



拉威尔钢琴作品集

Maurice Ravel

水之嬉戏

Jeux d'eau

for

Solo Piano

罗杰·尼克尔斯 编订

by

Roger Nichols

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杨韵琳 陈涵卿 译

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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¹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²,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校样已不存在,除了在杜朗档案馆中保存着一套《库普兰之墓》初校样,上面有杜朗出版公司编辑要求第二次校样的标记(我很高兴罗伊·霍华特给我提供了这份材料的副本)。这套校样中没有拉威尔的亲笔标注。除了《库普兰之墓》中的《前奏曲》和《弗尔兰纳舞曲》有一些复杂倚音的脚注(对此拉威尔似乎改变了主意)以外,第一版中可以找到所有的编辑注解。

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 13062-4³);雅克·弗浮里尔(1972年,ADES 7041-4);弗拉多·佩勒穆泰(1961年,VOX VBX 410 1-3⁴;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))

(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: 带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^a

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^a

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. Vma. 2967

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

3. 重新发行的 SONY MH2K 63316

4. 重新发行的 VOX CDX2 5507

5. 佩勒穆泰的录音(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)

6. 两个页码分别指法国和英国版本

水之嬉戏

前 言

在1898年8月20日这封最早有案可查的信中,拉威尔向一位音乐捐助人圣·马索尔夫人形容自己是“小小象征主义者”¹。由于他总是很赶时髦,因此在《水之嬉戏》第一份早期手稿中(A1,完成于1901年11月11日),拉威尔亲笔将亨利·德·雷涅尔于次年才出版的诗集《水城》中的那首《水的节日》摘录在乐谱第一页上,作为题铭。想必这段题铭来自雷涅尔的手稿,而且这位诗人还真有可能在1901年为《水之嬉戏》初期手稿(A1)的封面题了词。《水城》的灵感来自凡尔赛宫花园中的喷泉。也许值得注意的是,其中提到的“神”(河神笑流水……)指的不是别的神,而是一丝不挂坐在乌龟背上的女

神拉托娜。

但是拉威尔对已往文化的热忱并不亚于他对当代文化的追求。李斯特是他崇敬的19世纪作曲家之一。在1901年4月8日写给施密特的信中,他这样提到《浮士德交响曲》,“这里出现了从《指环》中来的非同凡响的主题(可是《浮士德交响曲》作于《指环》之前,并且配器也高明得多)。”²可以说李斯特的《在水边》和《在艾斯特里墅戏水》对拉威尔写作《水之嬉戏》是有影响的。

拉威尔把这首曲子献给“我亲爱的老师——加布里埃尔·福雷”。从拉威尔的同学乔治·埃涅斯库处得知,福雷非

常赞赏此曲。30年后,据埃涅斯库回忆,福雷上课迟到以后怎样“从沉思中醒悟过来,用嘶哑的声音夸张地卷着舌头说:‘拉威尔,为我们演奏你的《水之嬉戏》’。拉威尔就会去钢琴上弹奏这首深受喜爱的曲子。当最后一个星星似的音符奏出后,这位年长的大师毫不掩饰地表现出他对年轻作曲家的满腔热情。稍停片刻,福雷会看一下表,再也不做其他事,就结束课时……那些是我们学有所成的日子”³。

尽管受到福雷的赞赏,拉威尔本人最初似乎并不看重这首曲子。据出版商德梅忒(Demets)回忆:“当我从拉威尔那里夺过他的手稿,准备去刻谱前,他劝阻我去申请版权专利。结果,在美国出现了二十几种法国版的盗版。”⁴ 1902年4月5日,瑞卡多·维涅什的第一次公开演奏并没有改变拉威尔的意见。因为总的说来,评论界认为这曲子太不协和而且过于复杂。

可是在以后的五年中,拉威尔的想法有了变化。1906年1月30日,当评论家皮埃尔·拉罗在《时报》上批评拉威尔的《镜子》时认为:“当今简直听不到任何不包含M. 德彪西发明的阿拉伯风格装饰音、经过句和琶音。”⁵ 拉威尔便这样回击:“《水之嬉戏》是1902年初出版的,那时,德彪西除了《为钢琴而作》的三首曲子,什么也没有发表。我几乎不必对你说,我虽然极其崇拜这个作品,可是从纯粹钢琴化的角度来说,它没有任何新东西。”⁶ 20多年后的1928年,这样的反驳重现在拉威尔口述给他朋友罗兰·曼纽尔的所谓“自传性的随笔”中:“《水之嬉戏》是我作品中所有受到关注的钢琴化发现的来源。创作这首曲子的灵感来于流水的潺潺声、喷泉、瀑布和溪水的音乐声。曲子建立在两个主题上,就像奏鸣曲的第一乐章,但不遵守古典的调性布局。”⁷

至于拉威尔所要求的演奏风格,各有所云。伊冯·勒费比尔回忆起当她还是音乐学院科托钢琴班上的年轻学生,在拉威尔面前演奏这首曲子时,“虽然乐谱要求连奏,可是为了要达到一种清彻透明的音响效果,用一种近似非连奏的触键开始。莫里斯·拉威尔大声叫道‘正是这样’”⁸。另一方面,弗拉多·佩勒穆泰说:“拉威尔要求我把乐曲开端弹得柔和并且连奏。”⁹ 佩勒穆泰建议去掉手的分量,手指贴键来达到正确的音响¹⁰(拉威尔本人弹琴时坐得很低,并且手指伸直弹奏)。瑞卡多·维涅什说,据伊莲·茹尔当-莫安琪回忆:“拉威尔并不强调高音区经过句的清晰度,而要求用持续音踏板来取得一种空气为之不断颤抖的效果。”¹¹

也许所有的见证中最引人注意的来自亨利埃塔·福雷。“当我弹完这首曲子时,拉威尔只说了一句:‘你的喷泉是悲哀的。谁都会认为你没有念过作为题铭的亨利·雷涅尔的诗句。’我就重新开始用比较活跃的速度弹,用一种拉威尔式的手法,加快引进到主题的六十四分音符,给旋律线条留些余地和空间,用手突然离键来表示同音连线的结束,最重要的是,心情愉快,于是把我先前认为的一种沉思一变而为生气勃勃的娱乐。拉威尔说:‘这就比较像了,可是你在结尾时可以再梦幻些,只是……’”¹² 佩勒穆泰对上述情节作出两点补充:有*rapide*[快速的]标记的几组音符(第18、33、77小节)不要包含

在节拍律动中,而要略微打断一下那律动;¹³ 在最后几小节中,右手琶音应该是“雾濛濛的,让左手歌唱”¹⁴。至于最后那个和弦,“拉威尔要求用一种提问式的音调来终止……”¹⁵

速度问题即使不如《悼念公主的帕凡舞曲》那么困难,也还是有些疑问的。佩勒穆泰说拉威尔“要求开始不要太快,也不要沉重”¹⁶。佩勒穆泰和弗浮里尔的录音(PerR和FévR)都取大约♩=138的速度。而卡扎德絮的录音(CasR)则取♩=160。拉威尔在1924年6月18日写给卡扎德絮的信中说:“……从来没有人这么出色地演奏过《水之嬉戏》(包括其他曲子)。”¹⁷ 总而言之,乐谱上的速度标记♩=144似乎是一个可行的折衷。

编者按

大部分由编者添加的临时记号、休止符、强弱记号、断连奏运音法、*simile*[相同记号], *main droite/main gauche*[左右手记号],都用方括号标示。第一版(E)中保留下来的有助于预防性的临时记号用圆括号标示。所有的指法都来自拉威尔对第一版(E)的校正版(CE)。踏板记号来自第一版(E)。手稿1(A1,见《评注》)中有四个记号,其中两个与第一版(E)相同;两个不同的在《评注》中有说明。手稿2(A2,见《评注》)中只包括一个在第81小节末的踏板记号,与第一版(E)相同。在第一版(E)中,“2 Ped.”和“1 Corde”都是弱音踏板记号;本版只采用“1 Corde”。添加或校正的分句标记和弧线是为了取得相同乐句之间的统一性。这些没有在乐谱和评注中具体说明。所有不合逻辑的节奏组合也都在此一一依原样予以指明。

罗杰·尼克尔斯

1993年

(杨韵林译)

注释:

1. 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61页。
2. 同上,第65页。
3. “勒内·柯迪克访谈录”,《格兰古瓦报》,(1932年,7月22日)。
4. 罗兰·曼纽尔:《拉威尔的辉煌》,(1938年,巴黎;英译版,C.乔莱,1947年,伦敦,1972年再版),第31页。
5. 参见注1,第500页。
6. 同上,第83页。
7. 《音乐杂志》(1938年12月刊),第20页。
8. “1974年10月之访谈录”,参见注1,第444页。
9. PerS(HJM),法文版,第11页;英文版,第5页。
10. 同上。法文版,第11页;英文版,第5页。
11. 同上。法文版,第12页;英文版,第6-7页。
12. FauS,第95页。
13. 同注9。法文版,第11页;英文版,第5页。
14. 同上。法文版,第13页;英文版,第7页。
15. 同上。法文版,第13页;英文版,第7页。
16. 同上。法文版,第11页;英文版,第5页。
17. 参见注1,第228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, apart from a set of first proofs of *Le tombeau de Couperin* in the Durand archives, marked up by the Durand editor with a request for second proofs (I am grateful to Roy Howat for providing me with a copy of this material). This set contains no autograph markings. All the editorial annotations found their way into the first edition except for the form of some of the multiple appoggiaturas in 'Prélude' and 'Forlane', over which Ravel would seem to have changed his mind.

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 13062-4³); Jacques Février (1972, ADES 7041-4); Vlado Perlemuter (1961, VOX VBX 410 1-3⁴; 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)).

(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 de France, 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

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 Perlemuter ¹
PerS(HJM):	souvenirs from Perlemuter in <i>Ravel d'après Ravel</i> , in conversation with Hélène Jourdan-Morhange ²
PerS(conv):	souvenirs from Perlemuter in conversation with the present Editor
FauS:	souvenirs from Faure in <i>Mon maître Maurice Ravel</i>

¹ Vma. 2967

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

³ Reissued SONY MH2K 63316

⁴ Reissued VOX CDX2 5507

⁵ The designation PerR without a number indicates that Perlemuter's two recordings coincide over the point in question

⁶ Dual page numbers refer to the French and English editions respectively

JEUX D'EAU

Preface

In his earliest recorded letter of 20 August 1898, Ravel described himself to the musical hostess Mme de Saint-Marceaux as "le petit symbolard".¹ He was always anxious to keep up with current trends, and in this respect it is no surprise to find that the epigraph on *Jeux d'eau*, from Henri de Régnier's poem 'Fête d'eau' in the collection *La cité des eaux*, was written by Ravel at the head of the first music page of the earlier of his two autographs, (A1) dated 11 November 1901, before that collection was published in the following year. Presumably Ravel took the epigraph from de Régnier's manuscript and it is at least possible that de Régnier's signed inscription of the same, on the title page of A1, also dates from 1901. *La cité des eaux* was inspired by the fountains in the gardens of Versailles, and it may be of interest to note that the "Dieu" of the quotation ("Dieu fluvial riant de l'eau qui le chatouille...") is used in the sense of godhead or divinity, referring not to a god but to a goddess, Latona, sitting naked on the back of a tortoise.

But along with this interest in contemporary culture went a deep devotion to the past. Among the 19th-century composers Ravel admired was Liszt. In a letter to Florent Schmitt of 8 April

1901, he referred to the *Faust* Symphony, "in which are presented the most striking themes from *The Ring* (but composed before it and, what's more, so much better orchestrated)",² and there can be little doubt that in writing *Jeux d'eau*, Ravel had in mind Liszt's *Au bord d'une source* and *Jeux d'eau à la Villa d'Este*.

The piece is dedicated "to my dear teacher, Gabriel Fauré" and we know from Ravel's fellow pupil Georges Enesco that Fauré greatly admired it. Over thirty years later, Enesco remembered how Fauré, arriving late for his class, "would emerge from his reverie... and say in his muted voice, rolling his 'r's: 'Ravel, play us your *Jeux d'eau*.' Ravel would go to the piano to play this favourite piece. As the last note fell like a star, the aged master did not hold back in expressing to the young composer his enthusiasm. There was a pause. Fauré would look at his watch, then do nothing more. The lesson was over... Those were days when we used to make some progress."³

Despite Fauré's admiration, it seems that initially Ravel had no great opinion of the piece. The publisher Demets recalled that "after I had had to snatch the manuscript away from him to have it engraved, he dissuaded me from taking out a copyright on it. The result is that there exist some twenty pirated versions of the French

edition in the USA."⁴ The first public performance, given by Ricardo Viñes on 5 April 1902, can have done little to change Ravel's opinion, since in general the critics found the work cacophonous and too complicated.

But over the course of the next five years Ravel came to take a different view. When the critic Pierre Lalo, reviewing Ravel's *Miroirs* in *Le Temps* on 30 January 1906, claimed that "today one hardly hears any pieces which do not contain the arabesques, passage work and arpeggios discovered by M. Debussy",⁵ Ravel replied: "*Jeux d'eau* was published at the beginning of 1902, when nothing of Debussy's was in print except the three pieces called *Pour le piano*. I need hardly say to you that it is a work for which I have a fervent admiration, but from a purely pianistic point of view it said nothing really new."⁶ There are echoes of this defence over twenty years later in 1928, in the so-called 'autobiographical sketch' he dictated to his friend Roland-Manuel, in which he says: "*Jeux d'eau*... is the origin of all the pianistic discoveries that have been noticed in my output. This piece, inspired by the noise of water and by the musical sounds made by fountains, waterfalls and streams, is based on two themes like the first movement of a sonata, but without conforming to the classical tonal plan."⁷

As to the style of performance the composer wanted, testimonies conflict on a number of points. Yvonne Lefébure, who played the piece to Ravel when she was a very young student in Cortot's piano class at the Conservatoire, remembered that she "began with a somewhat non-legato touch, even though the music asks for legato, in order to achieve crystalline sonorities. Maurice Ravel exclaimed 'That's it!'"⁸ On the other hand, Vlado Perlemuter says that "Ravel asked me to make this opening supple and legato."⁹ Perlemuter suggests that the way to achieve the right sonority is to keep the hands light but the fingers close to the keys¹⁰ (Ravel himself played with the hands flat, and sitting very low at the keyboard). According to Ricardo Viñes, as recalled by Hélène Jourdan-Morhange, "Ravel asked for the sustaining pedal to be used for the high passages so as to produce, not so much clear notes, as the fluid impression of vibrations in the air."¹¹

Perhaps the most evocative testimony of all comes from Henriette Faure. "After I had played this piece, Ravel said only one thing: 'Your fountains are sad ones. Anyone would think you hadn't read the epigraph by Henri de Régnier.' So I began again, this time at a livelier speed and, in the Ravelian manner, hurrying the hemidemisemiquavers leading up to some of the themes, giving a little air to the curves of the melodic lines and the gaps between them, lifting my hand abruptly to give a cleaner ending to tied notes and, above all, *thinking happy thoughts*, so as to turn what I had previously thought was a meditation into a sparkling divertissement. Ravel said: 'That's more like it, but you could even so be a little dreamier at the end... as long as...' and I cheekily finished his sentence with 'you don't slow down'."¹² Two points in this description are amplified by Perlemuter: the little groups of notes marked *rapide* (bars 18, 37, 77) should not be absorbed into the pulse but should interrupt it slightly;¹³ and in the final bars the right-hand arpeggios should be "hazy, so as to let the left hand sing."¹⁴ As for the final chord, "Ravel wanted the music to be halted by nuance: a kind of question mark..."¹⁵

The matter of tempo, if not as difficult as in *Pavane pour une Infante défunte*, is still mildly problematic. Perlemuter says Ravel "wanted the opening not too fast, without being heavy."¹⁶ Both PerR and FévR take it at around ♩ = 138. CasR, on the other hand, begins above ♩ = 160. In a letter to Casadesus of 18 June 1924 the composer wrote "... *Jeux d'eau* (among other things) has never been so well played."¹⁷ All in all, the printed speed ♩ = 144 seems a reasonable compromise.

Editorial Practice

Square brackets have been applied to the majority of editorial additions: accidentals, rests, dynamics, articulation, *simile* and pedal markings, and *main 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 own corrected copy of E (CE).

The pedalling indications are those of E. A1 (see Critical Commentary) contains four such indications, of which two agree with those in E. The two disagreements are noted in the Critical Commentary. A2 (see Critical Commentary) contains only one pedalling indication, at the end of bar 81, which agrees with that in E. Both "2 *Ped.*" and "1 *Corde*" are used to indicate the soft pedal in E; the present edition uses only "1 *Corde*".

Phrase marks and slurs have been added or amended so as to conform with parallel passages. These changes are not distinguished in the music text or detailed in the Critical Commentary. All irrational rhythmic groupings are here indicated as such.

Roger Nichols
1993

¹ M. Ravel: *Lettres, écrits, entretiens*, ed. A. Orenstein, (Paris, 1989; Eng. trans. A. Orenstein, New York, 1990), 61

² *ibid.* 65

³ Interview with René Kerdyk, *Griegoire*, (22 July 1932)

⁴ Roland-Manuel: *A la gloire de Ravel*, (Paris, 1938; Eng. trans., C. Jolly, London, 1947, R/1972), 31

⁵ *see* (1), 500

⁶ *ibid.* 83

⁷ *La Revue Musicale*, (Dec 1938), 20

⁸ Interviewed in October 1974, *see* (1), 444

⁹ PerS(HJM) 11/5

¹⁰ *ibid.* 11/5

¹¹ *ibid.* 12/6-7

¹² FauS 95

¹³ PerS(HJM) 11/5

¹⁴ *ibid.* 13/7

¹⁵ *ibid.* 13/7

¹⁶ *ibid.* 11/5

¹⁷ *see* (1), 228

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水之嬉戏

献给我亲爱的老师加布里埃尔·福雷

Jeux d'eau

à mon Cher Maître Gabriel Fauré

莫里斯·拉威尔
Maurice Ravel
(1875–1937)

河神笑流水……

亨利·德雷涅尔《水城》

Dieu fluvial riant de l'eau

qui le chatouille...

Henri de Régnier (*La cité des eaux*)

$\text{♩} = 144$

Très doux

1 Corde

3 8

5 8


7 8

pp

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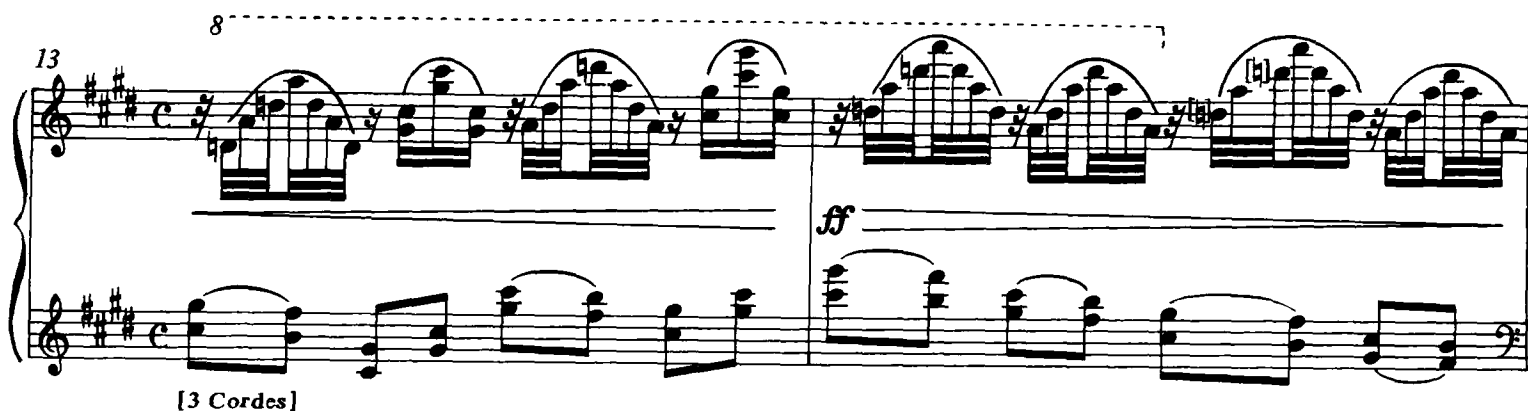
9



11

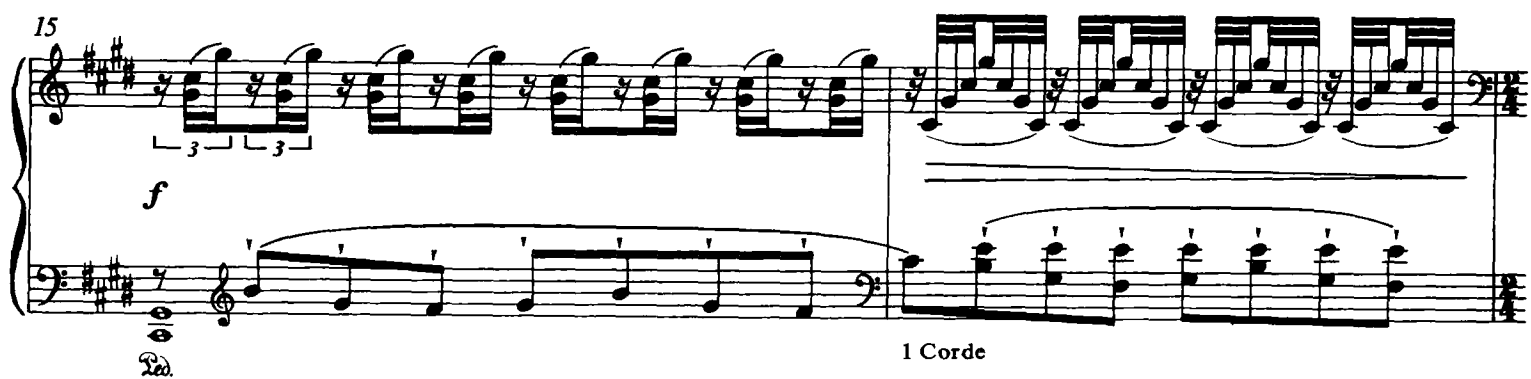


13



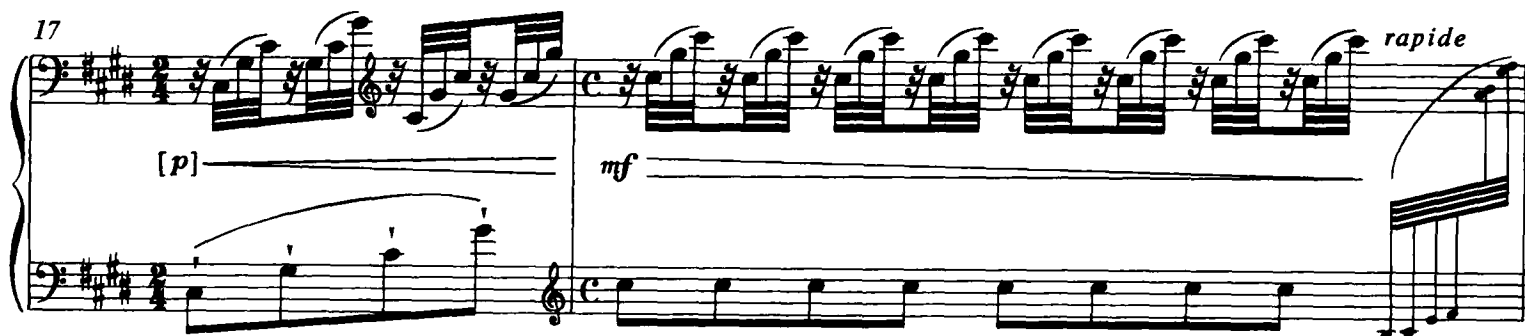
[3 Cordes]

15



1 Corde

17



[p]

mf

rapide

19

pp

6 6

21

3 Cordes

23

24

subito pp

4 2 [1] 5 3 [1] 5 3 [1] 5 2 [1]

1 Corde

25

4 2 [1] 8

3 Cordes

ff

27

Rit.

28

29

A tempo

pp

1 Corde

31

Dec. *Dec.* [sim.]

33

8

p 6 6

3 Cordes

35

8

6

6

[m.g.]

36

8

6

6

37

8

6

6

[m.d.]

rapide

le chant un peu en dehors

38

p

3

4

39

3