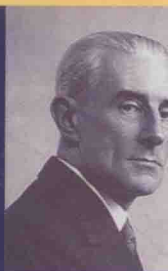




# RAVEL 拉威尔

Boléro  
for Orchestra

波莱罗  
(管弦乐)



Partial musical score for Boléro, showing the beginning of the piece. The score is for a full orchestra and includes the following parts:

- Tutti (Tutti) (Tutti)
- Piano
- Grand Cello
- Double Bass
- Trumpet
- Flute
- Clarinet
- Violin I
- Violin II
- Viola
- Cello
- Double Bass

The score is written in 2/4 time and begins with a piano (pp) dynamic. The first measure shows the piano playing a series of eighth notes, while the other instruments are silent.



EULENBURG

# Maurice Ravel

## Boléro

for Orchestra

Edited by / Herausgegeben von  
Arbie Orenstein

# 莫里斯·拉威尔

## 波莱罗

(管弦乐)

阿比·奥伦斯坦 编订



EULENBURG

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## Preface

**Composed: 1928**

**First performance: 22 November 1928 in Paris**

**Walther Straram, Conductor**

**Original publisher: Durand, Paris, 1929**

**Instrumentation: Piccolo, 2 Flutes, 2 Oboes, Cor anglais, 2 Clarinets,**

**Bass clarinet, 2 Bassoons, Contrabassoon – 4 Horns, 4 Trumpets,**

**3 Trombones, Tuba, 3 Saxophones – Timpani, 2 Drums, Cymbals,**

**Tam-Tam – Celesta – Harp – Strings**

**Duration: ca. 14 minutes**

Ravel's *Bolero* (1928) was commissioned by the dancer and patroness, Ida Rubinstein. She had originally requested a ballet for her troupe based upon an orchestral transcription of six piano pieces from Isaac Albéniz's suite *Iberia*. The project was under way when, much to his annoyance, Ravel was informed that the Spanish conductor, Enrique Arbós, had already orchestrated the pieces and copyright laws forbade anyone else from transcribing them. Upon learning of Ravel's predicament, Arbós graciously offered to renounce his exclusive copyright, and it appeared that all would end well. But now Ravel changed his mind and decided that it would be more expeditious to orchestrate one of his own compositions. It turned out, finally, that he would compose an original work. During a brief vacation at Saint-Jean-de-Luz, just before going for a morning swim with his close friend, Gustave Samazeuilh, Ravel went to the piano and picked out a melody with one finger. 'Don't you think this theme has an insistent quality?', he asked. 'I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can.'<sup>1</sup> Returning to his home at Montfort l'Amaury, some 50 kilometres (30 miles) west of Paris, Ravel began work on this fresh project, which was initially called *Fandango*. The title was soon changed to *Bolero*, and the ballet was completed in about five months. The new work was introduced at the Paris Opéra by Madame Rubinstein and her troupe on 22 November 1928, conducted by Walther Straram, with scenery and costumes by Alexandre Benois, and choreography by Bronislava Nijinska. The programme also included *Les Noces de Psyché et de l'Amour* (music of Bach transcribed by Arthur Honegger) and *La Bien-Aimée* (works by Schubert and Liszt orchestrated by Darius Milhaud). Although favourably received by the Paris critics, *Bolero* soon became extraordinarily popular, much to the surprise of its composer who predicted that the leading symphony orchestras would refuse to include it in their programmes. Not only was *Bolero* frequently performed in the concert hall, but it rapidly became an international best-

<sup>1</sup> Gustave Samazeuilh, 'Maurice Ravel en pays basque', *La Revue Musicale* (December 1938), 201

seller. In his review entitled 'Toscanini causes furor with *Bolero*', Olin Downes described the American premiere on 14 November 1929:

*Bolero* [...] brought shouts and cheers from the audience and delayed the performance by the prolonged applause. [...] When the orchestra stopped at last, the excitement which had gathered in the listeners as well as the music vented itself as described. And this effect, so well carried out by the conductor, was the device of a composer of 53 years, a man of minute stature and of no physical force, but, technically speaking, one of the most finished and subtle masters of the craft of composition and orchestration in the world of today. [...] The piece is in itself a school of orchestration. It is not great music but the craft, the virtuosity [...] are really thrilling.<sup>2</sup>

In January 1930 Ravel recorded *Bolero* with the Lamoureux Orchestra, and thereafter he frequently conducted it in a strict, moderate tempo. On 4 May Toscanini led the New York Philharmonic in a performance of the work at the Paris Opéra. An uproar occurred when Ravel did not acknowledge Toscanini's gesture to his box and, in a heated discussion back stage, he told the maestro that his tempo was ridiculously fast. Toscanini observed that a bolero is not a funeral march and that his interpretation had been awarded a standing ovation by the capacity audience. Although the two men eventually shook hands, *Bolero* had now become a *cause célèbre*. In addition to many performances on the radio and an unprecedented number of recordings and transcriptions, Paramount, in 1934, released a film entitled *Bolero*, starring George Raft (who dances to the music) and Carole Lombard. In the Japanese film *Rashomon* (1950), whose western style music was composed by Takashi Matsuyama, *Bolero* is imitated: in one extended scene, the same C-major tonality, harmony, and *Bolero* rhythm in the drum accompany a pseudo-*Bolero* melody. At the World Ice Dancing Championship held in 1984 in Ottawa, Canada, the first-prize winners skated to *Bolero*. Transmitted live by satellite and later rebroadcast by national television networks, the work was thus heard by hundreds of millions of television viewers around the world. Today, *Bolero* remains one of the most widely performed and recorded works in the classical literature. It is still rarely performed, however, as Ravel originally envisioned it – as a ballet.

In an interview with José André which appeared in the Argentinian newspaper *La Nación* on 15 March 1930, Ravel made the following comments:

As far as *Bolero* is concerned, if it interests you, I would like to say, to avoid any misunderstanding, that in reality there is no such bolero, that is, I have not given this piece the typical nature of this Spanish dance, intentionally so. Its theme and rhythm are repeated to the point of obsession without any picturesque intention, in a *moderato assai* tempo. This theme, introduced by the flute, accompanied by the constant rhythm of the drum, flows successively through the different instrumental groups in a continuous crescendo, and after being repeated, always in C major, breaks out towards the end in E major. Both theme and accompaniment were deliberately given a Spanish character. I have always had a predilection for

<sup>2</sup> *New York Times*, 15 November 1929

Spanish things. You see, I was born near the Spanish border, and there is also another reason: my parents met in Madrid [...].

Another statement by the composer was reported by M.D.Calvocoressi in *The Daily Telegraph* on 11 July 1931:

I asked Ravel whether he had any particular remarks to offer on his *Bolero*, which had been made the subject of heated discussions in England as elsewhere. His reply was: 'Indeed, I have. I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of "orchestral tissue without music" – of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except the plan and the manner of the execution.

The themes are altogether impersonal – folk tunes of the usual Spanish-Arabian kind. And (whatever may have been said to the contrary) the orchestral writing is simple and straightforward throughout, without the slightest attempt at virtuosity. In this respect no greater contrast could be imagined than that between the *Bolero* and *L'Enfant et les sortilèges*, in which I freely resort to all manners of orchestral virtuosity.

It is perhaps because of these peculiarities that no single composer likes the *Bolero* – and from their point of view they are quite right. I have carried out exactly what I intended, and it is for listeners to take it or leave it.'

*Bolero* reaffirms Ravel's longstanding interest in the dance, and his continuing preoccupation with Spanish music and orchestral colour. Furthermore, the obsessive repetition which appears throughout the 52 bars of 'Le Gibet' (*Gaspard de la nuit*, 1908) is carried even further in *Bolero*, as the snare drum ceaselessly repeats a simple two-bar rhythmic pattern for 338 bars (stopping just two bars before the end), and the harmonic underpinning of tonic to dominant is heard for no less than 326 bars. As in Chopin's *Berceuse*, where a tonic pedal point of 68 bars is followed by a strikingly fresh V<sup>7</sup>–I final cadence, so in *Bolero*, after so much tonic-dominant in the bass, the final subdominant cadence comes as something of a shock.

The theme may be divided into two symmetrical parts: A (bb5–21), which is diatonic, and B (bb41–57), which is more chromatic. With ever-increasing instrumentation, the theme is heard nine times, as an AABB pattern is presented four times, and then abridged to AB (two bars after Figure 16), leading to the modulation to E major and the rousing conclusion in C. Thus, the overall form – which is quite unusual – is that of a theme with repetition, the element of variation being limited to the harmony and the orchestration. In the second part of the theme, the many B flats (a flat seventh over C) superimpose an element of jazz on the Spanish setting, as do the three saxophones and the sliding trombones. Presented first in a simple manner, the theme is later harmonized with chords, mostly in parallel 5–3 and 6–3 motion. One presentation of the theme is bitonal (two bars after Figure 9, the melody in C

major and the oboe d'amore in G) and another is tritonal (two bars after Figure 8) – a unique occurrence in Ravel's works. This passage merits close attention. The rhythmic pattern is heard in the snare drum, a flute and a horn. The balance of contrasting instrumental families should be noted, as well as the paradoxical aspect of having a flute and a horn performing a role traditionally given to the percussion family; the horns – together with the woodwinds and strings – frequently double the rhythmic pattern in the snare drum. The melody is played in C major by the celesta and a horn (a somewhat unexpected coupling), in E major by one piccolo, and in G major by the other piccolo. Thus, the famous modulation to E major has been prepared in a sense by a presentation of the melody in that key.

Madame Rubinstein's interpretation of *Bolero* was set in a dimly lit Spanish café. A young woman begins to dance a languid bolero on a table top as the other performers gradually take notice. The dancers become increasingly obsessed by the bolero rhythm, ending in an apotheosis. The critic André Suarès called *Bolero* 'a sort of *Danse macabre*', and Piero Coppola, who conducted the first recording of the piece (under the composer's supervision), stated that the effect Ravel 'desired above all was precisely this almost hallucinatory insistence of an immutable tempo'. *Bolero* is thus spiritually akin to Ravel's 'choreographic poem' *La Valse* (1920): both pieces begin quietly and elegantly, but ultimately build to overpowering and tormented conclusions. Although 'an experiment in a very special and limited direction', as Ravel acknowledged, *Bolero* is nevertheless a brilliant *tour de force*, whose subtleties invite repeated study.

Arbie Orenstein (abridged)



# 前言

创作时间:1928年

首演:1928年11月22日,巴黎,沃尔特·斯特拉拉姆指挥

首次出版:杜兰,巴黎,1929年

乐队编制:短笛,2长笛,2双簧管,英国管,2单簧管,低音单簧管,2大管,低音大管——4圆号,4小号,3长号,大号,3萨克斯管——定音鼓,2小鼓,钹,锣——钢片琴——竖琴——弦乐器

演奏时间:约14分钟

拉威尔的《波莱罗》(1928年)是受舞蹈家和音乐赞助人伊达·鲁宾斯坦委托所作。她最初请拉威尔将伊萨克·阿尔贝尼兹《伊比利亚》组曲中的六首钢琴小品改编成交响作品,为她的舞蹈团创作一部芭蕾舞曲。该项目开始后,拉威尔被告知西班牙指挥家恩里克·阿波斯已经为这些小品配了器,而版权法严禁任何其他人再对其进行改编。这让拉威尔十分气恼。阿波斯在得知拉威尔的困境后,非常大度地主动提出放弃自己的专有版权。这似乎是个皆大欢喜的结局,但拉威尔已经改变了主意,认为给自己的一首作品配器可能会更快一些。最终,他只好自己写一首全新的作品。他在圣让-德吕兹短暂度假时,有天早晨准备与密友古斯塔夫·萨玛祖伊尔一起去游泳。临出门前,拉威尔走到钢琴前,用一根手指弹了一段旋律。“你不觉得这个主题具有持续不断的特点吗?”他说,“我打算将它反复数遍,不将它展开,尽我所能逐渐扩大管弦乐的规模。”<sup>①</sup>回到自己位于巴黎以西约50千米(30英里)处蒙福尔拉莫里的家中后,拉威尔开始创作这首新作品,它最初起名为《凡丹戈舞曲》,但很快就改成了《波莱罗》,整个芭蕾舞在五个月左右的时间里编排完成。这部新芭蕾作品于1928年11月22日由鲁宾斯坦夫人和她的芭蕾舞团在巴黎歌剧院进行了首演,担任指挥的是沃尔特·斯特拉拉姆,舞美和服装是亚历山大·本

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<sup>①</sup> 古斯塔夫·萨玛祖伊尔:《莫里斯·拉威尔在巴斯克地区》,《音乐评论》(1938年12月),第201页。

诺伊,编舞是布隆尼斯拉瓦·尼金斯卡。节目单还包括《赛姬与爱神的婚礼》(阿尔蒂尔·奥涅格根据巴赫音乐改编的芭蕾舞)和《心爱的人》(达律斯·米约根据舒伯特和李斯特音乐改编的芭蕾舞)。*《波莱罗》*得到了巴黎乐评界的好评,不久便风靡一时,让拉威尔颇感意外,因为他预测最重要的交响乐团会拒绝将其加入到他们的演出曲目单中。*《波莱罗》*不仅频繁在音乐厅上演,而且也很快成了全世界最畅销的曲谱。奥林·多恩斯在题为*《托斯卡尼尼指挥〈波莱罗〉引起了狂热》*的乐评中,描述了1929年11月14日美国首演时的情形:

*《波莱罗》*……带来了听众的喊叫声和喝彩声,经久不息的掌声中断了演出。……当乐队终于演奏完时,这首作品的音乐以及听众积累起来的激动之情以上文描述的方式爆发了出来。如此传神地表达出来的效果,是出自于一位53岁的作曲家之手,此人身材矮小,体质孱弱,但从技术的角度来说却是当今世界作曲界与配器界最完美、最微妙的大师之一。……这部作品本身就是一种配器流派,虽然称不上伟大,但其手法、其精湛技巧……确实令人兴奋不已。<sup>①</sup>

1930年1月,拉威尔指挥拉莫吕乐队录制了*《波莱罗》*,此后经常以严格中庸的速度指挥这首作品。5月4日,托斯卡尼尼在巴黎歌剧院指挥纽约爱乐乐团演奏了该作品。当托斯卡尼尼向包厢中的拉威尔表示敬意而拉威尔不领情时,现场一片哗然。拉威尔在后台与托斯卡尼尼激烈辩论,并且告诉这位指挥大师,他的速度快得非常荒唐。托斯卡尼尼反驳说,一首波莱罗舞曲不是葬礼进行曲,他的演绎得到了懂音乐的听众们的赞赏,听众起立鼓掌就是证明。两个人最终握手言和。*《波莱罗》*如今已成了众所周知的作品。除了电台上的众多演出以及出人意料的大量录音和改编曲外,美国的派拉蒙公司在1934年推出了一部电影,片名就是*《波莱罗》*,主演为乔治·拉夫特(他随着音乐起舞)和卡罗尔·隆巴德。在日本电影*《罗生门》*(1950年)中,松山鹰志创作的西方风格音乐便模仿了*《波莱罗》*:在一个冗长的场景中,相同的C大调、和声以及小鼓奏出的*《波莱罗》*节奏为一段仿*《波莱罗》*旋律提供伴奏。1984年加拿大渥太华举行的世界冰舞锦标赛上,冠军得主采用的音乐也是*《波莱罗》*。通过卫星实况直播以及后来全国各大电视网络的重播,世界各地数亿观众听到了这首作品。今天,*《波莱罗》*是古典音乐中最常演奏、最常

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<sup>①</sup> 《纽约时报》,1929年11月15日。

录音的作品。不过,它很少以拉威尔最初构想的形式也就是芭蕾舞形式演出。

拉威尔在 1930 年 3 月 15 日接受阿根廷《国家报》何塞·安德烈的采访时说:

就《波莱罗》而言,如果你对它感兴趣的话,为了避免任何误解,我想说这首作品并不是真正意义上的波莱罗舞曲,也就是说我并没有给这首作品赋予这种西班牙舞曲的典型特点,而且是刻意这样做的。它的主题和节奏以 *moderato assai*(非常适度的)速度反复至着魔的地步而没有任何诗情画意的意图。长笛引入的主题在小鼓连续不断的节奏伴奏下以持续渐强接连出现在不同乐器组中,虽然经过反复,却始终保持着 C 大调,直到结尾处才化为 E 大调。主题和伴奏都被刻意赋予了西班牙特点。我一直对西班牙的东西情有独钟。你瞧,我生于法国与西班牙交界处附近,而且还有另一个原因:我父母在马德里相识……

M.D.卡尔沃克雷西在 1931 年 7 月 11 日的《每日电讯报》上记录了作曲家的另一段话:

我问拉威尔他是否想就《波莱罗》特别说点什么,因为这首作品在英国像在其它地方一样已经成了人们热议的话题。他回答说:“我的确有话要说。我特别希望人们不要对这首作品产生误解。它只是在一个非常特殊且有限的范围内进行的一个实验,不应该被怀疑为企图达到不同于或超出它实际达到的效果。我在首演之前警告过大家,我所写的这首作品将演奏 17 分钟,完全由‘没有音乐的管弦乐织体’构成——一个漫长、逐步发展的渐强。没有对比,除了整体结构和表现方式外,几乎没有任何创新。

主题全然不带个人色彩——而是常见的西班牙-阿拉伯类型的民间曲调。而且,〔无论对此有过多少相反评论〕,乐队的写法自始至终都是简单而且直截了当的,丝毫没有炫技的意图。在这方面,《波莱罗》和《儿童与魔术》形成了最大的对比,因为我在后者中自由采用了各种管弦乐炫技手法。

可能正是由于这些特点,没有一位作曲家喜欢《波莱罗》——从他们的角度来说,他们也是对的。我实现了我的意图,剩下的便是由听众去接受或者拒绝它了。”

《波莱罗》再次证明拉威尔对舞曲难以割舍的兴趣,以及他对西班牙音乐和管弦乐色彩的热爱。而且,《绞刑台》(《夜之幽灵》,1908 年)第 52 小节中过于沉湎的反复在《波

莱罗》中得到了进一步的发展,小鼓在 388 小节中不停地反复着一个简单的两小节节奏(直到曲终前两小节才结束),主调到属调的和声发展持续了至少 326 小节。正如肖邦的《摇篮曲》所示,68 小节的主调持续音后是一个令人惊讶的  $V^7-I$  终曲收束,在《波莱罗》中,在低音部经历过大量主调主导之后,最后的下属调收束让人感到颇为惊讶。

主题可以被分为两个对称的部分:采用了自然音阶的 A(第 5-21 小节)和更具半音音阶特色的 B(第 41-57 小节)。随着管弦乐音响的逐渐增强,该主题重复了九遍,先是以 AABB 形式出现了四次,然后被简化成 AB(音型 16 后两小节),转为 E 大调后最终以 C 大调结束。这样一来,整个结构虽然很独特,却是一个主题加反复,变奏成分仅仅局限于和声与配器。在主题的第二部分中,多个降 B 音(C 音上方一个降七度)给西班牙音乐特点添加了爵士乐成分,同样增添了爵士乐成分的还有 3 把萨克斯管和滑管长号。主题首先以简单方式呈现,然后与和弦构成和声,大多为平行 5-3 和 6-3 进行。主题有一次呈现时采用了双调性(音型 9 后两小节,C 大调旋律以及 G 大调抒情单簧管乐段),另一次则采用了三调性(音型 8 后两小节)——这在拉威尔的作品中很独特。该乐段值得我们密切关注。我们可以在小鼓、长笛和圆号声中听到节奏音型。同样值得我们注意的还有:构成对比的不同乐器组之间的平衡,让长笛和圆号扮演传统上给予打击乐组的角色这种看似反常的做法;圆号——与木管乐器和弦乐器一起——经常叠加演奏小鼓的节奏音型,旋律则由钢片琴和圆号(多少有些出乎人们意料的组合)以 C 大调奏出,由一支短笛以 E 大调奏出,其它短笛以 G 大调奏出。因此,以 E 大调呈现的这段旋律在某种意义上为著名的 E 大调转调做了铺垫。

鲁宾斯坦夫人对《波莱罗》的诠释将背景定在了一个灯光暗淡的西班牙咖啡馆里。一位年轻女子开始在餐桌上跳起懒洋洋的波莱罗舞,其他演员逐渐注意到了这一幕。波莱罗节奏越来越让舞蹈演员们着迷,最后达到高潮。评论家安德列·苏亚雷斯将《波莱罗》称作“一种《骷髅之舞》”,而〔在作曲家的指导下〕指挥该作品首次录音的皮埃罗·科波拉则说拉威尔“希望达到的效果正是这种永恒不变的速度所带来的几乎是幻觉般的执着”。《波莱罗》因而在精神上与拉威尔的“舞蹈诗”《圆舞曲》很相似:这两首作品都在安静、典雅中开始,但最终都发展成了压倒一切、备受煎熬的结尾。虽然拉威尔承认《波莱罗》是“在一个非常特殊且有限的范围内进行的一个实验”,但仍然是一首辉煌的杰作,其中的精妙之处需要人们反复研究。

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Boléro

1 Track 1

Tempo di Bolero, moderato assai

The musical score for Boléro is presented in five staves. The first staff is for the Tambourine (Tamb.) in 3/4 time, marked *pp* (pianissimo). It features a rhythmic pattern of eighth notes with triplets indicated by a '3' below the notes. The second staff is for the Flute (Fl.) in 3/4 time, also marked *pp*. It begins with a melodic line of eighth notes, followed by a series of sixteenth-note passages. The third, fourth, and fifth staves continue the flute's melodic and rhythmic development, with various phrasing slurs and dynamic markings.

# Boléro

## à Ida Rubinstein

Maurice Ravel  
(1875–1937)

Tempo di Bolero, moderato assai ♩ = 72

The musical score is arranged in two systems. The first system includes woodwinds, brass, and strings. The second system includes percussion, keyboard, and more strings. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Tempo di Bolero, moderato assai' with a quarter note equal to 72 beats per minute.

**First System:**

- Flauto piccolo 1
- Flauto 1/2 (2 anche Flauto piccolo 2)
- Oboe 1/2 (2 anche Oboe d'amore (A))
- Corno inglese
- Clarinetto (E♭)
- Clarinetto (B♭)
- Clarinetto basso (B♭)
- Saxofono sopranino (F)
- Saxofono soprano (B♭)
- Saxofono tenor (B♭) (2 anche Saxofono soprano (B♭))
- Fagotto 1/2
- Contrafagotto

**Second System:**

- Corno (F) 1–4
- Tromba (D)
- Tromba (C) 1–3
- Trombone 1–3
- Tuba
- Timpani
- Tamburo militare 1/2
- Piatti
- Gran Cassa
- Tam-tam
- Arpa
- Celesta
- Violino I
- Violino II
- Viola (pizz.)
- Violoncello (pizz.)
- Contrabbasso (pp)

5 Solo

Fl. I *pp*

T. mil. I

VI. I

VI. II

Vla.

Vc.

Cb.

9

Fl. I

T. mil. I

VI. I

VI. II

Vla.

Vc.

Cb.

13

Fl. I

T. mil. I

VI. I

VI. II

Vla.

Vc.

Cb.

17

Fl. I

T. mil. I

VI. I

VI. II

Vla.

Vc.

Cb.

1

21

Fl. 1

Fl. 2

Cl. (B♭) 1

T. mil. I

VI. I

VI. II

Vla.

Vc.

Cb.

*pp*

*Solo*

*p*



25

Fl. 2

Cl. (Bb) 1

T. mil. 1

I

VI.

II

Vla.

Vc.

Cb.

Double bar line

29

Fl. 2

Cl. (Bb) 1

T. mil. 1

I

VI.

II

Vla.

Vc.

Cb.