



拉威尔钢琴作品集

Maurice Ravel

以海顿之名而作的小步舞曲
及其他

Menuet sur le nom d'Haydn
Prélude/A la manière de...

for

Solo Piano

罗杰·尼克尔斯 编订
by
Roger Nichols

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图书在版编目 (C I P) 数据

拉威尔钢琴作品集——以海顿之名而作的小步舞曲及其他/罗杰·尼克尔斯编订.

——上海: 上海音乐出版社, 2010. 5

英国彼得斯出版社原版引进

ISBN 978-7-80751-626-2

I. ①拉… II. ①罗… III. ①钢琴-舞曲-法国-
选集 IV. ①J657. 41

中国版本图书馆 CIP 数据核字 (2010) 第 073778 号

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Chinese Translation Copyright © 2010 by Shanghai Music Publishing House

书名: 拉威尔钢琴作品集——以海顿之名而作的小步舞曲及其他

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印务总监: 李霄云

上海音乐出版社出版、发行

地址: 上海市绍兴路 74 号 邮编: 200020

上海文艺出版 (集团) 有限公司: www.shwenyi.com

上海音乐出版社网址: www.smph.cn

上海音乐出版社论坛: BBS.smph.cn

上海音乐出版社电子信箱: editor_book@smph.cn

印刷: 上海市印刷十厂有限公司

开本: 640×978 1/8 印张: 2.5 乐谱: 20 面

2010 年 5 月第 1 版 2010 年 5 月第 1 次印刷

印数: 1-4,000 册

ISBN 978-7-80751-626-2/J·574

定价: 16.00 元

读者服务热线: (021)64315066 印装质量热线: (021)64310542

反盗版热线: (021)64734302 (021)64375066-241

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》的印刷本也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德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)

前 言

以海顿之名而作的小步舞曲

1909年夏天,《音乐杂志》S.I.M.的创始人兼编辑朱尔斯·埃科查维尔邀请几位知名的法国作曲家,为纪念在1809年5月1日去世的海顿而各自谱写一首钢琴小品。乐曲的形式由作曲家自行决定,但是他们必须把一个代表海顿名字的五個音的音乐字谜运用到乐曲中。正如这六首乐曲在1910年1月的出版前言中所解释的,这个音乐字谜是这样构成的:在德语中,音符B?用字母H来代表,以此类推,在一个上行的C

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. 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)
2. 两个页码分别指法国和英国版本

大调音阶中,字母Y和N变成了音符D和G。

德彪西、杜卡、阿恩、丹第、拉威尔和维多尔等人的供稿有时也引起了争议。为什么那些同样知名的作曲家没有供稿,例如马斯内、圣-桑和福雷。至今没有证据指出马斯内曾被邀请,但是圣-桑确实被邀请过,这在1909年7月他和他的学生福雷的书信里被提到过。在这封信里,圣-桑首先同意纪念海顿的愿望,但是在信尾他这样写到:“我会写信给埃科查

维尔先生,请他为我证明字母Y和N确实能用音符D和G来代表。我希望你也能这么做。我不想因为搞错这件事而成为德国音乐界的笑柄,那将是多么愚蠢。”^[1]很明显,埃科查维尔的回答没能让圣-桑满意,也许福雷拒绝供稿也是为了不想惹怒他的挚友。

然而对拉威尔来说,这样的委约作品正是他感兴趣的,并在1909年9月12日给埃科查维尔的信中告知他的“小步舞曲已经完成”^[2]。尽管这首乐曲是在1910年1月由《音乐杂志》S.I.M.出版的(1个月后由Durand出版),却迟迟未被演奏。直到1911年3月,才由恩尼蒙德·丘勒在巴黎的埃拉尔音乐厅国家联盟的一次音乐会上被首演。

在四个相关的录音里(CasR, FévR, PerRI 和 PerII),这首乐曲的长度分别为:1分37秒、2分04秒、1分48秒和1分58秒。

前 奏 曲

拉威尔在巴黎音乐学院的学习生涯并不是一帆风顺的,比如在1905年的罗马大奖比赛的初赛中就被淘汰。但是他对学院似乎并无任何怨恨。自从他的老师福雷在1905年被任命为院长后,他经常作为评委参加比赛的评审。

1913年6月,拉威尔担任了钢琴决赛的评委,并在当年的5月为此比赛的视奏部分写了这首前奏曲。这次比赛的大奖获得者是15岁的让娜·露露。三年前她曾在拉威尔的四手联弹作品《鹅妈妈》的首演中担任第一钢琴。拉威尔非常欣赏露露在比赛中的演奏,从而把这首前奏曲献给了她。在1923年的罗马大奖比赛中,露露超越了拉威尔,凭借她的清唱剧作品《比阿特里克斯》赢得大奖。

这首乐曲的速度并不存在争议。但是在卡扎德絮(CasR, 1分19秒)和佩勒穆泰(PerRI, 1分14秒)的第一个录音中,由于其较快的速度以及较少运用踏板,使这首乐曲显得更为纤细,而不像弗浮里尔(FévR, 1分35秒)和佩勒穆泰(PerRII, 1分33秒)第二个录音中那么富于感情。

……的风格

拉威尔认为模仿是一种值得作曲家去培养的习惯,因为独创性往往在一个人对原型不经意的背叛中显示出来。在闲暇时,他常喜欢在钢琴上编造一些著名作曲家的模仿作品。他的朋友、作曲家和钢琴家阿尔弗雷多·卡塞拉计划在1912年出版一组模仿作品集锦并说服拉威尔也提供一些作品。因此,这两首作品(作于1912年秋,法国瓦尔万)和卡塞拉的《隐士的下午前奏曲》以及《阿尔曼索或阿德莱德的婚礼》(分别模仿丹第和拉威尔)一起出现在1914年A. Z.马索的版本里。

这两个被模仿的作曲家都是拉威尔喜爱的作曲家。在对鲍罗丁的模仿里他运用了其典型的半音和声凌驾于固定低音的手法。对夏布里埃模仿则更加确切而复杂。他模仿了夏布里埃会模仿古诺歌剧《浮士德》中西贝尔的咏叹调《花之歌》的手法。夏布里埃一些常用的作曲手法,例如他典型的终止式和惯用的织体(旋律相隔两个八度的齐奏,流畅的上行琶音以及第31–34小节中低沉的半音低音进行)都被拉威尔忠实地再现在这首乐曲中。

编 者 按

大部分由编者加入的临时记号,休止符、力度记号、断连奏运音符、*simile*[相同记号]、踏板记号和*main droite/main gauche*[左右手记号],都用方括号标示。《前奏曲》和《埃马纽尔·夏布里埃的风格》保留了在第一版(E)中用圆括号注明的有助于预防性的还原记号。

乐句上的连线和记号根据类似的乐句统一添加。这些变动在乐谱上并未作区别,但在《评注》中加以细述。《埃马纽尔·夏布里埃的风格》的资料来源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。所有不合理的节奏组合仍依照原样标记。

罗杰·尼克尔斯

1993年

(张薇聪译)

注释:

1. 《卡米尔·圣-桑和加布里埃尔·福雷,书信(六十多年的友谊)》,让-米歇尔·内克图编,(巴黎,1973年;1994年2月),第95–96页。
2. 莫里斯·拉威尔:《信件,文章,访谈录》,A. 奥然斯坦编,(巴黎,1989年;英译版,A. 奥然斯坦,纽约,1990年),第105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.

Acknowledgments

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

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>

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

PREFACE

Menuet sur le nom d'Haydn

In the summer of 1909 Jules Ecorcheville, the founder/editor of *La revue musicale de la S.I.M.*, asked a number of leading French composers each to write a short piano piece in honour of Haydn, who died on 31 May 1809. The form of the piece was left to their discretion, but they were requested to make use of a five-note motto representing the name Haydn. As is made clear in the preface to the six contributions published in the review in January 1910, this motto was arrived at by adopting the German interpretation of B \sharp as H, and by extending the alphabet upwards through the C major scale so that the letters

Y and N yielded the notes D and G respectively.

The presence of contributions from Debussy, Dukas, Hahn, d'Indy, Ravel and Widor has occasionally prompted queries about notable absentees, such as Massenet, Saint-Saëns and Fauré. So far no evidence has been produced that Massenet was approached, but Saint-Saëns certainly was, as he relates in a letter to his old pupil Fauré dated 16 July 1909. After approving the desire to honour Haydn in principle, he ends by saying: "I am writing to M. Ecorcheville, asking him to prove to me that the two letters Y and N can signify *d* and *g*. I ask you to do the same. It would be annoying to get mixed up in a silly business which would make us the laughing stock of the German

musical world.”¹ Obviously Ecorcheville’s reply failed to satisfy Saint-Saëns, and perhaps Fauré declined to contribute out of a desire not to upset his old friend.

For Ravel, however, the commission provided just the sort of game he enjoyed playing and on 12 September 1909 he wrote to Ecorcheville, “Le menuet est confectionné.”² Although the piece was published in the *S.I.M.* review in January 1910, and by Durand a month later, the first performance did not take place until 11 March 1911 when Ennemond Trillat played it at a concert of the Société Nationale in the Salle Pleyel in Paris.

The four relevant recordings (**CasR**, **FévR**, **PerRI** and **PerRII**) give durations of 1'37", 2'04", 1'48" and 1'58" respectively.

Prélude

Ravel’s career as a student at the Paris Conservatoire was a chequered one, culminating in the scandal of his failure to get beyond the preliminary round in the Prix de Rome competition of 1905. But he does not seem to have held any grudge against the institution and, following the appointment that same year of his teacher Fauré as Director, he regularly agreed to sit on its competition juries.

In 1913 he did so for the final piano competition in June, and during the month before wrote the *Prélude* for the sight-reading test. The first prize went to the 15-year-old Jeanne Leleu, who three years earlier had taken the *prima* part at the first performance of the original piano duet version of *Ma Mère l’Oye*, and Ravel was so pleased with her playing in the competition that he dedicated the *Prélude* to her. She went on to surpass him by winning the Prix de Rome with her cantata *Béatrix* in 1923.

There is no problem over the tempo, although **CasR** and **PerRI**, with durations of 1'19" and 1'14" and sparser pedalling, make it a more delicate and less soulful piece than do **FévR** and **PerRII** (1'35" and 1'33").

A la manière de...

Ravel believed that imitation was a fruitful habit for a composer to cultivate, and that originality never showed itself more clearly than in one’s unwitting infidelity to the model. On a less serious level, he simply liked making up pastiches of well-known composers at the piano. His friend, the composer and pianist Alfredo Casella, was planning in 1912 to publish a group of pastiches and persuaded Ravel to contribute to the volume. Thus the two pieces published here, composed at Valvins in the autumn of 1912, appeared in 1914 in an edition by A. Z. Mathot, together with Casella’s *Prélude à l’après-midi d’un ascète* and *Almanzor ou le mariage d’Adélaïde* (imitations of d’Indy and Ravel respectively).

The two subjects Ravel chose were among his favourite composers. The Borodin imitation makes characteristic use of chromatic harmonies over ostinato pedals. The Chabrier imitation is more specific and rather more elaborate, being a pastiche of Chabrier making a pastiche of Siebel’s aria ‘Faites-lui mes aveux’ from Gounod’s *Faust*. Again, Chabrier’s characteristic cadences and textures (tunes played 2 octaves apart, upward arpeggio flourishes and the semitonally growling bass in bars 31-34) are faithfully reproduced.

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. In *Prélude* and *A la manière d’Emmanuel Chabrier*, precautionary accidentals in round brackets from the first editions have, where considered helpful, been retained.

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. The source for *A la manière d’Emmanuel Chabrier* contains some misplacements of ties which could cause them to be misinterpreted as slurs; their correct positioning eradicates this ambiguity. All irrational rhythmic groupings are here indicated as such.

Roger Nichols
1993

¹ Camille Saint-Saëns et Gabriel Fauré, *Correspondance (soixante ans d’amitié)*, ed. J.-M. Nectoux, (Paris, 1973; 2/1994), 95-6

² M. Ravel: *Lettres, écrits, entretiens*, ed. A. Orenstein, (Paris, 1989; Eng. trans. A. Orenstein, New York, 1990), 105

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上海市教委第四期教育高地建设项目

拉威尔钢琴作品集

Maurice Ravel

以海顿之名而作的小步舞曲
及其他

Menuet sur le nom d'Haydn
Prélude/A la manière de

for

Solo Piano

张薇聪 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

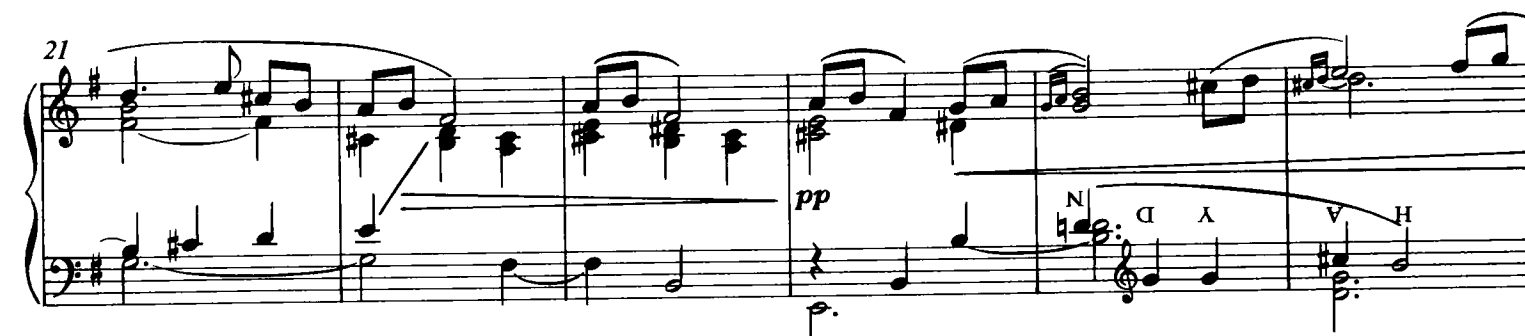
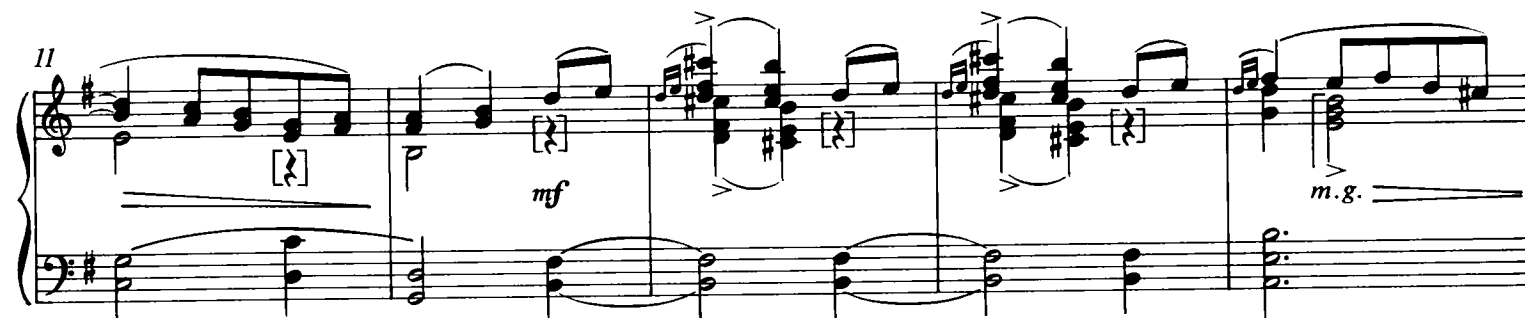
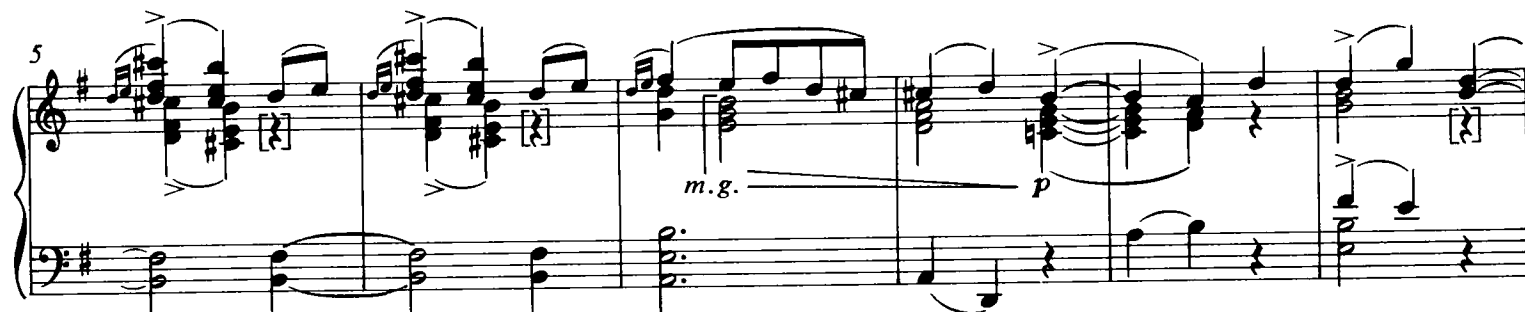
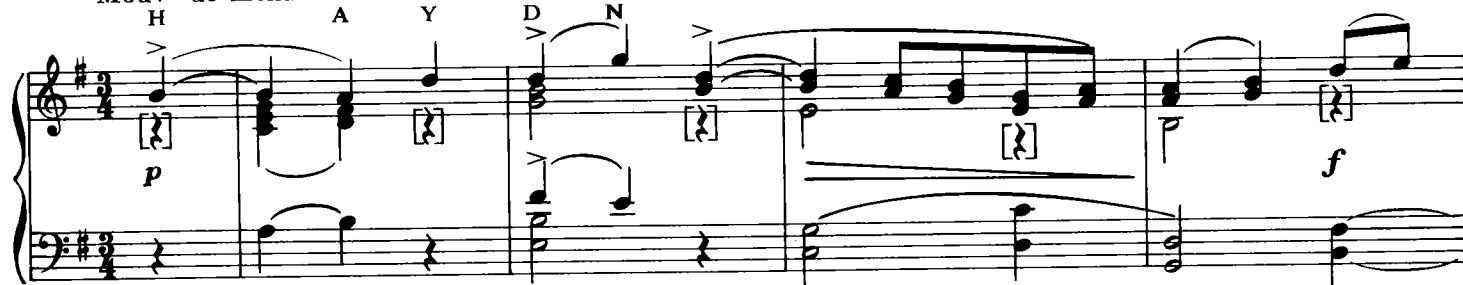


以海顿之名而作的小步舞曲

Menuet sur le nom d'Haydn

莫里斯·拉威尔
Maurice Ravel
(1875-1937)

Mouvt de menuet



27 *f* *mf* *p*

N D Y A H

32 *pp* *[m.d.]*

38 *pp* *pp* *mystérieux et sourd*

H A Y

44 *p* *[mf]* *expressif*

D N

49 *Retenu* *Lent* *Rall.* *doux et un peu en dehors*

H A Y D N

Prélude 前奏曲

à Mademoiselle Jeanne Leleu

献于让娜·露露小姐

Assez lent et très expressif (d'un rythme libre)

♩ = 60 environ

The musical score is written for piano and consists of 24 measures. It is in 3/4 time and features a variety of musical textures and dynamics.

- Measures 1-5:** The piece begins with a piano (p) dynamic. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A *rit.* marking is present below the staff.
- Measures 6-10:** The tempo and dynamics change. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A *pp* marking is present below the staff.
- Measures 11-16:** The tempo is marked *Ralenti*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A *p* marking is present below the staff.
- Measures 17-21:** The tempo is marked *Très lent*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. A *pp* marking is present below the staff.
- Measures 22-24:** The piece concludes with a *pp* marking. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes.

鲍罗丁的风格

A la manière de Borodine

Valse 圆舞曲

Allegro giusto

The musical score is written for piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked *Allegro giusto*. The dynamics range from piano (*p*) to grand piano (*pp*).

System 1: Measures 1-6. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic is indicated.

System 2: Measures 7-13. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains the accompaniment. A piano (*p*) dynamic is indicated.

System 3: Measures 14-20. The right hand introduces a new melodic motif. The left hand accompaniment changes slightly. A grand piano (*pp*) dynamic is indicated.

System 4: Measures 21-26. The right hand features a more active melodic line. The left hand accompaniment is consistent. A grand piano (*pp*) dynamic is indicated.

System 5: Measures 27-32. The right hand concludes the piece with a final melodic flourish. The left hand accompaniment ends with a sustained chord. A grand piano (*pp*) dynamic is indicated.

33

pp

cresc.

39

[*p*]

45

cresc.

f

51

cresc.

57

ff

dim.

appassionato

62

68

74

80

86