



拉威尔钢琴作品集

Maurice Ravel

夜之幽灵

Gaspard de la nuit

for

Solo Piano

罗杰·尼克尔斯 编订

by

Roger Nichols

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序

拉威尔是和德彪西齐名的法国印象派代表人物,以写钢琴作品为主。他的作品不多,但是经常将钢琴作品同时改编成管弦乐作品。因此,他的不少作品都存在钢琴和管弦乐两种版本。

这个由英国人罗杰·尼克尔斯(Roger Nicholes)编订的《拉威尔钢琴作品集》的最大特点是:它的依据是法国著名钢琴家弗拉多·佩勒穆泰(Vlado Perlemuter, 1904—2002)的亲身经验和体会。佩勒穆泰曾跟拉威尔学过他的全部钢琴作品,因此可以说他所掌握的是来自拉威尔的第一手资料和讯息,而这些资料和讯息有许多是和已经出版的乐谱有出入的。这些差别有的也许是拉威尔在乐谱出版后改变了想法,或者是已出版乐谱本身的错误;也有一些可以理解为拉威尔本人提供的另一种可能性。

前者如《夜之幽灵》(Gaspard of the Night)中的第一首《水妖》(Ondine)的右手织体。如果我们对照这个 Peters 版和原来的法国 Durand 版,会发现有很大的不同。原来法国 Durand 版中右手各种不同的织体变化,在现在这个 Peters 版中变成从头至尾的统一织体。

后者如《库普兰之墓》(Le tombeau de Couperin)中的第五首《小步舞曲》(Menuet)的中段第 33—48 小节,它的和弦进行的主题,在 Durand 版中是由右手和左手每小节交替演奏的,而在这个 Peters 版中,主题全部由右手演奏,而左手用交叉的技术演奏另一个伴奏声部。因此,从两种不同版本谱面的视觉安排上也可以立即发现它们的不同之处。

因此,这个 Peters 版不是一个一般意义上的原始版(Urtext)。我把它称作一个实用版(Practical Edition)。它是从演奏的角度出发的一个实用版。它的实用性大于学术性。

李名强

2008年5月14日于香港

拉威尔钢琴作品集——一个全新的版本

编辑方法和资料来源

毋庸置疑,手握一部音乐杰作的手稿是令人激动的;和拉威尔很多作品一样,这部作品的手稿本身就是件艺术品,它使你在激动之余还会产生对美的感悟。但同样不可否认,作曲家也是平凡人,无论他们的手稿多么赏心悦目和激动人心,还是会出现错误。因此在是否使用手稿的问题上应当保持一定的理性。

对舞台作品来说,来自时间、空间、金钱的压力和个性的原因经常导致其变形,纵然作曲家对此不满意,但如果演出即将开始也只能接受,于是它们就进入了乐谱印刷本。但对钢琴作品来说,作曲家在准备出版时的压力就轻很多(它们通常来自出版商对于保持一贯出版风格的愿望),因此出版时对手稿的变动更大程度上代表了作曲家自己的决定。因为错误在出版过程中一定会有所增减,而且从音乐和常识上看,手稿有时确实可以用来提供重要证据。但是在和同时代很多作曲家的交流过程中,我强烈地意识到,倘若未来的编辑抛开作曲家精心准备的乐谱印刷本,转而为了所谓的真实解读,不加考虑地使用原始手稿,他们真的会生气。

就拉威尔的钢琴作品来看,上述对手稿的批评观点就愈发显得合乎情理,法国国家图书馆音乐部保存的一套拉威尔自己的印刷本可作证明,它不仅收录了拉威尔钢琴独奏曲第一版'中的大部分乐曲,而且有拉威尔的亲笔修改。根据其中的内容判断,它可能制作于1911年至1913年之间。其中遗漏的作品是《奇异小夜曲》、《听的风景》、《鹅妈妈》、《前奏曲》、《……的风格》、《库普兰之墓》和《卷首画》。拉威尔亲笔修改的《鹅妈妈》、《卷首画》、《……的风格》的印刷本在此图书馆中分开存放¹,而拉威尔自己的《库普兰之墓》印刷本(上面有他标注的指法和一处修改)陈列于蒙福尔·阿莫里的拉威尔博物馆。《奇异小夜曲》和《听的风景》的手稿极为重要,因为它们未能在拉威尔生前出版。《卷首画》的手稿也意义重大,因为它们无法在拉威尔自己的印刷本中找到。不幸的是,《前奏曲》手稿和作曲家自己的印刷本都已不复存在。

拉威尔钢琴作品第一版的所有校样都已不存在了。

主要来源

我把所有能找到的拉威尔自己的修正版作为乐谱主要来源;并对修正版(CE)、第一版(E)和手稿(A)间的差异做了详尽注释。弗拉多·佩勒穆泰拥有的那套修正版是另外一个主要来源(他于1927年和拉威尔共同研究了其几乎所有的钢琴作品)(PerCE)。这些副本有拉威尔的一些重要补充和修改(主要针对《夜之幽灵》)。还有拉威尔口授佩勒穆泰所做的补充和修改;这部分没被作为主要证据。罗伯特·卡扎德絮的印刷本现属于他的遗孀,不过卡扎德絮的夫人明确告诉我里面没有作曲家的亲笔标注。另外,雅克·弗浮里尔的侄女和学生艾伯克·罗森菲尔德夫人肯定她叔叔的印刷本中除

了指法以外没有标注。

次要来源

本书的次要来源可以归纳为以下四类:

(a) 卢西恩·卡班的修正版(GarCE)。卡班曾在杜朗出版公司工作,是作曲家的好朋友。虽然这些修改的准确情况很难断定,不过从两人的关系推断至少有一些修改得到了拉威尔的口授。它们现存于加州贝克斯菲尔德大学图书馆。卡班还将《高贵而伤感的圆舞曲》和《库普兰之墓》改编成钢琴二重奏(GarT)。它们由杜朗公司出版。

(b) 拉威尔对他钢琴作品所做的乐队改编谱(RO)。按最初创作的时间顺序排列(括号中是乐队改编谱的年份),它们是:《古风小步舞曲》(1929年)、《听的风景》中的《哈巴涅拉》(1908年)、《悼念公主的帕凡舞曲》(1910年)、《镜子》中的《海上扁舟》和《丑角的晨歌》(1906和1923年)、《鹅妈妈》(1911年)、《高贵而伤感的圆舞曲》(1912年)、《库普兰之墓》中的《前奏曲》、《弗尔兰纳舞曲》、《小步舞曲》、《里戈东舞曲》(1919年)。

(c) 录音

(i) 拉威尔1913年为韦尔特·米尼温的钢琴卷帘录音(《小奏鸣曲》,第一、二乐章,C2887;《高贵而伤感的圆舞曲》,C2888),1922年为艺术二重奏公司的录音(《悼念公主的帕凡舞曲》,084;《镜子》中的《悲伤的鸟儿》,082)。据说在第二次时拉威尔还录制了《夜之幽灵》的《绞刑架》以及《库普兰之墓》中的《托卡塔》,不过其实它们是由罗伯特·卡扎德絮所录。至今无法确定他们中哪个在1929年为艺术二重奏公司(72750)录制了《镜子》中的《幽谷钟声》,但我几乎可以肯定是拉威尔录制的。所有这些录音已多次翻录成密纹唱片(LP),但翻录时钢琴卷帘设备不幸未能始终保持良好状况。

(ii) 三位钢琴家的唱片录音,他们都受益于作曲家的具体指导:罗伯特·卡扎德絮(1955年,CBS 13062-4);雅克·弗浮里尔(1972年,ADES 7041-4);弗拉多·佩勒穆泰(1961年,VOX VBX 410 1-3;1977年,NIMBUS 2101-3,重新发行的CDNI 5005,5011)(CasR、FevR、PerRI和PerRII)。米歇尔·梅耶虽然和拉威尔相识(他们一起举办过双钢琴私人(非公开)圆舞曲音乐会,演出没有给迪亚吉列夫留下什么印象),却从未一起研究过拉威尔的钢琴曲,这是他的女儿玛丽·伯廷告诉我的。因此,我没有引用EMI再版梅耶夫人的拉威尔录音。

(d) 拉威尔指导他钢琴作品时的回忆录

(i) 来自弗拉多·佩勒穆泰与伊莲·茹尔当-莫安琪的谈话,出版在《拉威尔谈自己》(洛桑,1953年)和F·丹拿翻译的英译本《拉威尔谈自己》(纽约/伦敦,1988年2月/1991年)。(PerS(HJM))

注释:

1. Vma. 2967

2. 分别是 Vma. 3157(7) 和 Fol. Vm12.2701(2)A

(ii) 来自弗拉多·佩勒穆泰与本版编辑的谈话(**PerS** (**conv**))。

(iii) 来自《我的老师莫里斯·拉威尔》(巴黎, 1978年)中亨利埃塔·福雷的回忆录(**FauS**)。米勒·福雷(政治家埃德加·福雷的姐姐)曾由拉威尔指导准备其钢琴作品独奏音乐会(这很有可能是拉威尔钢琴作品的首次独奏音乐会), 于1923年1月12日(正如她书中所述并非是1月18日)在巴黎香榭丽舍剧院上演, 当时她18岁。她女儿马耶特·康斯坦丁夫人告诉我她曾经保存着妈妈接受拉威尔指导时的原始笔记, 但是自从借给一位研究员后就再也没有归还。其他回忆录在所出现位置都有完整说明。

我在有助于理解已有文本或主要来源无法完全解释文本中的问题时会使用次要来源。

鸣 谢

我要衷心地感谢他们对我的帮助: 感谢盖比·卡扎德絮向我提供关于他丈夫罗伯特的情况; 感谢米歇尔·诺伊瑞博士告诉我《小奏鸣曲》的手稿现存处并帮助我拿到副本; 感谢贝克斯菲尔德加州州立大学的参考咨询馆员詹姆斯·赛格斯塔寄给我卢西恩·卡班的修正版; 感谢让·图泽莱、丹尼斯·霍尔以及雷克斯·罗森允许我在状况良好的设备上欣赏拉威尔的艺术二重奏公司钢琴卷帘录音; 感谢纽约皮尔庞特·摩根图书馆音乐手稿和书籍部馆长J.瑞戈比·特纳博士将《水之嬉戏》和《镜子》中的《夜间飞蛾》和《悲伤的鸟儿》的手稿副本寄给我。同时我还要感谢两位演奏家: 感谢罗伊·霍华特建议我把学术和实践相结合, 感谢弗拉多·佩勒穆泰与我谈论拉威尔上课的情况并让我研究他拥有的修正版; 最后, 我要感谢法国国家图书馆音乐部的全体员工以及玛格丽特·考博、格温德林·莫克、让-米歇尔·内克图、阿比·奥恩斯坦博士、史

蒂芬·罗艾博士等人的大力支持与帮助, 同时还要特别感谢伦敦彼得斯出版社的格拉汉姆·海特(此次拉威尔计划的主创人员), 他以敏锐的眼光和深厚的音乐功底获得了(如同德彪西称呼安德烈·卡普利特那样)“错误埋葬者”的称号。

罗杰·尼克尔斯

1991年

(陈涵卿译)

原始资料缩写表

A: 手稿

E: 第一版

CE: 拉威尔修订过的第一版的修正版

PerCE: 佩勒穆泰拥有的拉威尔补充及订正的修正版

GarCE: 有卡班添加和修改的修正版

GarT: 卡班改写的钢琴二重奏

RO: 拉威尔的乐队改编谱

RR: 拉威尔的钢琴卷帘录音

CasR: 卡扎德絮的录音

FevR: 弗浮里尔的录音

PerRI and PerRII: 佩勒穆泰的录音¹

PerS (HJM): 来自《拉威尔谈自己》中弗拉多·佩勒穆泰与伊莲·茹尔当-莫安琪谈话的回忆录²

PerS (conv): 来自佩勒穆泰与本版编辑谈话的回忆录

FauS: 来自《我的老师莫里斯·拉威尔》中福雷的回忆录

注释:

1. 不加数字记号的 **PerR** 表明佩勒穆泰的两次录音在该问题上一致。

2. 两个页码分别指法国和英国版本。

夜之幽灵

前 言

拉威尔在他多首钢琴作品的创作中都采用了音乐之外的题材, 如与视觉相关联的《镜子》组曲, 与历史有关的《库普兰之墓》组曲等, 而受文学影响的只有四首, 似乎少得让人惊讶。其中, 《哈巴涅拉舞曲》、《水之嬉戏》与《高贵而伤感的圆舞曲》三首仅是加了简短的题词, 而《夜之幽灵》则是唯一在初版时就引用诗篇全文的作品。拉威尔在阿洛伊修斯·伯特兰的散文诗集中选出这三首诗, 将它们分别排在《夜之幽灵》中的《水妖》、《绞刑架》、《幻影》三首乐曲之前, 并大致依照诗篇的框架构思了乐曲的结构。

伯特兰(1807—1841)于1836年写作了《夜之幽灵》, 副标题为“以伦布朗和卡洛特¹的风格而做的幻想作品”。诗集在作者逝世一年后出版, 在前言中他这样写道: “艺术总包含着两个对立面……伦布朗就像是一位隐居的白胡须哲学家, 蜗牛似地躲藏在隐蔽之处, 在冥想与祈祷中寻求真知……另一

方面, 卡洛特则像一个淘气而吵闹的大男孩, 大摇大摆地在广场上游荡, 一会儿在小酒馆里捣乱惹事, 一会儿又与吉普赛女郎调情……作者正是要创作具有如此双重人格的艺术作品。”在前言的最后一段, 他写道: “假如有人质问作者为何不在著述开始时谈论一些精深的文艺理论? 他将无奈地回答: 普契涅罗在好奇的人群中藏起了他的琴弦。在此, 他满足地给作品命名: 《夜之幽灵》。”文中还列举了几个形象的出处: 维克多·雨果著有由51首诗组成的六册诗集《夜之幽灵的幻想》。《水妖》的原形即出自第三本诗集中题为《夜与它的魔力》。另外, 《绞刑架》和《幻影》两首的原形则出自文学评论家查尔斯·奥古斯汀·圣-伯夫的短文集《作者文件夹精选的13篇短文》。

拉威尔是因巴黎音乐学院老同学瑞卡多·维涅什(1876—1943)的推荐才接触到这本诗集的。维涅什出生在西班牙, 1887年初到巴黎时只会讲自己的母语。短短几年后, 他不仅

学得一口流利的法语,而且能背诵出大量法国的文学作品,包括波德莱尔的《恶之花》。在维涅什的日记⁷中,不难发现他与拉威尔的友谊是建立在音乐与文学的双重基础上的。1892年8月,维涅什记叙了与拉威尔一起阅读埃德加·爱伦·坡的《漩涡历险记》和《瓶中手稿》波德莱尔的译本时,拉威尔画了两幅“十分阴暗”的图画。无独有偶,在1894年10月,他们一同抄录了《恶之花》中被禁止出版的六首诗篇。在1895年11月12日的日记中,维涅什写道:“他(指拉威尔)告诉我,我在伦敦所买到的诗集《夜之幽灵》是罕见的。”1896年9月25日维涅什将诗集借给拉威尔,1897年12月20日作曲家才将诗集归还,并声称那是因为诗集一直被压在一个大箱子下面之故。之后就再没有“夜之幽灵”的信息了。直至1908年10月25日维涅什开始视奏钢琴作品《水妖》。两天之后他将组曲中的三首曲子完整地弹给曼努埃尔·德·法雅听,11月8日又弹给阿尔贝·鲁塞尔听。1909年1月9日,他在埃拉尔音乐厅一场由国会主办的音乐会中首演这组作品,获得了媒体的一致好评。

爱伦·坡与波德莱尔的作品深深地吸引着拉威尔,使他年纪轻轻就在审美方面独树一帜。伯特兰有关“普契尼罗在好奇的人群中藏起了他的琴弦”的主张极其符合拉威尔的个人品味。斯特拉文斯基曾说拉威尔的音乐创作如同“瑞士钟表”一般精美华丽,但是在《夜之幽灵》这组作品中,拉威尔清晰准确的个人风格并未得到明显的展示。伊莲·茹尔当-莫安琪回忆说,维涅什曾提到《水妖》中的主题不应该很突出,而更应该渗透在整体音响和氛围中,拉威尔要求这种气氛在乐曲里始终保持,甚至对少数错音也并不苛责⁸。著名钢琴家保罗·卢瓦约内记得拉威尔曾对他说:“即使你将第一页中的节奏数错都没有关系。”⁹

我们有理由相信拉威尔在组曲结构上遵照了伯特兰的布局,这就是让中间一段与前后两段形成极大的反差——就像是在两幅夏洛特的画中间夹上一幅伦勃朗的画。作曲家强调在弹奏《绞刑架》时应保持单一不变,自始至终遵守严格统一的速度。在1922年3月24日,拉威尔准备将《夜之幽灵》在伦敦艺术二重奏公司录制钢琴卷帘时,给评论家卡沃科雷西的信中写道:“我特别渴望拿到《夜之幽灵》的唱片,尤其是《绞刑架》,因为这次的弹奏总算如我所愿了。……您也许知道维涅什曾多次与我争执,声称如果按照我所要求的速度与轻响来弹奏,观众们必定会烦闷致死,对此他从不让步。”¹⁰拉威尔也曾对亨利埃塔·福雷说过,“钟声”不能比周围其他声音更响,“钟坚持不懈地摇晃着,本身就够重要了,并不需要弹响”。¹¹

在《水妖》《幻影》两首中,作曲家坚持要求轻响对比的幅度要大。¹²维涅什说,拉威尔要求那些渐强要做得很明显,而钢琴家们通常过早开始渐强。¹³不论维涅什的演奏有什么缺点,我们仍没有理由不相信他。或许由于李斯特的创作风格对这几首乐曲影响较大的缘故,拉威尔曾建议福雷小姐先练习李斯特的《鬼火》,以纠正她在弹奏《水妖》时过重的大指¹⁴。他还要求她在《幻影》中不要全都弹得很响,意在保证高潮到来时的震撼力¹⁵。还有几位同行的回忆或许能帮助我们更好地理解《幻影》。拉威尔曾建议亨利·吉尔·玛切克斯在第32小节的右手乐句中写上“Quelle horreur!”¹⁶(“多么恐怖!”)的字眼。

他还曾告诉德拉奇自己要写一首比巴拉基列夫的《伊斯拉美——东方幻想曲》技巧更为艰深的乐曲¹⁷。对弗拉多·佩勒穆泰,拉威尔说“我想以漫画的手法谱写一幅浪漫主义的缩影”,随后耳语道:“但也许得牺牲一点我的个人品味。”¹⁸

最终,在拉威尔选择题献者的时候,也体现了《绞刑架》与前后两首的不同。《水妖》题献给哈罗德·鲍尔,《幻影》题献给鲁道夫·甘兹,这两位都是钢琴家。《绞刑架》却题献给音乐评论家让·玛尔诺。当皮埃尔·拉罗等其他评论家将拉威尔仅视为德彪西的模仿者时,玛尔诺却捍卫了拉威尔独特艺术家的地位。在《夜之幽灵》发表之后,作曲家声名鹊起,不再需要这种捍卫了。

编者按

方括号内大多是编辑临时添加的记号:临时记号、音符、休止符、拍号、速度及踏板记号、力度记号及 *main droite/main gauche*[左右手记号]。来源于第一版(E)中一些提示性的临时升降记号,只要认为是有用的,无论其是否有圆括弧,都被保留在此版本中。指法除了在《评注》中另有所指外,全部取自拉威尔第一版的修正版(CE)。

另外还有一些改动:

乐句上的连线和记号根据类似的乐句统一添加。《绞刑架》和《幻影》部分乐句中的跳音记号、楔形记号、重音记号、保持音记号都根据类似的乐句有所增减。在《绞刑架》全曲中,添加了原稿中所缺的“钟声”八度中低音降B前的连线。在第一版(E)中有些连线的位置是错误的,以至于有人误认为是连音记号,在此版本中加以修订。记谱上,有少许不合理的节奏组合仍依照原样标记,本版只根据原稿添加了几个三连音记号。

罗杰·尼克尔斯

1991年

(江晨译)

注释:

1. 夏洛特(1592—1635)是一位著名雕刻家。代表作有《战争的苦难》和《圣·安东尼的诱惑》。
2. “瑞卡多·维涅什未发表的日记”,N.古比施编,《法国国际音乐杂志》,(1980年6月),第155—248页。
3. H.茹尔当-莫安琪:《拉威尔与我们》,(1945年,日内瓦),第215—216页。
4. C.廷布雷尔:“保罗·卢瓦约内访谈录”,发表于《美国李斯特协会周刊》,(1986年)第19册,第112—121页。
5. 巴黎国家图书馆音乐分部拉威尔99,莫里斯·拉威尔:《信件,文章,访谈录》,A.奥然斯坦编,(1989年,巴黎;英译版,A.奥然斯坦,1990年,纽约),第196—197页。
6. FauS,第61页。
7. 同上,第65页。
8. 参见注3。
9. FauS,第57页。
10. 同上,第65页。
11. 亨利·吉尔·玛切克斯:“拉威尔的协奏曲”,《音乐杂志》,(1938年12月刊),第89页。
12. 罗兰·曼纽尔:《辉煌的拉威尔》(1938年,巴黎;英译版,C.乔莱,1947年,伦敦,1972年再版),第54页。
13. PerS(HJM),法文版,第36页;英文版,第35页。

RAVEL'S PIANO MUSIC - A NEW EDITION

Editorial Method and Sources

There is no denying the excitement of holding in one's hand the autograph manuscript of a musical masterpiece; and where the autograph is itself a work of art, as many of Ravel's are, then aesthetic considerations also come into play to compound the excitement. But there is equally no denying that composers are, like all mortals, fallible, and that however beautiful and exciting an autograph is, it may nonetheless contain mistakes. The apparently laudable desire to go back to what the composer originally wrote needs therefore to be tempered with a certain amount of common sense.

With stage works, it is true, pressures of time, space, money and personalities often lead to deformations which the composer does not in any sense welcome but has to accept if the performance is to go ahead, and which may then find their way into the printed score. But in the case of piano works, the pressures on the composer in preparing an edition are much slighter, exerted for the most part by the printer in his desire for conformity with house style, so that changes introduced between manuscript and edition have a somewhat greater chance of representing decisions freely taken by the composer. Certainly, in the process of publication mistakes may be introduced as well as rectified and, when musicality and common sense indicate that this may have happened, the autograph can indeed sometimes provide vital evidence. But in the course of conversations with a number of composers of our own time, I am given overwhelmingly to understand that they would actually be angry if future editors ignored their carefully prepared printed scores and went back automatically to their original autographs for a so-called true reading.

In the case of Ravel's piano music, such a critical view of autograph evidence is more than ever justified, since the Music Department of the Bibliothèque Nationale holds a bound volume containing Ravel's own printed copies, with autograph corrections, of the bulk of the first editions of his solo piano music.¹ To judge from the contents, the volume would appear to have been made up between 1911 and 1913. The works missing from this collection are *Sérénade grotesque*, *Sites auriculaires*, *Ma Mère l'Oye*, *Prélude*, *A la manière de...*, *Le tombeau de Couperin* and *Frontispice*. Printed copies with autograph corrections of *Ma Mère l'Oye* and *A la manière de...* are held separately in the same institution,² while Ravel's own printed copy of *Le tombeau de Couperin*, with autograph fingerings and one autograph correction, is on display in the Musée Ravel at Monfort l'Amaury. For *Sérénade grotesque* and *Sites auriculaires* the autographs may be said to assume paramount importance since these pieces were not published in the composer's lifetime. The autograph of *Frontispice* is also significant because Ravel's own printed copy has not been found. Unfortunately, for *Prélude* neither the autograph nor the composer's printed copy is extant.

No proofs are known to survive of the first editions of any of Ravel's piano works.

Primary Sources

Where Ravel's own corrected edition is available, I have taken it as my main primary source; discrepancies between this corrected edition (CE), the first printed edition (E) and the autograph (A) are duly noted. A further primary source is the set of printed editions belonging to Vlado Perlemuter, who studied almost all Ravel's piano works with the composer in 1927 (PerCE). These copies carry some valuable additions and corrections in Ravel's own hand,

mainly for *Gaspard de la nuit*. They also carry additions and corrections dictated by Ravel, but in Perlemuter's hand; these have not been treated as primary evidence. The copies belonging to Robert Casadesus are now in the possession of his widow, but Mme Casadesus has been kind enough to assure me that they contain no markings in the composer's hand. Likewise, Jacques Février's niece and pupil Mme Aboulker-Rosenfeld has assured me that her uncle's copies contain no markings beyond his fingerings.

Secondary Sources

The secondary sources fall into four groups:

(a) Printed copies with corrections by Lucien Garban (GarCE). Garban worked for the Durand publishing house and was a close friend of the composer. The exact status of these corrections is impossible to determine but, given the links between the two men, it is feasible that at least some of the changes were dictated by Ravel. These copies are now in the library of Bakersfield College, California. Garban also made piano duet transcriptions of *Valses nobles et sentimentales* and *Le tombeau de Couperin* (GarT). These are published by Durand.

(b) Ravel's own orchestrations of a number of his piano pieces (RO). In chronological order of original composition (dates of orchestration in brackets), these are: *Menuet antique* (1929), 'Habanera' from *Sites auriculaires* (1908), *Pavane pour une Infante défunte* (1910), 'Une barque sur l'océan' and 'Alborada del gracioso' from *Miroirs* (1906 and 1923), *Ma Mère l'Oye* (1911), *Valses nobles et sentimentales* (1912), 'Prélude', 'Forlane', 'Menuet' and 'Rigaudon' from *Le tombeau de Couperin* (1919).

(c) Recordings

(i) Piano rolls made by Ravel (RR) in 1913 for Welte-Mignon (*Sonatine*, movements I and II, C2887; *Valses nobles et sentimentales*, C2888), and in 1922 for Duo-Art (*Pavane pour une Infante défunte*, 084; 'Oiseaux tristes' from *Miroirs*, 082). It was claimed that at this second session Ravel also recorded 'Le gibet' from *Gaspard de la nuit* and the 'Toccata' from *Le tombeau de Couperin*, but these were in fact recorded by Robert Casadesus. It remains uncertain which of the two recorded 'La vallée des cloches' from *Miroirs* in 1929 for Duo-Art (72750), though I am almost certain it was Ravel. All these recordings have been transferred a number of times to LP, but unfortunately the piano roll equipment has not always been properly regulated.

(ii) Recordings made on disc by three pianists, all of whom had the benefit of the composer's detailed advice: Robert Casadesus (1955, CBS 13062-4); Jacques Février (1972, ADES 7041-4); Vlado Perlemuter (1961, VOX VBX 410 1-3; 1977, NIMBUS 2101-3, reissued CD NI 5005, 5011) (CasR, FévR, PerRI and PerRII). Marcelle Meyer, although known to Ravel (together they gave the private two-piano performance of *La valse* which failed to impress Diaghilev), never studied his piano music with him, as her daughter, Marie Bertin, was good enough to inform me. I have therefore taken no account of Mme Meyer's Ravel recordings reissued by EMI on the Référence label.

(d) Souvenirs of Ravel as a coach of his piano music

(i) from Vlado Perlemuter in his interviews with Hélène Jourdan-Morhange, published as *Ravel d'après Ravel* (Lausanne, 1953) and in an English translation by F. Tanner as *Ravel according to Ravel* (New York/London, 1988; 2/1991) (PerS(HJM)).

¹Vma. 2967

²Vma. 3157(7) and Fol. Vm12. 2701(2)A respectively

(ii) from Vlado Perlemuter in conversation with the Editor of the present edition (**PerS(conv)**).

(iii) from Henriette Faure in *Mon maître Maurice Ravel* (Paris, 1978) (**FauS**). Mlle Faure, the sister of the politician Edgar Faure, was coached by Ravel for her recital of his music - in all probability the first ever all-Ravel piano recital - which she gave at the Théâtre des Champs-Élysées on 12 January 1923 (not 18 January, as she states in her book), when she was eighteen. Other souvenirs are fully identified *in situ*.

The secondary sources are considered when they shed further light on an established text, or when problems in the text are not fully elucidated by the primary sources.

Acknowledgements

I should like to express my gratitude to the following for their assistance: to Gaby Casadesus for information about her husband Robert; to Dr Michel Noiray, who told me about the autograph of *Sonatine* and helped me to obtain a copy; to James Segesta, reference librarian of California State College, Bakersfield, for sending me copies of Lucien Garban's corrected scores; to Jean Touzelet for allowing me to hear Ravel's Duo-Art piano rolls on a machine in superb order; and to Dr J. Rigbie Turner, Curator of Music Manuscripts and Books in the Pierpont Morgan Library, New York, for sending me copies of the autographs of *Jeux d'eau*, and of 'Noctuelles' and 'Oiseaux tristes' from *Miroirs*. I am grateful also to two performers: to Roy Howat for advice that has blended the scholarly with the practical; and to Vlado Perlemuter for talking to me about his lessons with Ravel and for allowing me to study his copies of the music. Finally, my thanks go to the staff of the Music Department of the Bibliothèque Nationale, and to Margaret Cobb, Gwendolyn Mok, Jean-Michel Nectoux, Dr Arbie Orenstein, and Dr Stephen Roe for numerous kindnesses; and especially to Graham Hayter of Peters Edition Ltd., London, who has been the mainstay of this Ravel enterprise since its inception, and whose keen eye and musical expertise have made him (as Debussy said of André Caplet) 'the graveyard of errors'.

Roger Nichols
1991

GASPARD DE LA NUIT

Preface

It is surprising, perhaps, with all the extra-musical associations to be found in Ravel's piano music - visual ones in *Miroirs*, historical ones in *Valses nobles et sentimentales* and *Le tombeau de Couperin*, not to mention the problem-solving in *Menuet sur le nom d'Haydn* - that only four of his piano works seem to have had direct links with literature. Three of these ('Habanera' from *Sites auriculaires*, *Jeux d'eau* and *Valses nobles et sentimentales*) bear no more than a brief epigraph. *Gaspard de la nuit* is therefore unique among them, not only in taking its title from a collection of prose poems by Aloysius Bertrand, but in being shaped, albeit loosely, by the three poems chosen from the collection by Ravel, which are printed in full at the beginning of each piece in the first edition.

Bertrand (1807-1841) finished *Gaspard de la nuit*, subtitled 'fantaisies à la manière de Rembrandt et de Callot',¹ in 1836. It was published a year after his death. In his preface Bertrand states that "Art always has two antithetical faces. . . Rembrandt is the white-bearded philosopher who hides away, snail-like, in his retreat, whose thoughts are taken up with meditation and prayer. . . Callot,

Table of Source abbreviations

A: autograph

E: first edition

CE: Ravel's corrected copy of the first edition

PerCE: Perlemuter's printed copy with Ravel's additions and corrections

GarCE: printed copies with Garban's additions and corrections

GarT: Garban's piano duet transcriptions

RO: Ravel's orchestral transcriptions

RR: Ravel's recordings on piano roll

CasR: recordings by Casadesus

FévR: recordings by Février

PerRI and PerRII: recordings by Perlemuter¹

PerS(HJM): souvenirs from Perlemuter in *Ravel d'après Ravel*, in conversation with Hélène Jourdan-Morhange²

PerS(conv): souvenirs from Perlemuter in conversation with the present Editor

FauS: souvenirs from Faure in *Mon maître Maurice Ravel*

¹The designation **PerR** without a number indicates that Perlemuter's two recordings coincide over the point in question

²Dual page numbers refer to the French and English editions respectively

on the other hand, is the loud-mouthed, loose-living jackanapes who swaggers about the square, kicks up a din in the tavern and fondles the gypsies' daughters. . . The author of this book envisaged art under this double personification". In the final paragraph he writes, "And if someone asks the author why he does not parade some fine literary theory at the head of his book, he will be forced to reply that. . . Pulcinello keeps his strings hidden from the curious mob. He contents himself with signing his work: GASPARD DE LA NUIT." The volume consists of the preface, an address to Victor Hugo, 51 poems in six books making up 'Les fantaisies de Gaspard de la Nuit', an address to the literary critic Charles-Augustin Sainte-Beuve, and 13 'pièces détachées, extraites du portefeuille de l'auteur'. 'Ondine' comes from the third book of poems entitled 'La nuit et ses prestiges', both 'Le gibet' and 'Scarbo' from the 'pièces détachées'.

Ravel was introduced to the book by his friend Ricardo Viñes (1876-1943) who was a fellow student at the Paris Conservatoire. A Spaniard by birth, Viñes arrived in Paris in 1887 speaking nothing

but his own language. Within a few years he had learnt not only French but large portions of French literature by heart, including the whole of Baudelaire's *Les fleurs du mal*. His friendship with Ravel also had a literary as well as a musical basis, as we know from Viñes' diary.² In August 1892 Viñes writes that Ravel made two "very sombre" drawings inspired by tales of Edgar Allan Poe (*The Maelstrom* and *Manuscript found in a bottle*) which they were reading together in Baudelaire's translation; and in October 1894 that they were copying out half-a-dozen banned poems from *Les fleurs du mal*. Gaspard is first mentioned in the diary on 12 November 1895, when Viñes writes that "he [Ravel] tells me that the *Gaspard de la Nuit* I bought in London is very rare". On 25 September 1896 Viñes allowed Ravel to take the copy away and did not get it back until 20 December 1897, Ravel claiming that it had been at the bottom of a trunk! There are no further entries referring to *Gaspard* until 25 October 1908, when Viñes began to study the music of 'Ondine'. Two days later he played all three pieces to Manuel de Falla and on 8 November he played them again to Albert Roussel. He gave the first public performance in the Salle Erard at a concert of the Société Nationale on 9 January 1909. Press reaction was on the whole favourable.

In being drawn to Poe and Baudelaire, Ravel was very much a young aesthete of his time. Bertrand's credo that "Pulcinello keeps his strings hidden from the curious mob" was also in absolute accordance with his own predilections. But the picture of Ravel as the embodiment of clarity and precision, as a dandy or, in Stravinsky's words, "a Swiss clockmaker", does not really square with some of his pronouncements over *Gaspard*. Hélène Jourdan-Morhange relays a conversation with Viñes in which the pianist says that in 'Ondine' the theme should not stand out but be absorbed into the surrounding atmosphere, and that provided this atmosphere was maintained, Ravel did not worry about the odd wrong note.³ The pianist Paul Loyonnet remembers Ravel saying about 'Ondine', "If you don't count the exact number of rhythms in the opening figure, it doesn't matter."⁴

There is reason to think that Ravel imitated Bertrand's principle of contrast by making the central piece as different from the outer ones as possible - a Rembrandt between two Callots. He insisted that 'Le gîbet' be played monotonously and at an absolutely unvarying tempo. In a letter to the critic M. D. Calvocoressi of 24 March 1922, when he was preparing to make his piano roll recordings for Duo-Art in London, he wrote, "I am particularly keen to have *Gaspard de la nuit* on record and Viñes has never seen fit to play these pieces, 'Le gîbet' in particular, in the way the composer intended. And I mean seen fit: I don't know whether you have been present at any of those discussions when he has assured me that if he observed the nuances and speeds I wanted, 'Le gîbet' would bore the audience to death. He has remained intransigent over this."⁵ To Henriette Faure Ravel said that the bell must not be louder than its surroundings: "This bell does not dominate, it is, it tolls unwearyingly."⁶

In the outer movements, on the other hand, he insisted on the contrasts of dynamics being observed.⁷ Whatever Viñes' shortcomings as an interpreter, we have no cause to disbelieve him when he says that Ravel wanted the crescendos to be very pronounced, and that pianists in general begin them too early.⁸ The spirit of Franz Liszt too hovers over these pieces, and Ravel recommended to Mlle Faure that she work at Liszt's *Feux follets* to correct the heaviness of her thumbs in 'Ondine'.⁹ He also asked her not to play too loud overall in 'Scarbo',¹⁰ probably to allow the climaxes to strike home. Some remarks made to other colleagues go a little further in illuminating his intentions in 'Scarbo'. To Henri Gil-Marchex he suggested that the right-hand phrase in bar 32 could

be fitted to the words "Quelle horreur!"¹¹ he told Maurice Delage that he had wanted to write a work more difficult than Balakirev's *Islamey*;¹² and to Vlado Perlemuter he said, "I wanted to compose a caricature of Romanticism", and then in a whisper, "but perhaps I let myself get carried away!"¹³

Finally, the function of 'Le gîbet' as a contrast to the other pieces is supported by Ravel's choice of dedicatees. The two outer ones are both dedicated to pianists, 'Ondine' to Harold Bauer and 'Scarbo' to Rudolph Ganz. But 'Le gîbet' is dedicated to the critic Jean Marnold who, when other critics such as Pierre Lalo were dismissing Ravel as a mere imitator of Debussy, had defended Ravel's position as an important and original artist. After the first performance of *Gaspard de la nuit*, such a defence was no longer necessary.

Editorial Practice

Square brackets have been applied to the majority of editorial additions: accidentals, notes and rests, time signatures, tempo and pedal markings, dynamics and *maine droite/main gauche* indications. Precautionary accidentals in round brackets, from the first edition (E), have, where considered helpful, been retained. The fingerings are all taken from Ravel's corrected copy of the first edition (CE) except where otherwise indicated in the Critical Commentary.

The following editorial amendments have been made without their being distinguished in the music text or detailed in the Critical Commentary:

Phrase marks and slurs have been added or amended so as to conform with parallel passages. Similarly, by analogy with corresponding passages, staccato dots/wedges, accents and tenuto markings, in 'Le gîbet' and 'Scarbo', have been added or deleted. In 'Le gîbet', ties to the lower B^bs of the repeated octave 'bell' pattern, where absent in the sources, have been consistently applied throughout. Source E contains some misplacements of such ties which could cause them to be misinterpreted as slurs; the correct positioning of ties and slurs in the present edition eradicates this ambiguity. All irrational rhythmic groupings are here indicated as such; only a few triplet markings appear in the sources.

Roger Nichols
1991

¹ Jacques Callot (1592-1635) was a celebrated engraver. Among his best-known works are *Les misères de la guerre* and *Les tentations de St Antoine*

² 'Le journal inédit de Ricardo Viñes', ed. N. Gubisch, *Revue Internationale de Musique Française*, (June 1980), 155-248

³ H. Jourdan-Morhange: *Ravel et nous*, (Geneva, 1945), 215-16

⁴ C. Timbrell: 'An interview with Paul Loyonnet', *Journal of the American Liszt Society*, xix (1986), 112-21

⁵ Music Department, Bibliothèque Nationale, Paris, LA Ravel 99, published in M. Ravel: *Lettres, écrits, entretiens*, ed. A. Orenstein, (Paris 1989; Eng. trans. A. Orenstein, New York, 1990), 196-97

⁶ FauS 61

⁷ *ibid.* 65

⁸ *see* (3)

⁹ FauS 57

¹⁰ *ibid.* 65

¹¹ Henri Gil-Marchex: 'Les Concertos de Ravel', *La Revue Musicale*, (Dec 1938), 89

¹² Roland-Manuel: *A la gloire de Ravel*, (Paris, 1938; Eng. trans. C. Jolly, London, 1947, R/1972), 54

¹³ Pers(HJM) 36/35

目 录

拉威尔钢琴作品集——一个全新的版本

编辑方法和资料来源	iv
原始资料缩写表	v

夜之幽灵

前言	v
编者按	vi
I : 水妖	3
II : 绞刑架	16
III : 幻影	21
评注	41

CONTENTS

Ravel's Piano Music - A New Edition

Editorial Method and Sources	vii
Table of Source abbreviations	viii

Gaspard de la nuit

Preface	viii
Editorial Practice	ix
I: Ondine.....	3
II: Le gibet.....	16
III: Scarbo.....	21
Critical Commentary.....	41

上海市教委第四期教育高地建设项目

拉威尔钢琴作品集

夜之幽灵

Gaspard de la nuit

for

Solo Piano

江晨 陈涵卿 译

罗杰·尼克尔斯 编订

by

Roger Nichols

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上海音乐出版社出版

Ondine

..... Je croyais entendre
 Une vague harmonie enchanter mon sommeil,
 Et près de moi s'épandre un murmure pareil
 Aux chants entrecoupés d'une voix triste et tendre.
 Ch. Brugnot – *Les deux Génies*

– "Ecoute! – Ecoute! – C'est moi, c'est Ondine qui frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune; et voici, en robe de moire, la dame châtelaine qui contemple à son balcon la belle nuit étoilée et le beau lac endormi.

Chaque flot est un ondin qui nage dans le courant, chaque courant est un sentier qui serpente vers mon palais, et mon palais est bâti fluide, au fond du lac, dans le triangle du feu, de la terre et de l'air.

Ecoute! – Ecoute! – Mon père bat l'eau coassante d'une branche d'aulne verte, et mes soeurs caressent de leurs bras d'écume les fraîches îles d'herbes, de nénuphars et de glaïeuls, ou se moquent du saule caduc et barbu qui pêche à la ligne."

Sa chanson murmurée, elle me supplia de recevoir son anneau à mon doigt, pour être l'époux d'une Ondine, et de visiter avec elle son palais, pour être le roi des lacs.

Et comme je lui répondais que j'aimais une mortelle, boudeuse et dépitée, elle pleura quelques larmes, poussa un éclat de rire, et s'évanouit en giboulées qui ruisselèrent blanches le long de mes vitraux bleus.

Aloysius Bertrand

水 妖

.....我觉得在梦中隐约听到了音乐,身边有一个亲切而凄婉的声音在轻声歌唱。

查尔斯·勃鲁尼奥——《两位天才》

——“听哪! ——听哪! ——是我,水妖,把水珠洒在你的玻璃窗上,窗前是一片惨淡的月光。庄园里的那位夫人正婷立阳台,对着这星光灿烂的夜色和沉睡的湖面默默凝望。

每一朵小小的浪花都是一个顺着流水遨游的水妖,每一股流水就是一条通往我宫殿的通道。我的宫殿坐落在湖底用火焰、泥土、空气构成的三角形中。筑成的宫殿水浪滔滔。

听哪! ——听哪! ——我的父亲正在把绿色的檀木浸入汨汨流水,那飞溅的水泡,是我的姐妹们透明的手臂。在长满青草、睡莲和菖蒲的阴凉岛屿上轻轻摩挲。弯弯杨柳在溪中垂钓,引起她们笑声朗朗。”

一曲清歌唱罢,她卸下指环要我戴上,求我与她配成佳偶,一起归去,到宫中做一位万湖之王。

我告诉她我爱着一位人间的姑娘。她懊丧失望,泪珠儿沾湿衣裳,继而又放声大笑,突然消融于万倾波涛,只留下我的蓝色玻璃窗上闪闪水光。

阿洛伊修斯·伯特兰

Gaspard de la nuit 夜之幽灵

I: Ondine I: 水妖

à Harold Bauer

献给哈罗德·鲍尔

莫里斯·拉威尔

Maurice Ravel
(1875-1937)

Lent $\text{♩} = 58 (60)$



10

toujours pp

12

14

16

ppp

18

pp

Cédez légèrement

Musical score for measures 20-21. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). Measure 20 features a piano (*p*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 21 continues the triplet pattern in both hands.

Musical score for measures 22-23. Measure 22 starts with a pianissimo (*ppp*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 23 continues the triplet pattern in both hands.

Musical score for measures 24-25. Measure 24 features a piano (*p*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 25 continues the triplet pattern in both hands.

Musical score for measures 26-27. Measure 26 features a piano (*p*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 27 continues the triplet pattern in both hands.

Un peu retenu

Musical score for measures 28-29. Measure 28 features a piano (*p*) dynamic. The right hand has a triplet of eighth notes, and the left hand has a triplet of eighth notes. Measure 29 continues the triplet pattern in both hands.

30 au Mouvt

pp *ppp*

32

pp

34

36

pp

38

p

6 6 7 6

40 *p*

41 *pp* *Rev.* []

43

44 *très doux*

45 *ppp* *Rev.*

Detailed description: This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is D major (two sharps). The time signature is 4/4. The first system (measures 40-41) features a piano (*p*) dynamic and includes fingerings 6, 6, 7, and 6. The second system (measures 41-42) features a pianissimo (*pp*) dynamic and includes a *Rev.* (rehearsal) mark. The third system (measures 42-43) continues the melodic line with fingerings 6, 6, 7, and 6. The fourth system (measures 43-44) is marked *très doux* and includes fingerings 6, 5, 7, and 5. The fifth system (measures 44-45) features a pianississimo (*ppp*) dynamic and includes a *Rev.* mark. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.