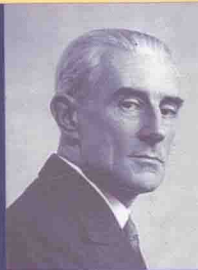




# RAVEL 拉威尔

Piano Concerto  
for the Left Hand in D major



为左手而作的D大调钢琴协奏曲



EULENBURG

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# Maurice Ravel

## Piano Concerto

for the Left Hand in D major /

für die linke Hand in D-Dur

Edited by / Herausgegeben von

Arbie Orenstein

# 莫里斯·拉威尔

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阿比·奥伦斯坦 编订



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Lento 1 Track 1

The image displays a musical score for the song "The Rose Tree." It consists of three staves. The top staff is for the Cello (Cb.) and Violoncello (Cb./Vllc.), written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a piano (*p*) dynamic and includes a section marked *mp* (mezzo-piano). The melody is characterized by eighth-note patterns, often beamed in groups of six. The middle and bottom staves are for the Violoncello (Vllc.), also in bass clef with the same key signature and time signature. These staves provide a harmonic accompaniment to the cello part, with the bottom staff featuring a prominent eighth-note bass line. The score is presented in a clean, professional layout with clear notation and dynamic markings.

a tempo

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a bass staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music, each followed by a fermata and the instruction 'Red. 8b.-----'. The second system consists of a treble staff with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music, each followed by a fermata and the instruction '8b.-----'. The third system consists of a bass staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of music, each followed by a fermata and the instruction '8b.-----'. The score is written in a simple, clear style with a white background and black ink.

## Preface

**Composed: 1929/30**

**First performance: 5 January 1932 in Vienna, the Vienna Symphony Orchestra conducted by Robert Heger with Paul Wittgenstein as soloist**

**Original publisher: Durand, Paris,**

**Instrumentation: Piccolo, 2 Flutes, 2 Oboe, Cor anglais, 3 Clarinets, Bass Clarinet, 2 Bassoons, Contrabassoon – 4 Horns, 3 Trumpets, 3 Trombones, Tuba – Timpani, Triangle, Wood block, Drums, Cymbals, Tam-Tam – Harp – Strings**

**Duration: ca. 18 minutes**

The Piano Concerto for the Left Hand is Ravel's most dramatic work, combining expansive lyricism, tormented jazz effects, a playful scherzo and driving march rhythms, all of which are scaffolded into one movement of modest dimensions. The writing for the left hand is immensely difficult, deriving ultimately from Liszt and the transcendental virtuosity found in *Gaspard de la nuit*. One holograph of the Concerto contains an observation by the composer, 'mixed muses', thus suggesting a deliberate juxtaposition of differing styles. This aspect of Ravel's art first appeared in *L'enfant et les sortilèges* (1920–25), then in the Sonata for Violin and Piano (1923–27), *Boléro* (1928), and finally in both piano concertos (1929–31).

The genesis of the Concerto for the Left Hand may be traced to Ravel's trip to Vienna in 1929. While there, he attended rehearsals of *L'enfant et les sortilèges* at the Opera and conducted *La Valse* and *Boléro* for Ida Rubinstein's ballet troupe. In addition, he heard a composition for the left hand and orchestra by Richard Strauss. The soloist, Paul Wittgenstein (1887–1961), had lost his right arm in World War I, but courageously pursued a multifaceted career as a concert artist, composer, transcriber of music for the left hand, and Maecenas. Intrigued by the challenge of writing a concerto for the left hand, Ravel interrupted his work on the G Major Piano Concerto and worked unrelentingly on Wittgenstein's commission, which he completed in some nine months.

Shortly before the premiere of the Concerto in Paris, Ravel wrote a brief article for a French newspaper in which he introduced his work.

'[...] A severe limitation of this sort poses a rather arduous problem for the composer. The attempts at resolving this problem, moreover, are extremely rare, and the best known among them are the *Six Études for the Left Hand* by Saint-Saëns. Because of their brevity and sectionalization, they avoid the most formidable aspect of the problem, which is to maintain interest in a work of extended scope while utilizing such limited means.

The fear of difficulty, however, is never as keen as the pleasure of contending with it, and, if possible, of overcoming it. That is why I acceded to Wittgenstein's request to compose a concerto for him [...].

In contrast to the Piano Concerto in G Major, first performed last year by Marguerite Long that calls for a reduced orchestra the Concerto for the Left Hand utilizes a full orchestral complement. The Concerto is divided into two parts which are played without pause:

The work begins with a slow introduction, which stands in contrast to the powerful entrance of theme one; this theme will later be offset by a second idea, marked "espressivo", which is treated pianistically as though written for two hands, with an accompaniment figure weaving about the melodic line.

The second part is a scherzo based upon two rhythmic themes. A new element suddenly appears in the middle, a sort of ostinato figure extending over several measures which are indefinitely repeated but constantly varied in their underlying harmony, and over which innumerable rhythmic patterns are introduced that become increasingly compact. This pulsation increases in intensity and frequency, and following a return of the scherzo, it leads to an expanded reprise of the initial theme of the work and finally to a long cadenza, in which the theme of the introduction and the various elements noted in the beginning of the concerto contend with one another until they are brusquely interrupted by a brutal conclusion.<sup>1</sup>

On 30 January 1932, Ravel and Marguerite Long travelled by train from Paris to Vienna, where they would perform the G Major Concerto. An elegant dinner party in their honour followed by a musicale was hosted by Wittgenstein, who performed the Concerto for the Left Hand accompanied by a second piano. Mme Long recalled the evening as follows:

'During the performance, I followed the score of the Concerto which I did not yet know, and I could read our host's enterprising faults on Ravel's face, which became increasingly sombre. As soon as the performance was over, I attempted a "diversionary tactic" with ambassador Clauzel in order to avoid an incident. Alas, Ravel walked slowly toward Wittgenstein and said to him: "But that's not it at all!" He defended himself: "I am a veteran pianist and it doesn't sound well." That was exactly the wrong thing to say. "I am a veteran orchestrator and it sounds well!" was the reply. One can imagine the embarrassment! I remember that our friend

<sup>1</sup> *Le Journal*, 14 January 1933

was in such a state of nervous tension that he sent back the embassy automobile and we returned by foot, counting on this walk in the bitter cold to calm his nerves.<sup>2</sup>

In a letter to Wittgenstein written on 7 March 1932, Ravel asked him for a formal commitment to play his work henceforth strictly as written. In his reply dated 17 March Wittgenstein refused to comply, and their points of view appeared to be irreconcilable. He wrote in part:

‘All pianists make modifications, large or small, in each concerto we play. Such a formal commitment would be intolerable: I could be held accountable for every imprecise semiquaver (sixteenth note) and every crotchet (quarter) rest which I omitted or added [...]. You write indignantly and ironically that I want to be “put in the spotlight”. But, dear Maître, you have explained it perfectly: that is precisely the special reason I asked you to write a concerto! Indeed, I wish to be put in the spotlight. What other objective could I have had? I therefore have the right to request the necessary modifications for this objective to be attained.’<sup>3</sup>

This contretemps was apparently resolved, as composer and pianist finally agreed to perform the Concerto in Paris on 17 January 1933, with Ravel conducting the Orchestre Symphonique de Paris. The remainder of the all-Ravel programme was conducted by Roger Désormière, and the Concerto was an instantaneous success. One critic spoke of its ‘sumptuous richness’ and ‘astonishing variety’, while another observed that Wittgenstein’s left hand was miraculously transformed into two, one singing and the other accompanying. The noted musicologist Henry Prunières called the pianist a ‘prodigious virtuoso’, and summed up as follows:

‘Even those, who, as I, admire all of Ravel’s achievements feel a certain regret at so many Pyrrhic victories, and think still in all that the composer of *Daphnis* should indeed have been able to let us observe more frequently what he was guarding in his heart, instead of accrediting the legend that his brain alone invented these admirable sonorous phantasmagorias. From the opening bars, we are plunged into a world in which Ravel has but rarely introduced us.’<sup>4</sup>

Shortly after their collaboration in Paris, composer and pianist were scheduled to perform the Concerto in Monte Carlo, but owing to his deteriorating health, Ravel asked Paul Paray to replace him. He was present at the performance, however, and acknowledged an exceptionally warm ovation.

The Piano Concerto for the Left Hand has given rise to a number of psychological interpretations, among them the composer’s premonition of his oncoming mental affliction or a commentary on the tragedy and uselessness of World War I. The Concerto may also be considered a culmination of Ravel’s longstanding preoccupation, one might say obsession, with the notion of death. From the *Ballade de la Reine morte d’aimer*, *Chanson du rouet*, *Les grands vents venus d’outremer*, and ‘Le Gibet’, through ‘Soupir’, ‘Trois Beaux Oiseaux du Paradis’,

<sup>2</sup> Marguerite Long, *Au Piano avec Maurice Ravel* (Paris, 1971), 87–88

<sup>3</sup> Quoted in Arbie Orenstein, *A Ravel Reader* (New York, 2003), 594

<sup>4</sup> *La Revue Musicale*, February 1933, 128



## VIII

*Ronsard à son âme*, and 'Aoua!', the motif of death recurs insistently in the composer's oeuvre. The tormented conclusions of *La Valse*, *Boléro* and the Concerto for the Left Hand are but additional manifestations of this phenomenon. Whether or not one accepts these psychological interpretations, it is evident that the Concerto marks one of Ravel's crowning achievements.

Arbie Orenstein

# 前 言

**创作时间:1929-1930 年**

**首演:1932 年 1 月 5 日,维也纳,维也纳交响乐团演奏,罗伯特·赫格尔指挥,保罗·维特根斯坦独奏**

**首次出版:杜兰,巴黎**

**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,3 小号,3 长号,大号——定音鼓,三角铁,木鱼,小鼓,钹,铙——竖琴——弦乐器**

**演奏时间:约 18 分钟**

《为左手而作的 D 大调钢琴协奏曲》是拉威尔最富戏剧性的作品,它将宽广的抒情性、骚动的爵士乐效果、玩耍式的谐谑曲和富有动感的进行曲节奏全都结合在一起,构建成一个中等规模的单乐章。左手部分的音乐难度极大,我们可以在李斯特的作品以及《夜之幽灵》里的超高级炫技片断中看到一些影子。这首协奏曲的一份手稿含有作曲家的说明“大杂烩”,因而表明他刻意将不同风格并置在一起。拉威尔的这个艺术特点最初出现在《儿童与魔术》(1920-1925)中,之后出现在《小提琴奏鸣曲》(1923-1927)和《波莱罗》(1928 年)中,最后出现在两首钢琴协奏曲中。

《为左手而作的 D 大调钢琴协奏曲》的创作过程可以追溯到拉威尔 1929 年的维也纳之行。他出席了维也纳歌剧院《儿童与魔术》的排练,为伊达·鲁宾斯坦的芭蕾舞团指挥了《圆舞曲》和《波莱罗》。此外,他聆听了理查德·施特劳斯为左手和乐队而写的一个作品。钢琴独奏者保罗·维特根斯坦(1887-1961)在第一次世界大战中失去了右臂,但勇敢地继续追求自己作为音乐会艺术家、作曲家、为左手进行改编的编曲家以及艺术资助人的多重事业。为左手写一首协奏曲这一挑战引起了拉威尔的兴趣,他中断了正在创作中的《G 大调钢琴协奏曲》,夜以继日地忙着完成维特根斯坦的委托,在九个月左右的时间里完成了这首协奏曲。

在这首协奏曲巴黎首演之前,拉威尔在一家法国报纸上发表了一篇短文,介绍这首作品。

“……这样的严重限制给作曲家造成了巨大的困难,而解决这个难题的尝试少之又少,其中最著名的是圣-桑的《六首左手练习曲》。这些作品短小精悍,又分成多个部分,因此避开了这个难题最棘手的方面:既要充分运用如此有限的手法,又要让人们保持对如此规模的作品兴趣。

不过,对困难的害怕永远比不上应对困难时的愉悦,以及在可能情况下克服困难的兴奋。这就是我同意接受维特根斯坦的请求,为他创作一首协奏曲的原因……

一年前由玛格丽特·隆首演的《G大调钢琴协奏曲》采用了简化的乐队编制,但这首《为左手而作的D大调钢琴协奏曲》截然不同,它使用了完整的乐队编制。这首协奏曲中间不间断,可以分为两个部分:

作品从一个缓慢的引子开始,与第一主题强有力的进入形成鲜明对比;这个主题后来将被标有‘*espressivo*’的第二个乐思补偿。这个第二乐思的钢琴处理手法仿佛是为双手而作,伴奏音型围绕旋律线发展。

协奏曲的第二部分是一段谐谑曲,根据两个节奏主题发展而成。中间部分突然出现了一个新动机,可以算作一种固定音型,扩展了几小节并在其中不断反复变化。和声部分也在不断变化,无数新引入的节奏模式变得越来越紧凑。这种脉动的强度和频率都在增加,谐谑曲再次回来后,将乐曲带入了作品第一主题悠长的再现部中,并最终将乐曲带入到很长的华彩段中,引子部的主题和协奏曲开始处出现的各种要素相互竞争,直到一个近乎粗野的结束粗暴地打断这一切。”<sup>①</sup>

1932年1月30日,拉威尔和玛格丽特·隆从巴黎坐火车抵达了维也纳,他们将在那里演奏《G大调钢琴协奏曲》。维特根斯坦举办了一个典雅的晚宴来欢迎他们,并且在此后的社交音乐会上在另一架钢琴的伴奏下弹奏了《为左手而作的D大调钢琴协奏曲》。玛格丽特·隆这样回忆当晚的情形:

“我在演奏过程中一直在看这首协奏曲的乐谱,因为我当时还不知道拉威尔写了这首曲子。拉威尔脸上的表情越来越严肃,我从中看出我们主人的讨好之举引起了他的不快。演奏刚一结束,我就想与克劳泽大使一起采用‘转移注意力的策略’,为的是避免一场风波。唉,拉威尔慢慢走到维特根斯坦面前,对他说:‘可这根本不是我的作品!’他为

<sup>①</sup>《新闻报》,1933年1月14日。

自己辩解道:‘我算是资深的钢琴家,这琴声不动听。’这恰恰是他不该说的话。‘我是资深的配器专家,这琴声很动听!’对方回答道。大家可以想象到当时的尴尬场面!我记得我们的朋友情绪异常激动,甚至把大使馆的汽车都打发走了。我们徒步走了回去,希望在寒冷的天气中行走能让他平静下来。”<sup>①</sup>

拉威尔在1932年3月7日致信维特根斯坦,请求他正式承诺以后严格按乐谱演奏。维特根斯坦在3月17日的回信中拒绝照办,双方的观点似乎难以调和。他在信中写道:

“所有钢琴家在演奏时都会进行一些或大或小的改动。这样的正式承诺令人无法容忍:我得为我省略或添加的每一个不精确的十六分音符和四分休止符进行解释……。您在信中怒气冲冲地讥讽我,说我想‘出风头’,可亲爱的大师,您恰恰解释了一切:这正是我请您写一首协奏曲的特殊原因!不错,我是想出风头,除此之外我还能有什么其它目的呢?我因此有权为达到这一目的请求进行必需的改动。”<sup>②</sup>

这场小争论显然解决了,因为作曲家和钢琴家最终同意于1933年1月17日在巴黎演奏这首协奏曲,并且由拉威尔指挥巴黎交响乐团。音乐会上演奏的拉威尔其它作品全部由罗杰·德索米埃尔担任指挥。这首协奏曲一夜成名。一位评论家称它具有“华丽的丰富性‘和’令人惊讶的多样性”,另一位评论家则称赞维特根斯坦的左手奇迹般的变成了两只手,一只手在歌唱,另一只手在提供伴奏。著名音乐学家亨利·普鲁尼埃尔称钢琴家为“天才的炫技大师”,并且以下面这段文字总结了首演:

“就连那些像我一样推崇拉威尔所有成就的人也为他这么多压倒性的胜利感到一种遗憾,仍然认为创作出《达夫尼斯》的这位作曲家应该更加频繁地让我们观察到他心中竭力守护的东西,而不是一再证明这样一个传奇:他只凭自己的大脑就创造出了这些令人欣羡不已的洪亮的幻觉。我们从开始几小节起就被推进了一个拉威尔很少向我们介绍过的世界中。”<sup>③</sup>

拉威尔和维特根斯坦在巴黎这次合作后不久便计划在蒙特卡罗演奏这首协奏曲,但由于健康状况更加恶化,拉威尔请保罗·帕雷顶替他担任指挥。不过,他演出时到了现场,并且接受了人们的热烈喝彩。《为左手而作的D大调钢琴协奏曲》带来了一些心理方面的诠释,其中包括作曲家对自己即将到来的精神痛苦的预感,以及对第一次世界大战

① 玛格丽特·隆:《Au Piano avec,莫里斯·拉威尔》(巴黎,1971),87-88页。

② 引自阿比·奥伦斯坦:《拉威尔读本》(纽约,2003),第594页。

③ 《音乐评论》,1933年2月,第128页。

这一悲剧和无用性的评论。这首协奏曲可以被视为拉威尔长期以来与死亡这一挥之不去的观念的纠结。从《殉情女王之歌谣》《纺车之歌》《蓝色狂风》和《绞架》，到《三只美丽的天堂鸟》《隆萨致其心灵》和《阿乌阿！》，死亡的动机反复出现在他的作品中。《圆舞曲》《波莱罗》以及《为左手而作的 D 大调钢琴协奏曲》痛苦的结尾只是进一步验证了一个现象。无论人们是否接受这些心理角度的解释，这首协奏曲显然标志着拉威尔登峰造极的成就。

阿比·奥伦斯坦

路旦俊 译

*à Paul Wittgenstein*

**Lento** (♩ = 44)

Petite Flûte (aussi Grande Flûte 3)

Grande Flûte 1 2

Hautbois 1 2

Cor anglais

Clarinette (Eb)

Clarinette (A) 1 2

Clarinette basse (A)

Basson 1 2

Contrebasson

Cor (F) 1 2 3 4

Trompette (C) 1-3

Trombone 1 2 3

Tuba

Timbales

Batterie

Harpe

Piano

Violon I

Violon II

Alto

Violoncelle

Contrebasse

*Solo*  
*mp*

*div.*  
*p*

*6*

*p*  
*div.*  
*p*

4

Cbn.

Vlle.

Cb.

7

1

Cbn.

Cor (F)  $\frac{1}{2}$

T.-t.

Harpe

Vlle.

Cb.

10

Bn.  $\frac{1}{2}$

Cbn.

Cor (F)  $\frac{1}{2}$

Vlle.

Cb.

unis.

[illegible][illegible]



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