

# The Girl With the Black Satin Smile (circa 1909)

*La fille au sourire de satin noir (environ 1909)*

M. Ravel  
as transcribed by Don Orfeo

♩ = 40

♩ = 42

Piccolo *ppp*

Flute *ppp*

Flute *pp*

Alto Flute *mp*

Oboe

Clarinet in B $\flat$

Clarinet in B $\flat$

Bassoon

Horn in F

Horn in F

Harp *mf* *tempo rubato* *p*  
D $\natural$ 2 A $\flat$  C $\sharp$ 7 A $\flat$  C $\sharp$ D $\flat$  F $\flat$

Violin 1 *con sord.* *ppp*

Violin 2 *con sord.* *ppp*

Viola *con sord.* *ppp*

Violoncello *con sord.* *ppp*

Contrabass *div. con sord.* *ppp* *unis.*

Picc. *ppp*  
 Fl.  
 Fl.  
 A. Fl. *p*  
 Ob. *pp*  
 Cl.  
 Cl.  
 Bsn. *pp*  
 Hn.  
 Hn.  
 Hp. *pressant e cresc.*  
 Vln. 1 *pp*  
 Vln. 2 *p*  
 Vla. *pizz. pp*  
 Vc. *pizz. p*  
 Cb. *pizz. p*

17

Picc. *pppp*

Fl. *pp*

A. Fl. *pppp*

Ob. *pppp*

Cl. *pp*

Cl. *pp*

Bsn. *pppp*

Hn. *ppp*

Hn. *ppp*

*pressant*

Harp

Vln. 1 *pppp*

Vln. 2 *pppp*

Vla. *arco*

Vc. *arco* *pppp*

Cb. *arco* *pppp*

24

Picc. //

Fl. //

Fl. *f* *p* *ralen.*

A. Fl. *p*

Ob. *p*

Cl. *f*

Cl. *f*

Bsn. *f*

Hn. //

Hn. //

Hp. //

Vln. 1 // *f* *senza sord.* *p* *con sord.* 3

Vln. 2 // *senza sord. arco* *ff* *pp* *mf* *con sord.* *p*

Vla. // *senza sord. arco* *ff* *pp* *p*

Vc. // *arco* *ff* *pp* *pp*

Cb. // *arco* *ff* *pp* *pp* *div.*

31

Picc.

Fl.

Fl.

A. Fl.

Ob.

Cl.

Cl.

Bsn.

Hn.

Hn.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

unis.

Detailed description: This page of a musical score covers measures 31 through 35. The score is for a full orchestra. The Piccolo, Flutes, and Bassoon parts are mostly silent, indicated by rests. The Oboe part features a melodic line with a long slur across measures 31-35. The Clarinet parts are also silent. The Horns and Harp parts are silent. The Violin 1 part plays a rhythmic pattern of eighth notes with triplets. The Violin 2 part plays a similar rhythmic pattern. The Viola part plays a melodic line with a long slur. The Violoncello part plays a rhythmic pattern with triplets. The Contrabass part plays a simple bass line, with the instruction 'unis.' (unison) appearing in measure 32.

36

Picc. *f* *mp*

Fl. *f* *mp*

Fl. *f* *mp*

A. Fl.

Ob.

Cl. *ff* *f*

Cl. *ff* *f*

Bsn.

Hn. *fff* *ff*

Hn. *fff* *ff*

Hp. *f* G<sup>b</sup>

Vln. 1 (con sord.) *f* *mf*

Vln. 2 (con sord.) *f* *mf*

Vla. *f*

Vc. *f*

Cb. *ff*

Detailed description: This page of a musical score covers measures 36, 37, and 38. The key signature is three flats (B-flat major or D-flat minor). The Piccolo, Flute I, and Flute II parts feature long, sustained notes with a dynamic shift from *f* to *mp* between measures 37 and 38. The Clarinet I and II parts play a rhythmic triplet pattern, starting with *ff* and moving to *f*. The Bassoon part is mostly silent. The Horn I and II parts play a similar triplet pattern, starting with *fff* and moving to *ff*. The Harp part has a *f* dynamic and includes a G<sup>b</sup> chord in measure 38. The Violin I and II parts play a complex, fast-moving texture with *f* dynamics, marked '(con sord.)' and 'tr'. The Viola part has a *f* dynamic and a long, sustained note. The Violoncello and Contrabass parts play a triplet pattern, with the Contrabass starting at *ff*.

39

Picc. *pp* *p*

Fl. *pp* *p*

Fl. *pp* *p*

A. Fl. *pp* *p*

Ob. - - - - -

Cl. *pp* *p*

Cl. *pp* *p*

Bsn. - - - - -

Hn. *p*

Hn. *p*

Hp. *f* *ff* *p*

Vln. 1 *p* *mp* *p*

Vln. 2 *p* *mp* *f* *p*

Vla. *f* *pizz.* *arco* *p*

Vc. *p*

Cb. *p*

♩ = 76

44

Picc. *f*

Fl.

Fl. *mp*

A. Fl. *ppp*

Ob. *mf* *mp*

Cl. *fff* *mp*

Cl. *fff* *ppp*

Bsn. *ppp*

Hn. *fff*

Hn. *fff*

Hp. *ff*

Vln. 1 *con sord.* *ff* *mp* *ppp*

Vln. 2 *con sord.* *ff* *mp* *ppp*

Vla.

Vc. *fff* *pizz.* *p*

Cb. *ff*

Detailed description: This page of a musical score covers measures 44 to 48. The instrumentation includes Piccolo, Flute, Flute, Alto Flute, Oboe, Clarinet, Clarinet, Bassoon, Horn, Horn, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in a key signature of three flats and a 4/4 time signature. Measure 44 features a Piccolo part starting with a forte (*f*) dynamic. The Flute parts have various dynamics, with the second flute playing *mp* in measure 48. The Clarinet and Bassoon parts play triplets with a forte (*fff*) dynamic in measure 44, transitioning to *mp* and *ppp* in subsequent measures. The Horns play triplets with a forte (*fff*) dynamic. The Harp plays a rhythmic pattern with a forte (*ff*) dynamic. The Violin 1 and 2 parts play a complex, fast-moving passage with a forte (*ff*) dynamic, marked *con sord.* and *tr.*, transitioning to *mp* and *ppp* in measure 48. The Viola part is mostly silent. The Violoncello part plays triplets with a forte (*fff*) dynamic, transitioning to a pizzicato (*pizz.*) section with a piano (*p*) dynamic in measure 48. The Contrabass part plays a long note with a forte (*ff*) dynamic.





rit. . . . . molto rubato

The musical score for page 10, measures 54-59, features the following instruments and markings:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flutes, rests throughout.
- A. Fl.**: Alto Flute, rests until measure 54, then plays with *ten.* and *pp* markings.
- Ob.**: Oboe, rests until measure 54, then plays with *ten.* and *pp* markings.
- Cl.**: Clarinet, rests until measure 54, then plays with *ten.* and *pp* markings.
- Cl.**: Clarinet, rests until measure 54, then plays with *ten.* and *pp* markings.
- Bsn.**: Bassoon, rests until measure 54, then plays with *pp* markings.
- Hn.**: Horns, play from measure 54 with *p* and *rallen.* markings, ending with *pp*.
- Hp.**: Harp, plays from measure 54 with *p* markings.
- Vln. 1**: Violin 1, rests until measure 54, then plays with *pp* markings.
- Vln. 2**: Violin 2, rests until measure 54, then plays with *pp* markings.
- Vla.**: Viola, rests until measure 54, then plays with *pp* markings.
- Vc.**: Violoncello, rests until measure 54, then plays with *mp* and *ten.* markings, ending with *pp*.
- Cb.**: Contrabass, rests until measure 54, then plays with *pp* markings.

rall. . . . .

60

Picc. *pp*

Fl. *mf*

Fl. *pp*

A. Fl. *mf*

Ob. *pp* *p* *p* *ten.*

Cl. *mf* *p* *ten.*

Cl. *p*

Bsn. *mf* *pp*

Hn.

Hn.

Hp. *pp* B $\flat$

Vln. 1 *pp* *ppp* *ppp* *ppp* *rall.*

Vln. 2 *ppp* *ppp* *ppp*

Vla. *mp* *pizz.* *arco* *pizz.* *arco* *mp* *ppp* *ppp* *ppp*

Vc. *pizz.* *arco* *pp*

Cb. *mp* *pizz.* *arco* *ppp*

66 *pp a tempo*

Picc. *pp a tempo*

Fl. *pp a tempo*

Fl.

A. Fl. *pp*

Ob. *pp* *p*

Cl. *p* *mp*

Cl. *p* *pp*

Bsn.

Hn. *p*

Hn.

Hp. *p* C<sub>2</sub> F<sub>2</sub> C<sub>3</sub> D<sub>3</sub> C<sub>3</sub>

Vln. 1 *con sord.* *pp* *senza sord.*

Vln. 2 *con sord.* *pp*

Vla. *con sord.* *pp*

Vc. *p*

Cb. *div.* *pp*

71 ♩ = 63 ♩ = 52 rit. . . . . ♩ = 55

Picc. 2 // p //

Fl. 2 // p //

Fl. // //

A. Fl. // //

Ob. // //

Cl. // f //

Cl. // f p //

Bsn. 2 // f //

Hn. // //

Hn. // //

Hp. // //

Vln. 1 2 // f div. p rit. //

Vln. 2 2 // f senza sord. ff p //

Vla. // f ff p //

Vc. // f div. ff p //

Cb. unis. // f div. ff p //

77

Picc. *pp* *rallen.*

Fl. *pp* *rallen.*

Fl. *pp* *rallen.*

A. Fl.

Ob.

Cl.

Cl.

Bsn.

Hn. *pp* *rallen.*

Hn. *pp* *rallen.*

Hrp.

♩ = 52

Vln. 1

Vln. 2

Vla.

Vc. *pp* *unis. pizz.*

Cb. *pp* *unis.*

81

Picc. *ppp* *pppp*

Fl. *ppp* *pppp*

Fl. *ppp* *pppp*

A. Fl. *pppp*

Ob. *ppp* *pppp*

Cl. *ppp* *pppp*

Cl. *ppp* *pppp*

Bsn. *ppp*

Hn. *mf* *p* *ppp* *pppp*

Hn.

Hp. *mf* *p* *ppp* *pppp*

Vln. 1

Vln. 2

Vla. *ppp* *pppp*

Vc. *ppp* *pppp*

Cb. *ppp* *pppp*