentence located in between mm. 13-19, by repeating between mm. 20-26, was extended 6 beats with extension, starting at the 3rd beat of the m. 26.

The main theme, encoded as part (A), reappears in m. 28 with *Reprenez le mouvement* (continue with opening speed). The melody and accompaniment structure, played by the right hand, are repeated an octave above, while the bass function and secondary accompaniment played by the left hand are handled with a different rhythmic structure. In the 2nd sentence which begins in m. 35, the melody is also repeated from the upper octave by doubling and the harmonic structure in the accompaniment is intensified by adding sound. In addition, micro-changes that are a kind of preparation for a new part, are other details that stand out in m. 39.

Together with *1<sup>er</sup> Mouvement* (Return to opening speed), the 2nd subordinate theme appears, which is encoded as (C) in m. 40. This theme is created through sentence repetition. The first sentence, positioned between mm. 40-49, is repeated between mm. 50-58. In the second repetition, the sentence is colored with arpeggios, extending to the upper sound region. After slowing down with *Très grave* (Very solemn) at the end of part (C) and stopping with a fermata, part (A) appears last time with *1<sup>er</sup> Mouvement* in m. 60.

Compared to the 1st and 2nd coming, with *marquez le chant* (Bring out the melody), the melody is asked to come to the fore. In addition, compared with the 2nd coming, the first accompaniment structure, played with the right hand, is also

animated by an Alberti bass-like figure. The 2nd sentence that forms the theme is designed in the same way as the 2nd coming. The work, which is wanted to be played wide with *En élargissnat beaucoup* (Much broader) instruction and brilliantly with *ff*, ends with G and D, paused with a fermata.

### **2.3. The Analysis of the Orchestration**

It will be easy to analyze the elements used in this work by separating them into melody, harmony and the bass part. The orchestral transcription of *Pavane for the Dead Princess* scored for 2 flutes, oboe, 2 clarinets in B-flat, 2 bassoons, 2 horns in G, harp and strings. The score published by Dover Publications and reprinted in Mineola in 2001 is used in this review. Orchestration analysis of the work will be done in parallel with form analysis.

#### **2.3.1. Main Theme (A) (Between mm. 1-12)**

The 1st Sentence of the Main Theme (A) (Between mm. 1-7)

Looking at the piano version, it is seen that the music consists of 3 elements: Melody, harmony and bass.

The melody line at the top of the upper staff, played by the right hand on the piano, is given to the solo horn in the orchestral version.

This solo, which is also the subject of orchestration books, is one of the most outstanding solos of the Horn.

In this work, for easing the reading, the horn in G, heard from the bottom with P5, was preferred; thus, allowing the French horn to play in C Major.

The accompaniment in the lower part is given to the 2nd violins and violas by preserving the same rhythmic structure. The monophonic accompaniment line in the piano version is thickened by adding sounds in harmony in the orchestral version. In addition, the harmony, created with long-duration values in the orchestra, which is not found in the piano version, stands out.

Ravel created a second accompaniment line by giving sounds in the harmony to the bassoon and the second horn in the orchestra. Thus, the structure in the first accompaniment line was made to be heard more clearly and this line was shaded.



The image shows a musical score for an orchestral version. It consists of four staves. The top staff is for 2 Bassons, with dynamics *pp* and *cedez*. The second staff is for 2 Cors simples en sol, with dynamics *pp* and *cedez*. The third staff is for 2 Violons sourdines, with dynamics *pp* and *arco*. The bottom staff is for Altos sourdines, with dynamics *pp* and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 1.** Melody and accompaniment lines in orchestral version (Between mm. 1-6)<sup>8</sup>

The bass line on the 2nd staff in the piano version is distributed to cello and double bass, serving as the bass function of the string instruments in the orchestra. Although they are in the same group, the monotony was eliminated by giving the bass line to two instruments with different sound colors.

In the piano version, bassline, written with eighth-notes, required to be played as staccato under a slur, was equivalent to the quarter-note as pizzicato in the orchestra.

The 2nd bassoon party that forms the accompaniment line shadows the bass line with a half-note.



The image shows a musical score for the bassline in the orchestra version. It consists of three staves. The top staff is for 2 Bassons, with dynamics *pp*. The middle staff is for Violoncelles sourdines, with dynamics *pp* and *arco*. The bottom staff is for Contre-Basses sourdines, with dynamics *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

**Figure 2.** The bassline in the orchestra version (Between mm. 1-6)<sup>9</sup>

In addition, the figure, included in chords in the third beat of m. 6 have been given to solo flutes, 2nd violins and violas, and the bass line have been given to cellos in accordance with the simplified orchestral version.

The micro-changes in m. 7 are remarkable. The horn that was silenced on the last beat reappears. In addition to this, a pedal effect is created by keeping F-sharp,

<sup>8</sup> Maurice Ravel, *Pavane Pour Une Infante Défunte*, Dover Publications, Paris 1910, p. 1.

<sup>9</sup> *Ibid*, p. 1.

D and B are written with eighth-note on the upper stave in piano literature with half-note.

In the piano version, the arpeggio, written with thirty second-note on the last beat, is given to the harp in the orchestra. The arpeggio in the piano version is enhanced by sound repetition on the harp. Here, it would be appropriate to technically explain the arpeggio, played by repeating the note on the harp.

Here, the same tone is played on two different strings (E/F-flat). Playing the same tone on the same string is technically difficult, so a technique called enharmonic notation is used here, which makes the repetition of the same sound functional. In addition, when the same note is played on the same string, especially in fast tempos, the sound coming from the back is drowned out and the transparency of the sound is lost. In such cases, the unused string is switched on and tuned to the near sound. A good example of this is the use of the F string in the harp party instead of E by tuning F-flat.

**Figure 3.** Orchestral version (Between mm. 6-7)

The 2nd Sentence of the Main Theme (A) (Between mm. 8-12)

In the second sentence appearing in m. 8, the melody is partially folded one/two octaves below with the left hand. In addition to the melody, the rhythmic structure of the accompaniment line played by the right hand is preserved in the same way and turns into chord progressions from m. 11. Two figures are seen in the bass line. The first of these is the long bass line and the second is the melody line that folds the melody from one lower octave. Then, for technical reasons, in m. 9 the left-



hand parties playing D and A after eighth rest are included in the melody again and then with chords in later measures.

While the melody in mm. 8 to 9 was given to the solo horn and first violins in the orchestra version, the melody, folded in two octaves in parallel with the piano version in m. 10, was taken from the 1st violins and given to the 1st clarinet and 2nd bassoon. The harp, which appears with the arpeggio in m. 7, is included here as a color with B. This sound, which is intended to be played harmonically, resonates one octave higher.

In m. 10 in the piano version, these two figures were given to oboes and second violins by micro-changing the figures in the upper and lower parts of the upper staff. The micro change made here, is the displacement of B at the top of the upper staff with B, D, and E are written in octets in the 2nd beat of m. 11. The figure, in the second beat of m. 12, was given to the 1st violins, playing with pizzicato. However, the absence of the F-sharp is noticeable here. This is just for a technical reason. Since the lowest sound of the violins is G, this sound has been reduced because the F-sharp cannot be played from violins.

Accompaniment was given to the second violins and violas in mm. 8 to 9 by maintaining the same rhythmic structure, to the 1st violins and cellos, which were formed with a different rhythmic structure, in m. 10. There are two small details here. The first of these is that the 1st violins and cellos are handled in different rhythmic structures even though they undertake the same task to provide transparency. As for the second one is that the 2nd violins and violas which previously served as an accompaniment, play on the first beat of the measure to make a smooth transition even though they are in the same group.

The A in the bass part in m. 8 is given to the 1st bassoon in the same way and is colored by the double bass playing pizzicato with quarter-note. In addition, the sounds in the harmonic structure were given to the cello and the 1st clarinet.

The figure, which is not included in the piano version but takes place in the flute part in the orchestra version, can be considered an indispensable element of Ravel's orchestration.

When evaluated in terms of color, it is seen that the structure here is orchestrated with mixed colors, especially the homophonic structure in mm. 11 to 12. Transparency was provided by giving the same functions to instruments, belonging to different groups in a different rhythmic structure; thus, allowing all colors to be heard with the heterogeneous color combination obtained.

Figure 4. Orchestral version (Between mm. 8-12)<sup>10</sup>

### 2.3.2. Subordinate Theme (B) (mm.13-27)

The 1st Sentence of Subordinate Theme (B) (mm. 13-19)

With the beginning of part (B) in m. 13, there is a change in the orchestral writing as well as the music writing. In the piano version, there is melody and accompaniment in the right hand and the bass function which is usually folded by an octave in the left hand.

In the orchestral version, melody and accompaniment are given to woodwind instruments while the bass is given to double bass and harp. When the melody and accompaniment functions are examined in detail, it is seen that the melody is given to the oboe playing in the upper sound region with a touching, impressive, complaining and sensitive tone. Accompaniment progresses with three-voice chords. The lower sound of the chord that forms the accompaniment, is considered a different figure and given to the bassoon. Here, a separate melody with a similar character to the primary melody was created by keeping the common sounds. At the

<sup>10</sup> *Ibid*, p. 1.

same time, this similarity is strengthened by giving it to the upper sound region of the instrument. The upper sounds of the chord are given to the clarinets by preserving the same rhythmic structure.

The bass appears with two different rhythms. The first of these is given to the harp which folds octave in the same way as in the piano writing and the other is to the double basses which also function as a pedal sound with the sounds extended by slurs. The reason why the bass sound is written as C-flat instead of B on the harp is that this sound is the lowest sound of the harp.

A micro change is noticeable in the instrumentation. The accompaniment, played by the clarinets in m. 17, is given to the horn included in the orchestra. Clarinets (1st clarinet-oboe, 2nd clarinet-1st bassoon folded together) color both melody lines.

In mm. 18 to 19, homophonic writing with 5 sounds stands out. Although the instruments were tried to be distributed in a balanced way, the lower and upper parts were kept stronger.



**Figure 5.** The distribution diagram of instruments. (Between mm. 18-19)  
Repetition of The Sentence (B) (Between mm. 20-27)

Between mm. 20-27, the sentence in part (B) is repeated. However, in order not to create monotony, the bass sound and harmony were changed in the second coming of the sentence and the sentence was expanded with a 6-beat stretch. This change in musical writing is made more clearly in the orchestral version. By using the same technique in the instrument, the sentence played by woodwind instruments before was given to string instruments this time.

Here, the melody is given to the 1st violins, the secondary melody to the cello and the accompaniment to the 2nd violins and violas. Although the double bass gives the bass sound with a quarter-note, it plays as pizzicato, the bassoon, which plays the bass sound for a long time in the same way as the piano script, is heard in the foreground. In this way, the playing of inter-sentence functions was changed mutually. Bass sound was given to the 2nd horn with the thought of changing the color in m. 24. It is considered that this sound, which is very dark and difficult to control in the lower sound region of the horn, is deliberately given and this color is aimed to be brought to the fore with a crescendo.

In m. 25, which is handled with homophonic writing, there are six voices in the piano version. However, this structure was given to the string instruments group, consisting of five instruments to obtain a single color. Instead of dividing the cello group, Ravel simplified the chords by discarding the second sounds of the chord.

Parallel to the composition style, from the 3rd beat of m. 26, in which the sentence becomes longer, the color of woodwind instruments is added to create contrast. Here, according to Walter Piston, the chord is played with the arrangement called *superposition*<sup>11</sup>, in which the instruments are stacked on top of each other.

There is a small but important detail in m. 27. While the sentence ends with a quarter-note in string instruments, it is shortened by adding an eighth-rest to the end in wind instruments. There are two reasons for this. The first of these is to create a reflection effect and the other is to allow wind instruments to start a new sentence by breathing.

The image shows a page of an orchestral score. The top part of the page has a red box labeled "Extension of Sentence" that encompasses the final measure of the piece, measure 27. The score is written for a full orchestra, including strings, woodwinds, and piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into measures 20 through 27. The final measure, measure 27, is highlighted with a red box and labeled "Extension of Sentence". The score includes various dynamic markings such as ppp, pp, mf, and f, and performance instructions like "arco" and "ritenu".

Figure 6. Orchestral version (Between mm. 20-27)<sup>12</sup>

<sup>11</sup> Walter Piston, *Orchestration*, Victor Gollancz Ltd., London 1969, p. 397.

<sup>12</sup> Maurice Ravel, *ibid*, p. 2.

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### **2.3.3. 1st Return of the Main Theme (A) (mm. 28-39)**

The 1st Sentence of the Main Theme (A). (mm. 28-34)

With m. 28, part (A) reappears. However, although the melody line remained constant except for the folds, a different atmosphere was created by making various changes both in the accompaniment pattern in the piano version and in parallel with this, in the orchestral version.

In the orchestral version, the folds on the melody line are given to flutes, clarinets and the 1st oboe included in m. 30. In addition, the sounds that repeat rhythmically in the piano version appear as a pedal function with a long duration value in the orchestral version. An example of this is the lower half of the 1st violin divided, the 1st clarinet part in m. 30.

The piano version has two accompaniment lines. The first of these is the rhythmic structure, formed by eighth-note, played with the right hand and the second is the structure formed by quarter-note, including the bass part played by the left hand.

In the orchestral version, the primary accompaniment pattern is given to the 2nd violins by keeping the same rhythmic structure. Although the same rhythmic structure is preserved, it is seen that the musical pattern is intensified with harmony sounds. The secondary accompaniment pattern, which also includes bass sounds, is given to violas, cellos and double basses. When this part is examined in detail, it is seen that the structure in strong beats is given to cello and double basses in the same way as it is in the piano writing. Besides the structure light beats are given to violas by involving them in the sounds in the first accompaniment structure.

In terms of color, it is seen that there is a heterogeneous combination of colors by assigning different functions to different instrument groups. However, the bassoon, which overshadows the accompaniment and bass sound for a long time, is an exception here. Here, the bassoon, the bass instrument of his group, shadows the instruments in the same task and acts as a bridge between colors by completing the harmony sounds played by the first violins.

Ravel, with his fine craftsmanship, also calculated parameters such as articulation and nuance and changed the nuance from *p* to *pp* in the orchestral version of the piece, which is played by more instruments than the piano. In addition, he provided the accompaniment staccato in the piano version with the pizzicato technique for strings in the orchestral version, and the extended sounds with the use of the pedal with the extended sounds in the bassoon and 1st violins.

The image displays a page of an orchestral score, numbered 28 at the top left. The score is for measures 28 through 34. It features multiple staves for various instruments: Flute 1 & 2 (Fl. 1-2), Oboe (Ob.), Clarinet in B-flat (B. Cl.), Bassoon 1 & 2 (Bsn. 1-2), Horn in G (Hn. in G), Harp (Hp.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), and *f* (forte). Performance markings include *m Movimento*, *ad lib*, *solo*, *div* (divisi), *cresc* (crescendo), and *rit* (ritardando). The score shows a complex texture with multiple melodic lines and a rich accompaniment.

**Figure 7.** Orchestral version (Between mm. 28-34)

#### 2nd Sentence of the Main theme (A)

There is not much difference in the piano version of the second sentence which starts in m. 35, except for the melody, being folded one octave higher and the changes in the accompaniment pattern in the second sentence of the first repetition of the main theme. Apart from this, micro-changes were made in the last measure of the sentence to switch to the 2nd subordinate theme.

In the orchestral version, the melody, played by the right hand on the piano by folding one octave corresponds to the flute of the oboe folding the flute one octave higher. The oboe, which has a thin but clear sound color in the upper sound region, is made to stand out by folding the first flute. The accompaniment sounds played by both hands are given to the 1st and 2nd violins with different rhythmic structures.

While the melody folded in the lower octave by the left hand on the piano is produced in the orchestral version, the chords kept short in the piano for technical reasons are given with long sounds, due to the ability of different instruments to play in the orchestra. The bass sound is clarified by folding the cello which plays the bass sound with long sounds, as unison with quarter-notes by the double bass.

The melody, played by the 1st flute and the oboe is highlighted by the inclusion of the 2nd flute, clarinets and bassoons in m. 37.

The image shows a page of an orchestral score, numbered 35 at the top left. The score is for measures 35 through 39. The instruments listed on the left are: Fl. 1-2, Ob., B. Cl., Bass 1-2, Hr. in G, Hp., Vln. I, Vln. II, Vla., Vcl., and Cb. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The tempo/mood is marked 'al Moderato' at the beginning of measure 35. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The woodwinds (Flutes, Oboe, Bassoons, Clarinets) play a melodic line that is highlighted. The strings provide harmonic support with long sounds. The piano part is also visible, showing the melody in the lower octave.

**Figure 8.** Orchestral version (Between mm. 35- 39)

#### 2.3.4. 2nd Subordinate Theme (C)

The 2nd subordinate theme begins with G, which appears with an eighth-note in the up-beat of m. 40. This sound is the starting sound of both the melody and accompaniment structure. In the piano version, as a textural this simple music in the middle sound region gradually intensified and this concentration was also matched by the use of all instruments in the orchestra version.

At the beginning of the section, two different melody structures, played by the right and left hands, are given to two flutes with the same tone color in the orchestra, but in order to create a small contrast, they are colored with the harp sound at the entrance of the 2nd flute.

Depending on the technical characteristics of the transferred group or instrument, the duration values in transcriptions can be handled differently than the original. We have encountered examples of this before. In m. 41 this technical usage is again encountered in the accompaniment structure. It gains a separate identity by combining rhythmically repeating sounds in the accompaniment, played by the left hand on the piano. While the lower part of the accompaniment is given to the 1st horn, the upper part of the accompaniment ensures that the figure that is actually hidden in the bassoon part is revealed. This figure is actually a sentence fragment from part A. This two-voice structure is overshadowed by eighth-notes first by the cello and then by the double bass.

The chord progressions, played by the right hand on the piano are likewise given to the 1st violins, 2nd violins and violas, partially colored by oboes and clarinets. Another detail is that the figure, played by the harp on the third beat of m. 43, is shaded by the flute. In m. 44, where the musical idea is repeated from the P4 down, the melody and the secondary accompaniment are played by the clarinets, while the accompaniment structure previously played by the 1st violins is given to the 2nd violins by preserving the same color.

The concentration in the musical texture in m. 46 to 47 corresponds to the use of all instruments in the orchestra. Although the chromatic progression in the middle part is played by woodwinds and horns that we can include in this group, it can be said that a semi-mixed sound combination is obtained by giving the upper and lower parts progressing in chords to string instruments and woodwind instruments.



**Figure 9.** Orchestral version (Between mm. 40- 49)

Repetition of the Sentence (C)

There is not much difference in the sentence repetition between mm. 50-59, except for the arpeggios in the piano writing and the sounds that are diminished in m. 54 depending on the piano technique. No changes were made in the orchestra, except that the arpeggios are played with glissando by the harps and the 2nd violins, colored the 2nd flute in m. 50.

The image displays two musical staves side-by-side, comparing a piano version with an orchestral transcription. The top staff, labeled 'Piano Piece Writing', shows a piano part with arpeggios in the right hand and accompaniment in the left hand. The bottom staff, labeled 'Orchestral Transcription Harp Part', shows the harp part with arpeggios. Red boxes highlight the arpeggios in both versions, showing their similarity in structure and timing. The piano part is marked with 'pp' and the harp part with 'p' and 'gliss.'.

**Figure 10.** Arpeggios in piano version and the harp part  
(Between mm. 50-55)<sup>13</sup>

### 2.3.5. Final Return of the Main Theme

The music, which reaches its climax in the 2nd subordinate theme (C), calms down again with the emergence of the main theme in m. 60. The contrast between the parts is enhanced by a fermata. The final return of the main theme is built similarly to its first return. There is no difference in piano writing except for the accompaniment structure played by the right hand and the enlargement of the sound range.

In the orchestral version, although the bassoon part, served as a bridge between woodwind and string instruments before, a heterogeneous sound combination was preferred by giving the melody to woodwind instruments (flutes and clarinets), the accompaniment and bass line to string instruments. However, in the last turn, a homogeneous sound combination was achieved by playing the melody, accompaniment and bassline, using all sound colors in the orchestra. The second accompaniment, encountered as a separate figure, was given to the harp; thus, enabling this line to emerge. The accompaniment and bass line, played by the cello are shaded by the bassoon, harp, violas and double bass played for a long duration value. The first sounds of the secondary accompaniment structure played by the harp are also shaded by the first horn with the same technique. The G in the 2nd horn part is nothing but the pedal sound.

In the second sentence that constitutes the theme, the task of accompaniment was given to woodwinds (flutes and clarinets), played by the right hand on the piano. Chords, including the bass sound, played by the left hand, were given bassoon, cello

<sup>13</sup> Maurice Ravel, *Piano Masterpieces*, Dover Publications, Paris 1899, p. 3.

and double bass. The melody was given to the horn, 1st violins and violas; thus, creating contrast provided. The enlargement of the sound range in the last three measures and the strong structure that emerges with the increasing resonance corresponds to the use of all instruments in the orchestral version.

### 3. CONCLUSION

In this article, transcription from piano to orchestra, which is also a composing technique in orchestral works designed and orchestrated by many composers, has been studied in detail in the work “Pavane for a Dead Princess” and the way Ravel followed in this subject has been tried to reveal.

Looking at the transcription of the orchestra; considering that the orchestra consists of many instruments, it will be seen that the nuances are given by reducing the nuances, especially in the parts that are desired to be played softly. Technical issues such as creating an accompaniment function by creating chords, orchestrating closer to the original writing (piano version), acquiring new expressions with different articulation signs, including enharmonic notation on the harp, reworking rhythmically repeating sounds with their values for a long time are important issues in the transcription of this piece. In addition, it is observed that the balance factor is always at the forefront in orchestration, taking into account the anatomy of the instruments.

As a result, although it has unlimited tone, technical possibilities, color and expressive power, the problems that can be encountered in the orchestral adaptation played by the ensemble should not be ignored when compared to the piano. In the transcription from the piano to the orchestra, the piece should be analyzed in detail and interpreted correctly, and the design of the orchestra, which is used as a different means to present the musical thought, should be evaluated well in all aspects. In this context, this work of Ravel is thought to be a good model for orchestral transcription for the composers, conductors and arrangers working on orchestration.

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