



# RIMSKY-KORSAKOV

## 里姆斯基-科萨科夫

Scheherazade  
Symphonic Suite for Orchestra  
Op. 35



《舍赫拉查德》  
交响组曲  
Op.35

Arpa

Violini I

Violini II

Viole

Violoncelli

Contrabassi



EULENBURG

# Nikolay Rimsky-Korsakov

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尼古拉·里姆斯基 — 科萨科夫

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## Preface

**Composed: Summer of 1888 in Nyezhgovitsy on Lake Cheryemenyetskoye**

**First performance: 3 December 1888 in St Petersburg**

**Original publisher: M.P.Belaieff, Leipzig**

**Instrumentation: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –**

**4 Horns, 2 Trumpets, 3 Trombones, Tuba – Timpani, Triangle, Tambourine,**

**Snare Drum, Cymbals, Bass Drum, Tam-tam – Harp – Strings**

**Duration: ca. 45 minutes**

The *Capriccio* [Espagnol], the *Shekherazada* and the *Easter Overture* close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual makeup of Glinka's orchestra,<sup>1</sup>

reported Nikolay Rimsky-Korsakov (1844–1908) concerning his three orchestral works composed during 1887/88 in chapter 20 of his memoirs – a chapter, though, written many years later, and dated 30 June 1906 in Riva on Lake Garda. That a reflection on his own oeuvre and its genesis cannot be entirely without problems for the musical-aesthetic categorizing of the work is shown especially in the case of *Scheherazade*.

Rimsky-Korsakov was numbered with Mily Balakirev, César Cui, Alexander Borodin and Modest Mussorgsky amongst the *Group of Five* – also called the *Mighty Handful* – that had formed at the start of the 1860s in St Petersburg. Their goal was an authentic, national Russian music, outside the restraints of an academic education; and they regarded as opponents the supporters of a pro-West trend around Anton Rubinstein and Pyotr Tchaikovsky. But all the same the rigid front between the camps was soon to soften, for Rimsky-Korsakov, from 1871 at the latest, when he had assumed a professorship for composition and orchestration as well as the leadership of the orchestra at the St Petersburg conservatory, the educational institution against which the 'Mighty Handful' had previously vehemently fought because of its orientation to Western models.

In his early works Rimsky-Korsakov had already dealt with fairy-tale subjects: for instance, with the figure of the seafarer and *gusli* player Sadko in the orchestral work of the same name or with Arabian legend forms in *Antar*. Nationalistic colouring, exotic subjects and decorative sound magnificence also marked later works, thus in particular his symphonic suite

<sup>1</sup> Nikolay Andreyevich Rimsky-Korsakov, *My Musical Life*, trans. Judah A. Joffe (New York, 1923, 1925; repr. London, 1974), 296

*Scheherazade*, Op. 35. As he worked in 1887 on the orchestration of Borodin's unfinished opera *Prince Igor*, the folkloristic elements of the stage work, in particular that of the *Polovtsian Dances*, probably inspired him to his own composition:

In the middle of the winter, engrossed as I was in my work on *Prince Igor* and other things, I conceived the idea of writing an orchestral composition on the subject of certain episodes from *Scheherazade*, as well as an overture on the themes of the *obikhod* [Orthodox church liturgy]. With these intentions and suitable music sketches I moved with my entire family, early in the summer [1888] to the estate of Glinki-Mavriny, Nyezhevovitsy [...],<sup>2</sup>

the composer recalled in his memoirs and explained in detail the programme and the musical rendering of the work. Rimsky-Korsakov actually took up these drafts in the summer and finished both works. Thus, he could report on 25 June in a letter to the composer and colleague Alexander Glazunov:

Yesterday I finished my suite. It will get the title 'Scheherazade'. A special programme is not planned: the first movement is a 'Prélude' [...], the second called 'Tale', the third 'Rêverie', and the fourth is an oriental holiday, a dance, in short: a kind of Carnival (!) in Baghdad.<sup>3</sup>

Immediately after concluding the composition there was still no mention of a detailed programme with information as to what pictures and occurrences are or might be behind the individual parts of the suite. However, in his reminiscence in 1906 Rimsky-Korsakov then wrote:

The program I had been guided by in composing *Shekherazada* consisted of separate, unconnected episodes and pictures from *The Arabian Nights*, scattered through all four movements of my suite: the sea and Sinbad's ship, the fantastic narrative of the Prince Kalender, the Prince and the Princess, the Bagdad festival and the ship dashing against the rock of the bronze rider upon it. The unifying thread consisted of the brief introductions to Movements I, II, and IV and the intermezzo in Movement III, written for violin solo and delineating Shekherazada herself as telling her wondrous tales to the stern sultan. The final conclusion of Movement IV serves the same artistic purpose.<sup>4</sup>

Whether at the time the work originated Rimsky-Korsakov was deliberately restrained in describing a (possible) content, or whether in recollection, however, something else now appeared: from the references that were originally only vague, a concrete programme had evolved which the composer then still further explained in his memoirs.

Two motifs dominate the suite; first, the theme of the imperious sultan introduced immediately at the start in powerful unison:

<sup>2</sup> *ibid.*, 291f

<sup>3</sup> Trans. from Nikolai Andrejewitsch Rimski-Korsakow, *Chronik meines musikalischen Lebens*, ed. and trans. from the Russian by Lothar Fahlbusch (Leipzig, 1968), 319

<sup>4</sup> Rimsky-Korsakov, *My Musical Life*, *ibid.*, 292



and secondly, the narrating Scheherazade, an arabesque-like violin solo accompanied by harp:



In the course of the work both themes emerge in ever-new forms and with altered characters, but – as Rimsky-Korsakov specifically emphasizes – without any leitmotivic function:

In vain do people seek in my suite leading motives linked unbrokenly with ever the same poetic ideas and conceptions. On the contrary, in the majority of cases all these seeming leitmotives are nothing but purely musical material or the given motives for symphonic development. These given motives thread and spread over all the movements of the suite, alternating and intertwining each with the other. Appearing as they do each time under different illumination, depicting each time different traits and expressing different moods. [...] In this manner, developing quite freely the musical data taken as a basis of the composition, I had in view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of oriental character [...].<sup>5</sup>

Originally – and this agrees with the information from the letter of 1888 – he wanted to give the movements neutral headings. However, Anatoly Lyadov and other friends urged him to make them more concrete: Rimsky-Korsakov gave way and now entitled the individual movements after all: 1. The Sea; Sinbad's Ship, 2. Prince Kalender's Narrative, 3. The young Prince and the Princess, 4. Festival in Baghdad – the sea – the ship smashes on a magnetic rock in the form of a former warrior. But the composer, hardly persuaded, withdrew the headings again for the edition of the score (published by Belaieff, Leipzig, in 1889):

[...] My aversion for the seeking of a too definite program in my composition led me subsequently (in the new edition) to do away with even those hints of it which had lain in the headings of each movement, like: The Sea; Sinbad's Ship; the Kalender's Narrative, etc.

In composing *Shekherazada* I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had travelled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should

<sup>5</sup> *ibid.*, 293f

carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Shekherazada*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Shekherazada) entertaining therewith her stern husband.<sup>6</sup>

On the slight scale between absolute music and programme music the composer sought to escape the danger of the striking, merely superficial 'painting' of a musical scene: it was to be the goal of his symphonic suite not to lead the listener too precisely, but to give him simply an interpretative direction and to stimulate his fantasy to colourful images and gripping tales. On 22 October/3 November 1888 *Scheherazade* was given its premiere in a concert of the Russian Musical Society in St Petersburg under the composer's direction; he had dedicated this symphonic suite to Vladimir Stasov, the influential art critic and passionate spokesman for the 'Mighty Handful'.

Rimsky-Korsakov's teacher Balakirev saw in his pupil the born symphonist, even if it was to turn out that he would gain greater importance for Russian music history in the field of opera. But in both spheres Rimsky-Korsakov was seen as an excellent orchestral expert and instrumental virtuoso who further imparted his art to numerous pupils such as Glazunov and Grechaninov, Prokofiev and Stravinsky. On a nearly three-year sea voyage in the 1860s (a practical part of his marine-cadet training) he had already taken along Berlioz's *Grand traité d'instrumentation et d'orchestration modernes*, and after his appointment as Inspector of Naval Bands in 1873 he applied himself again extensively to the characteristics of orchestral instruments, especially those of wind instruments. (He himself summarized his ideas later in his 'Fundamental Principles of Orchestration', first published posthumously in 1913.) *Scheherazade* is Rimsky-Korsakov's last great orchestral composition, and it demonstrates his dazzling dealings with the sound colour and effects of a large orchestral apparatus, particularly since the subject really offered sufficient scope for exotic elements: in motif, harmony, melismatic melody and especially in the instrumentation.

Both works [*Antar* and *Scheherazade*] are prime examples of the so-called St Petersburg orientalism which makes itself known in the use of scales with augmented seconds, in abundant melodic ornamentation, frequently notated in triplets, and in the orchestration with reed and percussion instruments.<sup>7</sup>

The philosopher Ivan Lapshin, a friend of the composer, especially appreciated the piece and in 1945 summed up the general significance of the composer in *Rimsky-Korsakov und seine Bedeutung in der Geschichte der russischen Musik* ['Rimsky-Korsakov and his Significance in the History of Russian Music']; for him, *Antar* and *Scheherazade* are

<sup>6</sup> *ibid.*, 294f

<sup>7</sup> Dorothea Redepenning, 'Rimskij-Korsakov', in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, 2nd, newly revised edition, ed. Ludwig Finscher (Kassel, Basel, etc., 2005) col. 138–167, here col. 154.



exemplary instances of the ‘tone painterly’, as Rimsky-Korsakov was accustomed to denote it. In spite of a lively succession of forms and images there does not arise any kind of musical colourfulness or incoherence, because the natural unity of the two works is guaranteed by a purported architectonic.<sup>8</sup>

To the present day the symphonic suite – once ‘The Flight of the Bumblebee’ from his opera *The Tale of Tsar Saltan* is left out of account – has remained the most popular and appealing work of the orchestral magician.

Wolfgang Birtel

Translation: Margit L. McCorkle

## Programme

The Sultan Shakriar, convinced of the falsehood and inconstancy of all women had sworn an oath to put to death each of his wives after the first night. However, the Sultana Scheherazade saved her life by arousing his interest in the tales which she told during the 1001 nights. Driven by curiosity the sultan postponed her execution from day to day and at last abandoned his sanguinary design.

Scheherazade told miraculous stories to the sultan. For her tales she borrowed verses from the poets and words from folk songs combining fairy-tales with adventure.

<sup>8</sup> Quotation from: *Nikolai Rimsky-Korsakow. Zugänge zu Leben und Werk*, trans. from Russian and ed. Ernst Kuhn (Berlin, 2000), 96.

# 前言

**创作时间与地点:**1888年夏,切里耶门尼耶兹科耶湖畔的尼耶泽戈维奇庄园

**首演:**1888年12月3日,圣彼得堡

**首次出版:**M.P.贝莱耶夫,莱比锡

**乐队编制:**短笛,2长笛,2双簧管,2单簧管,2大管-4圆号,2小号,3长号,大号-定音鼓,三角铁,铃鼓,小鼓,钹,大鼓,锣-竖琴-弦乐器

**演奏时间:**约45分钟

“这一创作期的最后三首作品是《西班牙随想曲》、《舍赫拉查德》和《复活节序曲》,而我的配器无论是在技巧还是在音响上都达到了一个新的高度,没有受到瓦格纳的任何影响,而且没有超出格林卡通常所用乐队编制的范围。”<sup>①</sup>

这是尼古拉·里姆斯基-科萨科夫(1844—1908)在其回忆录第二十章中介绍自己在1887—1888年间创作的三首管弦乐作品时的一段文字,尽管这段文字是多年后于1906年6月30日在加达湖畔的里瓦小镇书写的。作曲家追忆自己的作品及其创作过程对于确定作品的音乐美学种类并非完全没有问题,这一现象对于《舍赫拉查德》而言尤其明显。

里姆斯基-科萨科夫与米利·巴拉基列夫、西撒·居伊、亚历山大·鲍罗丁和莫杰斯特·穆索尔斯基同属于“五人集团”,即19世纪60年代初在圣彼得堡形成的“强力集团”。他们的目标是超越学院派教育的桎梏,创作出真正的俄罗斯民族音乐;他们将以安东·鲁宾斯坦和彼得·柴科夫斯基为代表的亲西方思潮支持者视为对手。

但这两大阵营之间水火不相容的局面不久便开始出现了缓和迹象,至少对于里姆斯基-科萨科夫而言是这样。他最晚于1871年担任了圣彼得堡音乐学院的作曲和配器教授以及乐队指挥,而这种教育机构正是“强力集团”因其以西方模式为导向而竭力反对的。

里姆斯基-科萨科夫在他的早期作品中已经涉及过了神话题材,如交响作品《萨特阔》中的水手和古斯丽琴手萨特阔这一人物以及交响曲《安塔尔》中的阿拉伯传说。民族主义的色彩、异国风情的题材和辉煌的装饰性音效也成为了他后期作品的一大特色,尤其是

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① 尼古拉·里姆斯基-科萨科夫《我的音乐生活》。

交响组曲《舍赫拉查德》(Op.35)。他在1887年为鲍罗丁未完成的歌剧《伊格尔王》配器时,这部舞台作品的民歌要素(尤其是其中的《波罗维茨人之舞》)可能给了他在自己的作品中运用类似要素的灵感:

那年冬天,正当我全身心投入在《伊格尔王》和其他作品的创作中时,我有了以《天方夜谭》中的一些故事为题材创作一部管弦乐作品的想法,还想以东正教圣餐为主题写一首序曲。我带着这些想法以及相应的音乐草稿在[1888年]初夏与全家人一起搬到了尼耶泽戈维奇的格林基—马夫林尼庄园……<sup>①</sup>

作曲家在回忆录中详细解释了这首作品创作时的构思和音乐表现手法。里姆斯基—科萨科夫那年夏天确实带上了初稿并完成了这两首作品,因此他在6月25日致作曲家兼同事亚历山大·格拉祖诺夫的信中写道:

我昨天完成了组曲,并将给它取名为《舍赫拉查德》。我还没有为它构想出具体的标题:第一乐章是“前奏曲”……第二乐章将被称作“传奇”,第三乐章为“幻想曲”,第四乐章是一首舞曲,一个东方的节日,总而言之是巴格达的一种狂欢节!<sup>②</sup>

作品创作完成后,仍然没有提及能够提供这首组曲每个部分背后的画面或者事件等信息的详细标题。不过,里姆斯基—科萨科夫在1906年回忆道:

我在创作《舍赫拉查德》时曾使用过一些标题,但这些标题是由取自《一千零一夜》中独立而互不相关的情节和画面组成的,而这些情节和画面散见于这部组曲的每个乐章:《大海与辛巴德的船》,《卡伦德王子的奇妙故事》,《王子与公主》,《巴格达的节日和辛巴德的船撞上立有青铜骑士的峭壁》。将这些情节串联在一起的,是第一、第二和第四乐章前简短的引子以及第三乐章中的间奏曲,独奏小提琴描绘出舍赫拉查德在给冷酷的苏丹王讲述那些奇妙的故事。第四乐章的终曲也能达到相同的艺术目的。<sup>③</sup>

不管里姆斯基—科萨科夫是否在创作这首作品时刻意不去描述它[可能]的内涵,也不管他是否在后来回忆时刻意这样做,我们现在看到了新的情况:我们仍然能够从最初一些非常含糊的提示中看出具体的曲目说明,而作曲家在回忆录中对此做了进一步的解释。

这首组曲有两个贯穿全曲的动机。第一是作品开始处以强齐奏引入的专横的苏丹王

① 尼古拉·里姆斯基—科萨科夫《我的音乐生活》,291页起。

② 尼古拉·安德列维奇·里姆斯基—科萨科夫的俄文版《我的音乐生涯记事》,罗塔尔·法尔布什自俄文翻译并编辑(莱比锡,1968),第319页。

③ 里姆斯基—科萨科夫《我的音乐生活》,第292页。

这一主题：



第二是独奏小提琴在竖琴伴奏下奏出的阿拉伯风格曲般的舍赫拉查德主题：



虽然这两个主题在作品中不断以全新的形式和特性出现，但正如里姆斯基—科萨科夫特别强调的，它们并没有任何主导动机的作用：

如果有人试图在我的组曲中寻找与某一相同诗意或概念相关的主导动机，那么他的努力将是徒劳的。相反，在大多数情况中，所有这些表面上的主导动机只是纯音乐素材或用于管弦乐发展的特定动机。这些特定动机贯穿整个组曲的各个乐章，互相交替，互相盘结。当这些动机和主题每次以不同的色彩、形式和调性出现时，总是与不同的形象、情节和画面相对应。……因此，我之所以将这些挑选出来的音乐素材进行自由的发展，目的便是想创作出这样一部四乐章交响组曲：它不仅通过主题和动机的关系紧密地联在一起，而且能像万花筒一样再现神话中的形象以及东方色彩的音型……<sup>①</sup>

他原本只打算给每个乐章取一个不带感情色彩的标题——这一点与他在 1888 年的信件中传达出来的信息相吻合。不过，安纳托利·里亚采夫和其他几位朋友建议他将各乐章标题更具体化一些，里姆斯基—科萨科夫同意了，并最终给每个乐章定了一个标题：1. 大海与辛巴德的船；2. 卡伦德王子的故事；3. 年轻的王子与公主；4. 巴格达的节日——大海——船撞上化作已故勇士形状的磁山。但作曲家并没有完全被说服，于是在总谱（1889 年由莱比锡的贝莱耶夫公司出版）出版时又删除了所有标题：

我不喜欢我的作品含有过于具体的标题，因此我后来（在乐谱的新版中）删除了每个乐章前原有的标题，如：《大海与辛巴德的船》《卡伦德王子的故事》等。

我在创作《舍赫拉查德》时之所以采用这些提示，只是想略微把听众的想象引入我

① 古拉·里姆斯基——科萨科夫《我的音乐生活》，第 293 页起。

自己的想象所遵循的发展轨道,使每个人能根据自己的意愿和情绪来自由地想象更详细的细节。我只希望,听众如果愿意将这部作品看作交响音乐,那么他应该带走这样的印象:这部作品无疑讲述了无数个带东方色彩的神话故事,而不仅仅是连着演奏的、以贯穿于所有四个乐章的主题而创作的四首音乐作品。那么,如果真的是这样,我的这首组曲为什么需要采用这样一个具体的名称——《舍赫拉查德》呢?这是因为这个名称以及《一千零一夜》这一标题在每个人的心中都象征着东方神话,而且音乐结构中的某些细节也暗示,所有这些都是一个人为了取悦她那严厉的丈夫而讲述的不同故事(这个人恰好是舍赫拉查德)。<sup>①</sup>

纯音乐与标题音乐之间的区别本来就不大,因此里姆斯基—科萨科夫力图避开“勾画”一个给人印象深刻却非常肤浅的音乐场景。他这首交响组曲的目标不是过于精确地引导听者,而是给听者一些简单的诠释提示,以激发听者对色彩斑斓的图像和扣人心弦的故事进行想象。

1888年10月22日(俄历1888年11月3日),《舍赫拉查德》在俄国音乐协会于圣彼得堡举行的一场音乐会上首演,担任指挥的是作曲家本人;里姆斯基—科萨科夫将这首交响组曲题献给了弗拉迪米尔·斯塔索夫这位颇有影响的评论家和“强力集团”的吹鼓手。

里姆斯基—科萨科夫的老师巴拉基列夫认为他这位学生是天生的交响曲大师,尽管后来的发展表明让里姆斯基—科萨科夫在俄罗斯音乐史上占据更重要地位的是他在歌剧领域的成就。

不过,无论是在交响曲还是在歌剧领域,里姆斯基—科萨科夫都被视为杰出的管弦乐专家和器乐大师,而他又将自己的艺术传给了无数学生,如格拉祖诺夫、格列恰尼诺夫、普罗科菲耶夫和斯特拉文斯基。19世纪60年代,他在为期近三年的航行中(作为海军候补军官训练内容的一部分),随身携带了柏辽兹的《管弦乐配器法》。1873年被任命为海军军乐队督察之后,他再次运用大量时间来熟悉管弦乐队中的各种乐器,尤其是管乐器(他本人在1913年出版的遗作《配器的基本原理》中总结了自己的观点)。

《舍赫拉查德》是里姆斯基—科萨科夫最后一首管弦乐杰作,充分展示了他对于一个大型管弦乐队的音效和色彩所进行的令人眼花缭乱的处理手法,尤其是这首组曲的主题早已在动机、和声、华彩般的旋律和配器等方面提供了足够多的异国要素。

这两首作品(《安塔尔》和《舍赫拉查德》)是所谓的圣彼得堡东方主义的杰出代表,这一流派最初为人们所知是它采用了增二度音阶、大量运用旋律装饰处理、频繁采用三连

① 古拉·里姆斯基—科萨科夫《我的音乐生活》,第294页起。

音以及在配器过程中采用簧片和打击乐器。<sup>①</sup>

里姆斯基—科萨科夫的朋友、哲学家伊凡·拉普辛尤其喜欢这首作品，并于1945年在《里姆斯基—科萨科夫及其在俄罗斯音乐史上的重要地位》中总结了这位作曲家的重要地位；在他看来，《安塔尔》和《舍赫拉查德》是里姆斯基—科萨科夫习惯所称的“画师般的音调”的代表。尽管接二连三地采用了多种曲式和意象，这两首作品中并没有任何音乐过于绚烂或者不连贯的现象，因为这两首作品的自然统一是以严谨合理的结构为保证的。<sup>②</sup>

除了他的歌剧《萨尔丹沙皇的故事》中那首《野蜂飞舞》之外，这首交响组曲目前是这位交响曲魔术师最受人喜爱和最动人的作品。

沃尔夫冈·比尔特

路旦俊 译

## 曲目介绍

苏丹王沙赫里亚尔认为女人个个虚情假意、水性杨花，于是发誓每天娶一个妻子，然后再于次日将其处死。但是，舍赫拉查德王妃以一个个生动离奇的故事来引起苏丹王的兴趣，结果她一连讲了一千零一夜，以此来拯救自己的生命。

苏丹王为好奇心所驱使，不断延缓她的死期，最终完全放弃了自己最初血腥的意图。舍赫拉查德向苏丹王讲述了许多奇异的故事，并且在讲述的过程中引用了诗人的诗句和歌曲的歌词，还将神话与历险结合在了一起。

① 多罗西亚·雷德彭宁，“里姆斯基—科萨科夫”，《历史与现实中的音乐》，第二版，最新修订版，路德维希·芬歇尔（卡塞尔，巴塞尔等，2005），第138—167栏，此处为第154栏。

② 引自《尼古拉·里姆斯基—科萨科夫，对其生活与作品的理解》，恩斯特·库恩译自俄文并编辑（柏林，2000），第96页。

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## I. Largo e maestoso – Lento

1 Track 1

Musical score for I. Largo e maestoso – Lento. The score is in 2/4 time and D major. It features a bassoon (Fg.) and a solo violin (Solo-Vl.) with a harp (Hfe.). The bassoon part starts with a forte (ff) dynamic and includes triplets. The violin part has a forte (f) dynamic and is marked 'espress.'.

## II. Lento – Andantino

44 Track 2

Musical score for II. Lento – Andantino. The score is in 8/8 time and D major. It features a bassoon (Fg.). The bassoon part starts with a forte (f) dynamic and is marked 'dolce ed espressivo'.

## III. Andantino quasi allegretto

105 Track 3

Musical score for III. Andantino quasi allegretto. The score is in 8/8 time and D major. It features a violin (Viol.). The violin part starts with a piano (p) dynamic.

# Scheherazade

## Symphonic Suite for Orchestra

Nikolay Rimsky-Korsakov  
(1844–1908)  
Op. 35

### I

**Largo e maestoso** M.M.  $\text{♩} = 48$  *G.P.* *G.P.*

**Flauto piccolo**

**2 Flauti**

**2 Oboi**

**2 Clarinetti in A**

**2 Fagotti**

**4 Corni in F**

**2 Trombe in A**

**3 Tromboni e Tuba**

**Timpani in E H**

**Arpa**

**Violini I**

**Violini II**

**Viole**

**Violoncelli**

**Contrabassi**



The image shows a musical score for two instruments: Arpa (Harp) and Viol. (Violin). The Arpa part is written on a grand staff (treble and bass clefs) and includes dynamic markings *mf* and *p*. The Viol. part is written on a single staff (treble clef) and features a section labeled "Cadenza" with complex, rapid sixteenth-note passages. The score is divided into measures by vertical bar lines, and the key signature is one sharp (F#).