



DEBUSSY 德彪西

Prélude à l'après-midi d'un faune

《牧神午后》前奏曲



Très modéré ♩ = 44

L. Solo

p dolce et expressif

1 Flûtes

2 Flûtes

3 Flûtes

1 Hautbois

2 Hautbois

1 Cor anglais

2 Cor anglais

1 Clarinets (A)

2 Clarinets (A)

1 Basson

2 Basson



EULENBURG

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Claude Debussy
Prélude à l'après-midi d'un faune

Edited by / Herausgegeben von
Jean-Paul C. Montagnier

克洛德·德彪西
《牧神午后》前奏曲

让-保罗·C.蒙塔尼埃 编订



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Vivaldi The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

Preface

Composed: 1892–94

First performance: 22 December 1894 in Paris

Original publisher: Fromont, Paris, 1895

Instrumentation: 3 Flutes, 2 Oboes, Cor anglais, 2 Clarinets, 2 Bassoons – 4 Horns – Cymbals – 2 Harps – Strings

Duration: ca. 10 minutes

Not only is the *Prélude à l'après-midi d'un faune* the first masterpiece by the young Achille-Claude Debussy, but it may also be considered one of the most – if not the most – important starting points of modern music, anticipating some characteristic and colourful instrumental touches that he himself would employ in his later works.

By 1890, Debussy and many other Parisian artists were delighted by Stéphane Mallarmé's quest for an Ideal, in which extreme refinement of language and blank verse lead to a diffuse syntactical order. In the latter, words transcend their literal meaning to become themselves genuine musical sounds. Mallarmé's eclogue *L'Après-midi d'un faune* – which in its first draft, *Monologue d'un faune*, dates from 1865 – was completed and published in 1876. Debussy probably became acquainted with the poem after his return to Paris from the Italian capital in March 1887, where he had spent almost two years after having won the coveted Prix de Rome in June 1884 with his cantata *L'Enfant prodigue*.

As has recently been established, the two artists met for the first time in the fall of 1890 through A.-Ferdinand Hérold, grandson of Louis-Joseph-Ferdinand Hérold, composer of the successful opéra-comique, *Le Pré aux clercs* (1832). By that time, Mallarmé was looking for a composer able to write some incidental music for a production of his *Après-midi d'un faune* at the Théâtre des arts. The premiere was to take place on 27 February 1891, but was postponed for unknown reasons, and eventually cancelled. Debussy, however, did not give up the project, carried on the work on his own, and undertook a triptyque for orchestra entitled *Prélude, Interlude et Paraphrase finale sur L'après-midi d'un faune*. However, being busy with the completion of his string quartet (premiere December 1893) and the composition of his opera *Pelléas et Mélisande*, he finally changed his mind and reduced the planned triptyque to its initial *Prélude*. The score was finalized during the summer of 1894, and on 23 October of that year Debussy signed a receipt for 200 francs from the publisher Georges Hartmann, assigning him all the rights for the full score and the 2-piano reduction. Hartmann, of Bavarian origin, patronized most of the young French composers of the time (including Bizet, Saint-Saëns, Lalo, Franck and more particularly Massenet), but got entangled in financial setbacks which forced him to sell his company in 1891 with the interdiction of another pub-

lishing house. However, he quickly resumed his business thanks to an authorized agent, Eugène Fromont. The printed score was dedicated to Debussy's lifelong friend Raymond Bonheur, whom he had met at the Conservatoire de Paris in 1878. The publisher Jobert bought both the plates and the autograph MS in 1922.

The *Prélude à l'après-midi d'un faune* was first performed in the Salle d'Harcourt on Saturday 22 December 1894, by the Société Nationale de Musique. According to Pierre Louÿs, the orchestra conducted by Gustave Doret did not play satisfactorily: 'the horns stank, and the rest were hardly better', he wrote to the composer the following day.¹ Nonetheless, the piece was encored and repeated on Sunday 23rd. After these two performances, Mallarmé sent a letter-card to Debussy, acknowledging that the score went 'further, indeed, into the nostalgia and the light, with finesse, with languour, with richness'.² However, according to a letter Debussy sent to Georges Jean-Aubryon dated 25 March 1910, Mallarmé had become enthusiastic about the score as soon as he heard it played on the piano: 'I was not expecting anything like this! The music prolongs the emotion of my poem and evokes the scenery more vividly than colour could'.³ The work was performed again on 13 October 1895 at the Concerts Colonne. Three days earlier, on the 10th, Debussy had written to the journalist Willy (Henri Gauthier-Villars), who was to review the concert, his wittiest testimony about the score:

'The Prelude to "L'après-midi d'un faune", cher Monsieur, might it be the leftovers of the dream at the bottom of the faun's flute? Put more simply, it is a general impression of the poem, because to follow it more closely, the music would be panting along like a cabhorse running against a thoroughbred in the Grand Prix. It's also a rebuff to that analytical spirit which encumbers our finest minds, so it shows no respect for key, preferring a mode that seeks to encompass all the nuances, as can be quite logically demonstrated. Still, it follows the ascending shape of the poem – there is all the marvellous scene-painting of the text with the added human element brought to it by 32 violinists who have got up too early in the morning! The ending is a prolongation of the last line: "Farewell the pair of you, I'll see just the shadow you have become."⁴

Since then, the *Prélude* spread all over the world, sometimes conducted by the composer himself. On 29 May 1912, Diaghilev's *Ballets Russes* produced a famous and controversial choreography, in which Vaslav Nijinsky danced the Faun in the well-known spotted costume designed by Léon Bakst. The performance, however, which took place at the Théâtre du Châtelet, did not meet with the expected success. Debussy's refined music jarring too much with Diaghilev's dionysiac approach to the piece. The Russian company nonetheless commissioned the composer to write a new score, *Jeux*.

¹ Edward Lockspeiser, 'Pierre Louÿs, Neuf lettres à Debussy (1894–1898)', *Revue de musicologie* 48 (1962), 62 (letter dated 23 December 1894)

² François Lesure, *Claude Debussy. Biographie critique* (Klincksieck: Paris, 1994), 158

³ Claude Debussy, *Correspondance 1884–1918*, ed. François Lesure (Hermann Éditeurs des sciences et des arts: Paris, 1993), 265

⁴ Debussy, *Correspondance 1884–1918*, 113–114

If Mallarmé's eclogue is rather forgotten today, the *Prélude à l'après-midi d'un faune* remains without any doubt Debussy's most popular work – it has since been transcribed several times for various instrumental combinations – and a work which eventually inspired many other composers such as Jacques Ibert, whose suite, *Escales* (1922), particularly in its first movement, recalls the delicate and colourful atmosphere of the *Prélude*.

Jean-Paul C. Montagnier

前 言

创作时间:1892-1894 年

首演:1894 年 12 月 22 日,巴黎

首次出版:弗洛蒙,巴黎,1895 年

乐队编制:3 长笛,2 双簧管,英国管,2 单簧管,2 大管——4 圆号——钹——2 竖琴——弦乐器

演奏时间:约 10 分钟

《牧神午后前奏曲》不仅是年轻的阿希尔-克洛德·德彪西的第一首杰作,而且可能被视为现代音乐最重要的起始点之一(如果不是最重要的起始点的话),预示着他本人在此后的作品中将要运用的一些特点和色彩丰富的配器手法。

1890 年,德彪西和许多巴黎艺术家们都为斯特凡·马拉美对完美理想的探求而备感欣慰,其中的美妙雅致的语言和无韵诗形式带来了松散的句法顺序。尤其是在运用了无韵诗体之后,文字超越了其字面含义,变成了真正意义上的音乐之声。马拉美的牧歌《牧神午后》——1865 年的初稿取名为《牧神的独白》——于 1876 年完成并出版。德彪西大概是在 1887 年 3 月从意大利首都返回巴黎之后才读到这首诗作的。他在 1884 年 6 月凭借康塔塔《浪子》荣获人人觊觎的罗马大奖之后,在罗马居住了近两年。

最近的研究表明,德彪西和马拉美是在 1890 年秋才初次相识,介绍人为 A-费迪南·埃洛尔,其祖父路易-约瑟夫·费迪南·埃洛尔曾创作过非常成功的喜歌剧《文人的牧场》。马拉美此时正在寻找一位作曲家,能够为即将在艺术剧院上演的他的《牧神午后》创作配乐。首演原定于 1891 年 2 月 27 日,但不知何故推迟并最终取消。但是,德彪西并没有放弃该项目,而是独自继续创作,计划写一首三乐章管弦乐曲,取名为《为牧神午后创作的前奏曲、间奏曲及终曲改编曲》。然而,因为忙于完成弦乐四重奏(1893 年 12 月首演)和创作歌剧《佩利阿斯和梅利桑德》,他最终改变了主意,将原本计划的三乐章

作品精简为了开始部分的“前奏曲”。总谱于1894年夏完成,同年10月23日,德彪西签收了来自出版商乔治·哈特曼的200法郎,将总谱和双钢琴简化谱的所有版权授予了后者。哈特曼原籍德国巴伐利亚,资助过当时大多数年轻作曲家(包括比才、圣-桑、拉罗、弗兰克,尤其是马斯涅),但由于另一家出版社的封杀,他陷入了经济困境,被迫于1891年出售自己的公司。不过,多亏了一位授权代理尤金·弗洛蒙的帮助,他很快重操旧业。印制出版的总谱题献给了德彪西的终身朋友雷蒙德·博纳尔,他与德彪西于1878年在巴黎音乐学院相识。出版商若贝尔于1922年购得总谱和双钢琴简化谱的印版,以及德彪西的亲笔手稿。

《牧神午后》前奏曲由法国国家音乐学会于1894年12月22日星期六在哈克特音乐厅举行了首演。据皮埃尔·卢于斯记载,古斯塔夫·多勒指挥的乐队演奏得并不好。他在首演第二天致德彪西的信中写道:“圆号糟糕透了,其它声部也好不了多少。”^①不过,这首作品还是博得了一片掌声,23日星期天又演奏了一次。这两次演出之后,马拉美给德彪西寄去了一封邮简,承认德彪西的音乐“凭借精巧、纤细、丰富的处理,确实进一步突出了朦胧思念与轻盈飘渺的意境”^②。但是,德彪西1910年3月25日致乔治·让-奥博里昂的信却显示,马拉美一听到钢琴弹奏出的《牧神午后》前奏曲就兴奋不已:“这完全出乎我的意料!音乐延长了我诗作中的情感,激发出比色彩更生动的画面。”^③这首作品于1895年10月13日在科洛纳^④系列音乐会上第三次演奏。三天前,也就是10月10日,德彪西致信即将评论该音乐会的记者威利(亨利·高蒂埃-维拉斯),以最风趣的语言表达了自己对该作品音乐的说明:

“亲爱的先生,《牧神午后》前奏曲可能会是牧神笛声所抒发的美梦的残留碎片?坦率地说,这首作品是该诗作的一个整体印象,因为更加仔细地聆听后,你会发现其中的音乐一直像一匹拉出租马车的马在赛马大奖赛上与一匹纯种马比拼时那样气喘吁吁。它也是对阻塞我们心智的那种分析精神的断然拒绝,因此它全然不顾调性,而是更倾向

① 爱德华·洛克斯派塞:《新发现的皮埃尔·卢于斯致德彪西的书信(1894-1898)》,《音乐评论》48(1962年),第62页(信件日期为1894年12月23日)。

② 弗朗索瓦·勒绪尔:《克洛德·德彪西评传》(科林克歇克:巴黎,1994年),第158页。

③ 克洛德·德彪西:《书信集,1884-1918》,弗朗索瓦·勒绪尔编辑(赫尔曼科学与艺术出版社,巴黎,1993年),第265页。

④ 爱德华·科洛纳(1838-1910),法国指挥家、小提琴家,1873年创办一系列管弦乐音乐会,并通过这些音乐会积极宣扬法国青年作曲家的成就和柏辽兹的音乐。——译注

于一种试图包罗各种细微变化的调式,这一点得到了比较合乎逻辑的展示。不过,它仍然采用了原诗渐入佳境的结构——在对原作进行出神入化的描绘过程中,32位早晨起得太早的小提琴家又给它添加了人的因素!乐曲的结尾是对原诗最后一句意境的延长:‘再见了,我将只看到你所化为的情影。’”^①

《牧神午后》前奏曲此后传遍了全世界,有时由作曲家本人亲自指挥演奏。1912年5月29日,贾吉列夫的“俄国芭蕾舞团”推出了一个著名但颇具争议的芭蕾舞,由瓦斯拉夫·尼金斯基身着勒昂·巴克斯特设计的那件著名的圆点图案服,扮演牧神,翩然起舞。但是,在小城堡剧院举行的这场演出并没有取得所预料的成功。贾吉列夫酒神狂舞式的处理手法与德彪西精致的音乐完全格格不入,但该俄国芭蕾舞团还是委托德彪西创作另一首新作品——《游戏》。

如果说马拉美的这首牧歌今天已经不太为人所知的話,那么《牧神午后》前奏曲无疑将是德彪西最受人喜爱的作品——它已经数次被改编成不同乐器组合的作品——并最终给许多作曲家带来了创作灵感。雅克·伊贝尔的组曲《停靠港》(尤其是它的第一乐章)常常让人联想起《牧神午后》前奏曲中微妙、色彩丰富的气氛。

让-保罗·C.蒙塔尼埃
路旦俊 译

原曲目说明

最初的曲目介绍,可能出自德彪西之手^②:

这首前奏曲是对马拉美美丽诗篇的自由诠释。它没有完全追寻诗人的构思,而是逐一描绘不同场景,烘托出牧神的种种欲望与幻想在午后热浪中蠢蠢欲动的情形。牧神在追逐那些四处逃遁的水泽女神后疲惫地进入了舒心的梦乡。在梦中,他的幻想终于得以实现,他感到在茫茫宇宙中自己完全拥有了一切。

^① 克洛德·德彪西:《书信集,1884-1918》,第113-114页。

^② 引自弗朗索瓦·勒绪尔:《克洛德·德彪西作品目录》(日内瓦:敏考夫出版社,1977年),第86-87页。

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Prélude à l'après-midi d'un faune

À Raymond BONHEUR

Claude Debussy
(1862–1918)

Très modéré ♩ = 44

1. Solo

Flûtes 1 2 3

Hautbois 1 2

Cor anglais

Clarinettes (A) 1 2

Bassons 1 2

Cors (F) 1 2 3 4

Cymbales antiques

Harpe 1

Harpe 2

Violons I II

Altos

Violoncelles

Contrebasses

p doux et expressif

La#-Sib, Do#-Réb, Mi#-Fab, Sol#-Lab

18

1 Fl. - scen - - do *f* *f* *f* 12/8

2 Fl. - scen - - do *f* *f* *f* 12/8

3 Fl. - scen - - do *f* *f* *f* 12/8

1 Hb. - scen - - do *f* [*f*] [*f*] 12/8

2 Hb. - scen - - do *f* [*f*] [*f*] 12/8

C.A. - scen - - do *f* *f* *f* 12/8

1 Cl. (A) *à 2* - scen - - do *f* *f* [1.] Solo *dim. et retenu* 12/8

2 Cl. (A) - scen - - do *f* *f* *dim. et retenu* 12/8

1 Bn. *à 2* - scen - - do *f* 12/8

2 Bn. - scen - - do *f* 12/8

1 Cors (F) - scen - - do *f* *f* *f* *dim.* 12/8

2 Cors (F) - scen - - do *f* *f* *f* *dim.* 12/8

3 Cors (F) - scen - - do *f* *f* *f* *dim.* 12/8

4 Cors (F) - scen - - do *f* *f* *f* *dim.* 12/8

I Vn. *div.* *cresc.* - scen - - do *f* *f* *f* 12/8

II Vn. - scen - - do *f* *f* *f* 12/8

Altos - scen - - do *f* *f* *f* 12/8

Vlles - scen - - do *f* *f* *f* 12/8

Cb. *unis* *cresc.* - scen - - do *f* 12/8