



TCHAIKOVSKY 柴科夫斯基

Variations on a Rococo Theme
Op.33

洛可可主题变奏曲
Op.33



Violino I

Violino II

Viola

Violoncello

Contrabbasso



EULENBURG

湖南文艺出版社

Peter Ilyich Tchaikovsky
Variations on a Rococo Theme
Variationen über ein Rokoko-Thema
Op.33

Edited by / Herausgegeben von
Thomas Kohlhase

彼得·伊里奇·柴科夫斯基
洛可可主题变奏曲
Op.33

托马斯·科尔哈斯 编订

图书在版编目 (CIP) 数据

柴科夫斯基洛可可主题变奏曲: Op.33/(俄罗斯) 柴科夫斯基作曲:
路旦俊译. —长沙: 湖南文艺出版社, 2009.9

(奥伊伦堡总谱+CD)

ISBN 978-7-5404-4405-1

I. 柴… II. ①柴…②路… III. 大提琴-变奏曲-总谱-俄罗斯-近代
IV. J657.232

中国版本图书馆 CIP 数据核字 (2009) 第 174730 号

© 2009 Ernst Eulenburg & Co GmbH, Mainz

著作权合同图字: 18-2009-131

柴科夫斯基 洛可可主题变奏曲

Op.33

责任编辑: 孙 佳 王 雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net/music

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2009 年 10 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 5

印数: 1—2,000

ISBN 978-7-5404-4405-1

定 价: 27.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

打击盗版举报专线: 0731-85983102 0731-85983019

若有质量问题, 请直接与本社出版科联系调换。

Preface

Composed: 1876/77 in Moscow

First performance: 30 November 1877 in Moscow,

soloist: Wilhelm Fitzenhagen; conducted by Nicolai Rubinstein

Original publisher: Jurgenson, Moscow

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

2 Horns – Strings

Duration: ca. 18 minutes

The triumphal concert hall success of Tchaikovsky's most popular and musically most valuable concert pieces for solo instrument and orchestra was preceded by severe teething troubles. His Piano Concerto No. 1 Op. 23 of 1874/75 was slated by Tchaikovsky's mentor and potential performer at the premiere, the pianist, conductor and director of the Moscow Conservatory, Nikolai Rubinstein. So Hans von Bülow premiered it gratefully and enthusiastically (in Boston, USA, on 25 October 1875). Leopold Auer, violin virtuoso and professor at the Petersburg Conservatory, to whom Tchaikovsky wanted to dedicate his Violin Concerto Op. 35 of 1878, refused to premiere it – he regarded the solo part as unrewarding and unplayable. On 4 December 1881, Adolf Brodsky premiered the Violin Concerto in Vienna, with Hans Richter conducting, but Eduard Hanslick wrote a crushing and unpleasant review. The *Variations on a Rococo Theme* for Cello and Orchestra Op. 33 were finally published by their dedicatee, the German cellist and professor at the Moscow Conservatory, Wilhelm Fitzenhagen, after he had almost completely rewritten and then premiered it on 18 December 1877 in Moscow, while Tchaikovsky, who had asked him to publish the work, was abroad. The original version was not published until the 1950s, but Fitzenhagen's version, introduced long since and repeatedly reprinted, has been played until the present time. This arrangement by Fitzenhagen approved by Tchaikovsky is published in the current edition (for the original version see ETP 1900).

The following details about the history of origin of the *Variations on a Rococo Theme* and their two versions are based on the new catalogues of works of 2002 and 2003,¹ the preface by Victor Kubatsky in volume 30b of the Old Tchaikovsky Complete Edition (Moscow, 1956) and historical documentations about the work from the late 1950s.²

¹ *Thematic Catalogue of Works*, in: *The Tchaikovsky Handbook*, ed. by Alexander Poznansky and Brett Langston, Vol. 1 (Bloomington and Indianapolis, 2002) – *Thematic and Bibliographical Catalogue of Čajkovskij's Works*, ed. by Polina E. Vajdman, Ljudmila Z. Korabel'nikova and Valentina V. Rubcova (Moscow, 2003) in Russian and English

² *Muzykal'noe nasledie Čajkovskogo* (Tchaikovsky's musical heritage), Moscow, 1958 (hereinafter: ČMN) – Grigorij S. Dombaev, *Tvorčestvo P. I. Čajkovskogo* (P. I. Tchaikovsky's work), Moscow, 1958

Tchaikovsky composed the cheerful, elegant and spirited variations on his self-invented 'Rococo' theme in December 1876 (according to the western calendar in December 1876/January 1877). There is only one definite reference to the date of origin of the work in his letters. On 15 December 1876 he wrote to his brother Anatoly: 'I am writing variations for cello solo and orchestra'.³ Three handwritten, undated original sources (hereinafter: A, B and C) have survived (whereas neither potential sketches nor the rough draft have); they form the basis of the first editions of 1878 and 1889, published by Tchaikovsky's original publisher P. I. Jurgenson, Moscow:

A Tchaikovsky wrote the autograph version for cello and piano (piano score), based on the non-extant draft in January 1877. He showed it to Wilhelm Fitzenhagen who suggested changes.

B Another – transcriptive – piano score, whose solo part had been written out by Fitzenhagen, apparently served as the printer's copy for the first piano score edition; this was published by Tchaikovsky's principal publisher P. I. Jurgenson in Moscow in October/November 1878 under the title '[...] Variations sur un thème [sic] rococo pour le Violoncelle avec accompagnement d'orchestre ou de Piano [...]'. – Plate number of the piano score and solo part: 3331.

C Fitzenhagen wrote large parts of the solo part into the autograph score which had probably been written immediately after sources A and B: Variation I, from bar six up to the end of Variation IV, as well as Variation V from bar seven up to the end of the work. Besides, the comments referring to Fitzenhagen's changes to the sequence of the variations, were written by Fitzenhagen himself. This source served as the printer's copy for the first edition of the score and orchestral parts. They were published in November 1889 by Jurgenson in Moscow and at the same time by Félix Mackar, Paris, and D. Rahter, Hamburg.⁴ The printed score is entitled: 'A Monsieur Guillaume Fitzenhagen, Professeur au Conservatoire de musique à Moscou. Variations sur un thème rococo pour Violoncelle avec accompagnement d'Orchestre ou de Piano par P. Tchaikowsky. Op. 33. Nouvelle Edition, revue par l'Auteur.' Plate number: 13791. (With regard to the previously published piano score of 1878, the score was described as a 'new edition revised by the composer'.)

Tchaikovsky knew and approved of Fitzenhagen's intervention with his original version for as long as he remained in Moscow, but after the composer's 'escape' abroad on 1/13 October 1877 after his unfortunate marriage, Fitzenhagen continued changing the work in the course of his preparation of the publication on behalf of Tchaikovsky until the piano score was published in autumn 1878. Detailed research for the relevant volume of the New Tchaikovsky Complete Edition will show if the two layers of changes can be distinguished in the sources.

³ Volume VI (correspondence) of the New Tchaikovsky Complete Edition, 95

⁴ In the 1880s, Jurgenson had concluded contracts with them concerning the publishing rights of Tchaikovsky's works for France and Belgium (Mackar) and Germany and Austria-Hungary (Rahter).

As already mentioned, Fitzenhagen revised and changed the original music of the autograph piano score (partly by pasting over the original) on the composer's request when Tchaikovsky was still in Moscow (see source mentioned under A). These changes mainly concerned the solo part and were implemented by Tchaikovsky in his subsequent autograph score. However, Fitzenhagen apparently made further changes to the original version during the production process of the first edition in 1878 which had not been agreed upon with Tchaikovsky. He might have felt authorized to do so because Tchaikovsky had probably given him a 'carte blanche' for the printing preparations – without anticipating the devastating effects. As long as there was no printed version, the handwritten score was probably used for performances – unless a copy had been made for that purpose. That means that Fitzenhagen's rearrangement of the variations, written in pencil into the autograph score, dates from the time of the premiere on 18/30 November 1877 at the latest. Together with the other changes they were subsequently included in the printed score, the 'Nouvelle Edition'.

Even Tchaikovsky's publisher Jurgenson had reservations about Fitzenhagen's unauthorized changes. (Besides, Fitzenhagen initially offered the 'Rococo Variations' to the German publisher Leuckart in Leipzig. When they delayed the publication, however, Tchaikovsky's principal publisher Jurgenson asked them to send the manuscript back to Moscow.) On 3 March 1878 – the piano score of the 'Rococo Variations' had gone into production at Jurgenson's – the publisher wrote to the composer who was staying in Clarens at Lake Geneva at that time: 'Loathsome Fitzenhagen! He insists on making changes to your cello piece, he wants to "cello it up" and claims that you have given him full authority to do so. Heavens! Tchaikovsky revu et corrigé par Fitzenhagen!!'⁵ The composer replied on 27 March/8 April 1878: 'Have you received the violin and cello pieces?⁶ [...] I take the liberty of explaining that I do not want any of my works to be printed without my final corrections. That is why I am asking you to publish neither the opera nor the symphony nor the concerto nor any other pieces⁷ before I have seen them. Besides, I assume that none of them will be finished before September, so I will proofread them when I am back in Moscow.'⁸ Since Tchaikovsky did not return to Moscow in September as announced, his friend and conservatory colleague Nikolai Kaschkin read the galley proofs – with the exception of those of the Variations Op. 33 which were still being edited by Fitzenhagen. After receiving the specimen copies of the new editions, Tchaikovsky wrote to his publishers on 10/22 November 1878 from Florence: 'It is remarkable that I did not find any printing errors in the Concerto, nor in the Romances nor in the Children's Album,⁹ but some in the work dedicated to M. Guillaume¹⁰ and proofread by himself [...].'¹¹ Surprisingly, Tchaikovsky did not comment on the virtuoso's unauthorized interventions in this letter. And despite the composer's disappoint-

⁵ Tchaikovsky's correspondence with Jurgenson, Vol. 1 (Moscow, 1938), 35

⁶ i.e. the Valse-Scherzo Op. 34 for violin and piano or orchestra and the 'Rococo Variations'

⁷ i.e. 'Evgeny Onegin', the Fourth Symphony, the Violin Concerto and other works

⁸ Tchaikovsky's correspondence with Jurgenson, Vol. 1 (Moscow, 1938), 37ff

⁹ i.e. the piano score of the Violin Concerto and the editions of the 6 Romances Op. 38 and the 24 pieces of the Children's Album Op. 39

¹⁰ the jocular name Wilhelm Fitzenhagen's conservatory colleagues used for him

¹¹ Tchaikovsky's correspondence with Jurgenson, Vol. 1 (Moscow, 1938), 60

ment and anger – which his friend, the cellist Anatoly Brandukov, remembered because he had visited him in 1889,¹² he kept Fitzenhagen's version and gave it the seal of approval 'revue par l'auteur'.

Fitzenhagen's changes to Tchaikovsky's original music can be summarized as follows: he changed the solo part, the sequence of the variations (the original No. 3 became No. 6, the cadence was changed, too; No. 4 became the last variation: No. 7; No. 5 became No. 4; No. 6 became No. 5; No. 7 became No. 3), the eighth (and originally last) variation was excised and its coda became the coda of No. 7. Moreover, some parts within the variations were changed, shortened, inserted, their tempos changed, and tempo and dynamic marks, slurs, ties and articulation marks were added. At the end of Variation No. 4 he added two bars and deleted three bars in Variation No. 8. So it is little wonder that the literature about Tchaikovsky contains very critical remarks about Fitzenhagen's version, e.g. that it destroyed the original, elaborate and clear structure of the work.¹³ Nonetheless it is precisely this version that made the piece gain worldwide success.

The music of the current edition of W. Fitzenhagen's version is based on a copy of the printed original score of 1889, revised by Tchaikovsky (in possession of the Tchaikovsky Society); only few mistakes had to be corrected and the articulation indications systemized. It is not known whether it contained a separate solo part. If this was the case, as expected, it would be interesting to know if it was the one (revised or not) prepared by Fitzenhagen for the first edition, the piano score of 1878. See the last part of the preface to our new edition of the piano score for the discrepancies between separate and solo parts.

The musical text in our edition follows the guidelines of the New Tchaikovsky Complete Edition. The only special characteristic is the way of placing accidentals. There are almost no 'cautionary accidentals' (which are otherwise common, especially in practical editions), that is, accidentals apply only to one bar, one system and the current octave position.

Tübingen, December 2007

Thomas Kohlhase

Translation: Heike Brühl

¹² ČMN, 472

¹³ cf. e.g. G. S. Dombaev (see annotation 2), 473f

前言

创作时间与地点:1876–1877 年,莫斯科

首演:1877 年 11 月 30 日,莫斯科;大提琴独奏:威尔海姆·菲岑哈根;指挥:尼古拉·鲁宾斯坦

首次出版:约根森,莫斯科

乐队编制:2 长笛,2 双簧管,2 单簧管,2 大管 –2 圆号 – 弦乐器

演奏时间:约 18 分钟

柴科夫斯基为独奏乐器和乐队而写的那些最受人喜爱且音乐价值极高的协奏曲虽然在音乐会厅演奏时均获得空前成功,但它们却可谓命运多舛。他于 1874 和 1875 年间完成的《第一钢琴协奏曲》Op.23 原本想请自己的导师——钢琴家、指挥家和莫斯科音乐学院院长尼古拉·鲁宾斯坦——担任首演时的独奏,却遭到了鲁宾斯坦的严厉批评。结果,汉斯·冯·彪罗^①万分感激且积极热情地指挥了这首作品的首演(1875 年 10 月 25 日,美国波士顿)。柴科夫斯基原打算将他于 1878 年写的《小提琴协奏曲》Op.35 献给小提琴大师、彼得堡音乐学院的教授莱奥波尔德·奥尔,但奥尔却拒绝首演这部作品——他认为这首协奏曲的小提琴部分艰难晦涩,根本无法演奏。1881 年 12 月 4 日,阿道尔夫·布洛德斯基在汉斯·里赫特的指挥下在维也纳首演了这首《小提琴协奏曲》,然而爱德华·汉斯利克^②却针对它写了一篇措辞犀利的恶评。为大提琴和乐队所写的《洛可可主题变奏曲》Op.33 虽然最终由柴科夫斯基的题献对象威尔海姆·菲岑哈根——德国大提琴家、莫斯科音乐学院的教授——负责出版了出来,却是在菲岑哈根趁柴科夫斯基在国外之际几乎完全重写了这首作品并且于 1877 年 12 月 18 日在莫斯科首演之后的事。柴科夫斯基的最初版本直到 20 世纪 50 年代才出版,而非岑哈根的版本则由于一直为人们所熟悉且一再被重印,一直沿用至今。本书采用的是柴科夫斯基认同的菲岑哈根的改编版(若想了解柴科夫斯基本人的最

① 汉斯·冯·彪罗(1830–1894):德国指挥家,曾指挥过瓦格纳的歌剧《特里斯坦与伊索尔德》等多部作品的首演。——译者注

② 爱德华·汉斯利克(1825–1904):祖籍捷克的奥地利音乐评论家和著述家,先后担任过《新闻报》和《新自由新闻报》的音乐评论员,所著的《音乐的美》一书为探讨音乐美学的经典。——译者注

初版本,请见本公司出版的编号为 ETP 1900 的乐谱)。

下列介绍《洛可可主题变奏曲》和其两个版本创作过程的内容所依据的是 2002 年和 2003 年的新书目^①、旧版《柴科夫斯基作品全集》(莫斯科,1956 年)第 30b 卷由维克多·库巴茨基所写的前言以及 20 世纪 50 年代关于这首作品的历史文献^②。

柴科夫斯基于俄历 1876 年 12 月(西历 1876 年 12 月—1877 年 1 月)^③ 根据自己创作的一个“洛可可”主题写了一组明快、优雅、充满活力的变奏曲,但他在往来书信中只有一次确切提及它的创作日期。1876 年 12 月 15 日,他在致弟弟阿纳托利的信中写道:“我在写一首大提琴和乐队变奏曲。”^④ 我们今天能见到三个没有标明日期的手写原稿(即下面所介绍的 A、B 和 C),却没能见到草稿或初稿;这三个原始资料成了柴科夫斯基最初的出版商——莫斯科的 P.I.约根森——于 1878 年和 1889 年出版的最早版本的依据:

A. 柴科夫斯基根据自己在 1877 年 1 月写的初稿(现已遗失)创作的大提琴和钢琴版的手稿(钢琴谱)。他给威尔海姆·菲岑哈根看了这谱子,后者提出了一些修改建议。

B. 另一份手抄的钢琴谱,其中的独奏部分已经由菲岑哈根写出,显然是为印刷厂制作第一版钢琴谱而准备的抄本。该版本由柴科夫斯基作品的主要出版商 P.I.约根森于 1878 年 10—11 月在莫斯科出版,标题为《……为大提琴和乐队而作的洛可可主题变奏曲的钢琴谱……》。钢琴谱和大提琴分谱的印版号为:3331。

C. 大约在 A 和 B 两个原始资料刚完成之后,菲岑哈根就在柴科夫斯基的手稿上写出了独奏声部的主要乐段:从第一变奏的第六小节一直到第四变奏结束,以及从第五变奏的第七小节一直到作品结束。此外,菲岑哈根本人还写出了对各个变奏的顺序排列进行改动

① 《柴科夫斯基的音乐遗产》,莫斯科,1958 年——格里高利·S·多姆巴耶夫《柴科夫斯基的作品》,莫斯科,1958 年。——原注

② 《柴科夫斯基手册》之《作品主题目录》,亚历山大·波兹南斯基和布雷特·朗斯顿编辑,第 1 卷(布卢明顿和印第安纳波利斯,2002 年)——《柴科夫斯基作品主题与书目目录》,波丽娜·E·瓦加曼,柳德米拉·Z·克拉贝尔尼科娃,瓦伦蒂娜·V·卢波科娃(莫斯科,2003 年),俄语和英语。——原注

③ 本前言中所涉及的日期,前面为俄历,后面为西历。——译者注

④ 《新版柴科夫斯基作品全集》,第 6 卷(书信集),第 95 页。——原注

的说明。印刷厂根据该版本印制了总谱和乐队分谱的第一版,并于1889年11月由约根森在莫斯科出版,同时巴黎的费利克斯·马卡尔和汉堡的D.拉赫特也出版了该版本^①。印制好的总谱上有这样的标题:“献给莫斯科音乐学院的教授威尔海姆·菲岑哈根。P.柴科夫斯基为大提琴和乐队或钢琴伴奏而写的洛可可主题变奏曲,Op.33。新版,由作曲家本人修订。”印版号为:13791(与1878年出版的钢琴谱不同,该总谱被形容为“由作曲家本人修订的新版本”)。

柴科夫斯基在莫斯科的时候知道并同意了菲岑哈根对自己这首作品进行的改动;可是在他由于不幸婚姻于1877年10月1—13日“逃到”国外之后,菲岑哈根在替柴科夫斯基准备出版稿的过程中继续改动这首作品,直至钢琴谱于1878年秋正式出版。只要详细研究《新版柴科夫斯基作品全集》相关卷中的内容,我们就能看出原始资料中的这两次改动。

正如上文所说,柴科夫斯基在莫斯科时,菲岑哈根曾应作曲家的请求(见A原始资料)修改了柴科夫斯基的钢琴谱手稿(有些部分在原稿上粘贴了新的谱纸)。这些改动主要涉及独奏部分,后来被柴科夫斯基用在了他的手稿中。不过,菲岑哈根显然在印制1878年第一版过程中对原稿又做了进一步的改动,而这些改动没有得到柴科夫斯基的同意。他可能觉得自己有权这样做,因为柴科夫斯基大概“全权委托”了他负责印刷的各项准备工作——却没有料到会产生如此可怕的后果。由于在乐谱印制出来之前人们演奏时会使用手抄稿(除非专门为演出另外准备了手抄谱),这意味着菲岑哈根用铅笔写在柴科夫斯基手稿上的改动部分最迟完成于1877年11月18—30日的首演之时。这些改动与后来的一些修改一起被纳入了印制出来的乐谱(即所谓的“新版本”)中。

就连柴科夫斯基的出版商约根森对菲岑哈根未经柴科夫斯基许可就擅自改动之举也有一些看法(而且,菲岑哈根最初居然打算把《洛可可主题变奏曲》卖给德国莱比锡的出版商卢卡特。不过在他们推迟出版之后,柴科夫斯基的主要出版商约根森请他们将手抄稿寄回了莫斯科)。1878年3月3日——《洛可可主题变奏曲》的钢琴谱已经在约根森那里开始制版时——约根森致信当时正在日内瓦湖畔克莱伦斯镇小憩的柴科夫斯基:“可恨的菲岑哈根!他非要对你的大提琴作品改来改去,说是要‘更具大提琴特点’,还声称是你全权委

① 约根森在1880年代终止了与这两家公司在柴科夫斯基作品出版权方面的合同,不再授权法国和比利时(马卡尔)以及德国和奥匈帝国(拉赫特)出版柴科夫斯基的作品。——原注

托他这样做的。天哪！被菲岑哈根修改和纠正的柴科夫斯基的作品！”^①柴科夫斯基在 1878 年 3 月 27 日—4 月 8 日回信道：“您是否已经收到了小提琴和大提琴作品^②？……我冒昧地告诉您，我不希望看到我的任何作品在我没有最终修订之前被印制出来，因此我请求您在我看过之前不要出版我的任何歌剧、交响曲、协奏曲或其他作品^③。再说，我估计上述作品的制版工作 9 月之前完成不了，因此我回到莫斯科后将对它们进行仔细审校。”^④由于柴科夫斯基没有像他所说的那样在 9 月份回到莫斯科，他的朋友和音乐学院的同事尼古拉·卡什金仔细看了毛校样——除了《洛可可主题变奏曲》Op.33，因为菲岑哈根仍然在对其进行编辑。柴科夫斯基收到这些新书的样书后，于 1878 年 11 月 10—22 日从佛罗伦萨致信约根森：“真是了不起，《协奏曲》《浪漫曲》和《儿童曲集》^⑤都没有发现任何印刷错误，但是题献给威廉^⑥并且由他本人审校的那首作品里有错误……”^⑦令人惊讶的是，柴科夫斯基在这封信中并没有对菲岑哈根擅自改动他作品的行为发表任何评论。尽管作曲家又是失望又是生气（他朋友、大提琴家阿纳托利·布兰度科夫对此记忆犹新，因为他在 1889 年拜访了柴科夫斯基）^⑧，他仍保留了菲岑哈根的版本，并且盖上了“经作曲家本人修订”的批准印章。

菲岑哈根对柴科夫斯基原作的改动可以归纳如下：他改变了独奏部分和变奏曲的顺序（原来的第三变奏成了第六变奏，华彩段也进行了改动；原来的第四变奏成了最后一个变奏，即第七变奏；原来的第五变奏成了第四变奏；原来的第六变奏成了第五变奏；原来的第七变奏成了第三变奏），而第八变奏（即原先的最后一个）被删除，其结尾部分变成了第七变奏的结尾。此外，菲岑哈根还修改、压缩或添加了各个变奏中的一些部分，改变了速度，并且添加了速度和力度记号、连线和延音线以及演奏记号。他在第四变奏的结尾处添加了两小节，并且删除了第八变奏中的三个小节。难怪评价柴科夫斯基的文献均对菲

① 《柴科夫斯基与约根森的书信集》，第 1 卷（莫斯科，1938 年），第 35 页。——原注

② 即为小提琴和钢琴或乐队而作的《诙谐圆舞曲》Op.34 和《洛可可主题变奏曲》。——原注

③ 即歌剧《叶甫根尼·奥涅金》《第四交响曲》《小提琴协奏曲》和其他作品。——原注

④ 《柴科夫斯基与约根森的书信集》，第 1 卷（莫斯科，1938 年），第 37 页起。——原注

⑤ 即《小提琴协奏曲》的钢琴谱、《六首浪漫曲》Op.38 和《儿童曲集：24 首小品》Op.39。——原注

⑥ 音乐学院的同事给威尔海姆·菲岑哈根起的绰号。——原注

⑦ 《柴科夫斯基与约根森的书信集》，第 1 卷（莫斯科，1938 年），第 60 页。——原注

⑧ 《柴科夫斯基的音乐遗产》，莫斯科，1958 年——格里高利·S·多姆巴耶夫《柴科夫斯基的作品》，莫斯科，1958 年，第 472 页。——原注

岑哈根的版本提出了严厉的批评,如称其完全破坏了这首作品具有创新意义、复杂且清晰的结构^①。尽管如此,这首作品在全世界获得巨大成功的恰恰是这个版本。

本书采用的威尔海姆·菲岑哈根版本所依据的是 1889 年印制的一个原谱本,经过了柴科夫斯基修改(现为柴科夫斯基协会收藏);本书的编辑只纠正了几个小错误,并且对表情提示做了同一处理。我们不知道该版本是否还有另外一个独奏分谱。如果有的话,确定该分谱(不管是否修改过)是否就是菲岑哈根为第一版(即 1878 年的钢琴谱)准备的手抄稿将是件非常有意思的事。请参见本公司新版钢琴谱前言的最后部分,从中了解钢琴分谱与独奏乐器分谱之间的异同。

本书的乐谱部分采用了《新版柴科夫斯基全集》的格式,它的惟一独到之处是升降号的添加方法。本书几乎没有“提示性升降号”(这在其他版本中很常见,尤其是在一些供练习用的版本中),也就是说所有升降号只适用于同一个小节、同一个结构和目前的八度位置。

托马斯·科尔哈斯

2007 年 12 月,蒂宾根

(路旦俊 译)

① 《柴科夫斯基的音乐遗产》,莫斯科,1958 年——格里高利·S·多姆巴耶夫《柴科夫斯基的作品》,莫斯科,1958 年,第 473 页起。——原注

Contents / 目次

Preface

IV

前言

VIII

I. Moderato quasi Andante

1 Track 1



The Art of Score-Reading

43

读总谱的技巧

55

Variations on a Rococo Theme

Peter Ilyich Tchaikovsky
(1840–1893)
Op. 33

Moderato quasi Andante

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Solo *p*

Moderato quasi Andante

Violoncello solo

Violino I II

Viola

Violoncello

Contrabbasso

p *cresc.* *mf*

14

Cor.

p *dim.* *pp*

Vc. solo

p

I

p

VI.

p

II

p

Vla.

p

Vc.

p

Cb.

p

Tema
Moderato semplice

Vc. solo

espr.

f

I

VI.

II

arco
pp

Vla.

arco
pp

Vc.

arco
pp

Cb.

arco
pp



8

I. 1. 2.

Vc. solo

p

p

f

pp

I

VI.

II

pp

Vla.

pp

Vc.

pp

Cb.

pp

