



# 拉威尔钢琴作品集

# Maurice Ravel

小奏鸣曲

Sonatine

*for*

Solo Piano

罗杰·尼克尔斯 编订

by

Roger Nichols

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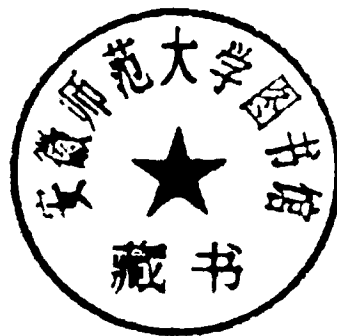
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# 序

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<sup>1</sup>,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**:带有卡班添加和修改的修正版

**GarT**:卡班的改写的钢琴二重奏

**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<sup>1</sup>

**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<sup>2</sup>

**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

# 小奏鸣曲

## 前 言

我们所获得的有关《小奏鸣曲》创作的唯一资料,来源于拉威尔逝世后由他的朋友,评论家M.D.卡沃科雷西所写的评论文章:“1904年巴黎《乐评周报》举办一个比赛,规定参赛者创作‘一首钢琴《小奏鸣曲》的第一乐章,长度不超过75小节’。在我的建议之下,拉威尔参加了这个比赛,并写了77小节,但因他是唯一的参赛者,比赛被取消。后来他完成了整首《小奏鸣曲》。”<sup>1</sup>

以上叙述存在两个疑点。卡沃科雷西所建议的日期几乎无疑应修正为1903年,因为拉威尔在1904年1月8日圣-马尔索夫人举行的社交晚会上以某种形式演奏了第一乐章。<sup>2</sup>此外,乐章的长度或者是87小节(如同现在的版本,小节数包括乐段反复的第一和第二结尾小节数)或许也可能是84小节(除去第一次结尾的小节数)。此乐章现存的草稿(S——参见《评注》)显示本版重复乐段第一遍中的第11-23共13小节,最初先是由素材相当不同的11个小节组成;直到

后来拉威尔将这些小节采纳了重复乐段第二遍的素材,使第4-28小节的整个乐段处理成*da capo*[从头再奏]。因此,草稿包含的是85小节。

似乎到1904年的夏天,拉威尔仍然未增加另两个乐章。根据马赛尔·马纳的说法,拉威尔在对《小奏鸣曲》的两位最终被题献者西帕和伊达·戈岱斯基的第一次访问中仅演奏了第一乐章,他们是瑞卡多·维涅什于1904年6月介绍与他认识的。<sup>3</sup>1905年9月之前,整首奏鸣曲尚未公开发表,1906年3月10日在里昂,由评论家莱昂·瓦拉斯的妻子波莱·德·莱斯唐首演。正好三星期之后由加布里埃尔·格鲁夫莱兹在巴黎第一次演奏。拉威尔于1928年说,他是在创作《镜子》<sup>4</sup>之后写了《小奏鸣曲》,看来他是弄错了,因为《夜间飞蛾》手稿的日期是1905年10月。可能他被实际情况搞糊涂了,《镜子》虽然写在《小奏鸣曲》之后,而演出却在这之前,由瑞卡多·维涅什于1906年1月6日演奏。

《小奏鸣曲》受到里昂听众的欢迎,但是在巴黎却有人抱怨其技巧太难。同时一位评论家谈道,长期以来抱怨拉威尔的音乐是如此精美和迷人,但缺乏激情。<sup>5</sup>

作曲家本人对《小奏鸣曲》是如何认为的,我们未能确切地知道。在他的“自传草稿”中也未提及作品创作情况以外的事,但我们从他写给卡塞拉夫人的一封信中获知一些信息,其中说道:“很高兴在罗马的街道上,他们哼唱我的《小奏鸣曲》。在我正计划写作‘作品111号’(译者注:可能是拉威尔借用贝多芬作品111号这样的大奏鸣曲作比喻)之前居然已有这样的成功!”<sup>6</sup>但是至少在国外旅行时他有演奏这首作品的习惯,其中包括1909年在伦敦和1928年在美国。那时他仍具有技巧上的掌控力,尽管据弗拉多·佩勒穆泰回忆,为他演奏第三乐章翻谱时,不知应该在何处机敏地翻页。<sup>7</sup>第一、二乐章的拉威尔钢琴卷帘录音(RR),尽管很难被作为一个样板,但比佩勒穆泰所说的要好得多。与此相反的是夏尔·凯什兰的评述,他回顾或许当拉威尔在状态较好的情况下练习时,“他那清晰和透明的演奏呈现给我们的是一首全新的《小奏鸣曲》……”<sup>8</sup>

李斯特对拉威尔钢琴创作的影响除了织体写作以外,均得到充分证实。在这首作品中,可以延伸到主题变型方面的影响,因为许多素材源于作品起始的下行四度音。作曲家的朋友和作品演奏者雅克·弗浮里尔相信这个音程象征了“妈妈”一词(在拉威尔的歌剧《孩子与魔法》的最后一小节,两者确实相联系),同时在教授这首作品时也总是强调要给上面的音符以恳求式的重音。<sup>9</sup>

另一位朋友,指挥家曼纽尔·罗森塔尔回忆,在拉威尔临近生命的最后时刻,出席由卡洛斯·萨尔泽多为长笛、大提琴和竖琴改编的《小奏鸣曲》联排。虽然那时作曲家已经病了,说话困难,而他走到钢琴前提示如何演奏第一乐句时,萨尔泽多惊叫着,“这不成了马斯内!”拉威尔勉力地回答说,“当然”。<sup>10</sup>

有关速度问题,佩勒穆泰记得拉威尔要求第一乐章不要太快。“然而奇怪的是作曲家自己的钢琴卷帘录音显示的是快的速度;卡扎德絮(CasR)、弗浮里尔(FévR)、佩勒穆泰第1次(PerRI)和第2次(PerRII)各自的录音所持续的时间分别是:3'50"、4'21"、3'58"和4'14",而拉威尔给予整个乐章的速度是3'19"。”

他告诉玛格丽特·隆演奏第二乐章“要以贝多芬《降E大调奏鸣曲》,Op. 31 No. 3中小步舞曲的速度演奏”。<sup>12</sup>亨利埃塔·福雷告诫说:“每小节内严格的三拍子,主题及其相对应的主题以抑扬顿挫呈现,会使演奏者一不小心,就弹得像圆舞曲。拉威尔特别告诉我不要将这些曲调中的抑扬起伏作过分夸张的处理,以免使这个乐章弹成他所谓的‘农夫的蹲-跳’(如《栅栏之舞》)。”<sup>13</sup>弗拉多·佩勒穆泰和伊莲·茹尔当-莫安琪关于这个乐章的谈话包含了拉威尔对声音和性格的进一步论述:

伊莲·茹尔当-莫安琪:拉威尔常对我说,“钢琴家通常将第二乐章演奏得太尖利。”是否他希望相当慢?

弗拉多·佩勒穆泰:缓慢而流畅,但是此乐章节奏要求极其严格。

伊莲·茹尔当-莫安琪:他的建议是怎样的呢?

弗拉多·佩勒穆泰:他要求我演奏时最主要的是柔和,而不要过于精致。<sup>14</sup>拉威尔的钢琴卷帘录音(RR)所取的速度是♩=112,乐章持续的时间是2'44"。

拉威尔很少谈到最后一乐章。佩勒穆泰回忆说,他希望能快速地演奏第三乐章,但不是急速,15同时对亨利埃塔·福雷说几乎从头至尾的演奏不能草率也不能无感情。<sup>16</sup>与录音相关的速度范围从卡扎德絮的录音(CasR)♩.=63(持续3'13")到佩勒穆泰第2次录音(PerRII)♩.=47(持续4'03")。

马塞尔·马纳恰当地指出《小奏鸣曲》“向一个定格的艺术世界作光彩的告别”。<sup>17</sup>这也是拉威尔与杜朗出版公司合作的开始,该公司根据这首乐曲断定这是一位值得栽培的作曲家。

## 编者按

方括号内大多是编辑临时添加的记号:临时记号、休止符、力度记号、运音记号、*main droitel/main gauche*[左右手记号]、指法(在有必要补全拉威尔和弦上的少量记号时),以及从CasR、FévR和PerR资料中取得的踏板记号。标有或不标圆括号的预防性临时记号来源于A和E,经考虑保持它们是有益的。指法全部取自拉威尔第一版的修正版(CE)。

A和E中的踏板记号,连同一些来源于拉威尔钢琴卷帘录音(RR)所增加的记号,都在《评注》中作细致说明。

为了与相同的乐段一致,分句标记和弧线已作了增加与修改。这些变动,连同添加的*Laisser vibrer ties*[继续振动连线]的标记(译者注:指和弦后面标的小弧线),在乐谱上并未作区别,但在《评注》中加以细述。所有不规则的节奏组合如乐谱上所示。

罗杰·尼克尔斯

1995年

(巢志珏译)

## 注释:

1. 《音乐与信件》,(1941年1月),第55页。
2. 圣-马尔索夫人未发表的日记,1904年1月8日。我很感激让-米歇尔·内克图证实了这一引文。
3. 马塞尔·马纳:《莫里斯·拉威尔》,(1986年,巴黎),第159-160页。
4. 《音乐杂志》,(1938年12月刊),第21页。
5. 《音乐水星》,(1906年4月15日)引文出自A.奥然斯坦:《拉威尔,其人其乐》,(1975年,纽约),第49页n4。
6. 参见注3,第414页,书信日期1916年6月2日。
7. PerS(covn)。
8. 参见注4,第220页。
9. 几位弗浮里尔的学生提供的资料。
10. 曼纽尔·罗森塔尔与本版编者的谈话。
11. PerS(HJM),法文版,第16页;英文版,第11页。
12. 玛格丽特·隆:《与拉威尔在钢琴旁》,(1971年,巴黎;英译版:O.西尼尔-埃利斯,1973年),第126页。
13. FauS,第83页。
14. PerS(HJM),法文版,第18页;英文版,第13页。
15. 同上,法文版,第19页;英文版,第14页。
16. FauS,第86页。
17. 参见注3,第174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.<sup>1</sup> 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,<sup>2</sup> 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)).

<sup>1</sup>Vma. 2967

<sup>2</sup>Vma. 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

## SONATINE

### Preface

The only information we have about the composition of the *Sonatine* comes from an article written after Ravel's death by his friend, the critic M. D. Calvocoressi: "In 1904 the Paris 'Weekly Critical Review' opened a competition for 'a first movement of a piano sonatina, length not to exceed 75 bars'. At my suggestion Ravel entered the competition, which was cancelled because his was the only entry, and it consisted of 77 bars. He completed the Sonatina later".<sup>1</sup>

This account raises two queries. The date suggested by Calvocoressi should almost certainly be amended to 1903, since Ravel played the first movement, in some form or other, at a soirée given by Mme de Saint-Marceaux on 8 January 1904.<sup>2</sup> Also the present length of the movement is either 87 bars (numbering straight through the first- and second-time bars, as in the present edition) or possibly 84 (discounting the first-time bars). The extant sketch of the movement (S - see Critical Commentary) shows that originally the 13 bars, numbers 11-23 of the present first-time

### 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<sup>1</sup>

**PerS(HJM):** souvenirs from Perlemuter in *Ravel d'après Ravel*, in conversation with Hélène Jourdan-Morhange<sup>2</sup>

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

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

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

<sup>2</sup>Dual page numbers refer to the French and English editions respectively

section, consisted of 11 bars of quite different material: only later did Ravel adopt the second-time material for these bars, enabling him to treat the complete section of bars 4-28 as a *da capo*. S therefore contains 85 bars.

It seems that by the summer of 1904 Ravel had still not added the two other movements. According to Marcel Marnat, he played the first movement alone on one of his first visits to Cipa and Ida Godebski, the eventual dedicatees of the *Sonatine*, to whom he was introduced by Ricardo Viñes in June 1904.<sup>3</sup> The complete work was not published until September 1905, and first performed by Paule de Lestang, the wife of the critic Léon Vallas, in Lyon on 10 March 1906. Gabriel Grovlez gave the first Paris performance exactly three weeks later. It looks as though Ravel was simply in error when he stated, in 1928, that he wrote the *Sonatine* after *Miroirs*<sup>4</sup> - the autograph of 'Noctuelles' is dated October 1905. Possibly he was confused by the fact that *Miroirs*, though written after the *Sonatine*, was performed before it, by



Ricardo Viñes on 6 January 1906.

The *Sonatine* was well received by the Lyon audience, but in Paris there were some grumbles about it being technically difficult, and one critic voiced what was to be a perennial complaint about Ravel's music, that it was well-written and charming, but lacking in emotion.<sup>5</sup>

What the composer himself thought of it, we don't really know. In his 'Autobiographical Sketch' he mentions nothing about it other than the fact of its composition and we learn little more from a letter to Mme Casella, saying, "Am delighted they're humming my *Sonatine* in the streets of Rome. What a success lies ahead for my Opus 111 which I'm planning!"<sup>6</sup> But at least he was in the habit of playing it on foreign tours, among them those to London in 1909 and to the USA in 1928. It was, just about, within his technical grasp, though Vlado Perlemuter remembers turning pages for him during the last movement and not knowing where it might be tactful to do so.<sup>7</sup> Ravel's piano roll recording (RR) of the first two movements is a good deal better than this, though hardly to be taken as a model. Against this, we have Charles Koechlin's testimony, looking back perhaps to a time when Ravel was in better practice, that "his lucid and transparent playing revealed a *Sonatine* that was new to us..."<sup>8</sup>

Liszt's influence on Ravel's piano writing is sufficiently attested elsewhere in matters of texture. Here it may extend to thematic transformation, since much of the material derives from the descending fourth with which the work begins. The composer's friend and interpreter Jacques Février believed this interval represented the word 'maman' - the two are indeed joined in the final bar of Ravel's opera *L'enfant et les sortilèges* - and when teaching the piece would always insist on a pleading accent on the upper note.<sup>9</sup>

Another friend, the conductor Manuel Rosenthal, remembers being present at a play-through, towards the end of Ravel's life, of an arrangement of the *Sonatine* by Carlos Salzedo for flute, cello and harp. Although the composer was ill by that time and found speaking difficult, he went to the piano to indicate how the first phrase should be played. Salzedo exclaimed, "But it's Massenet!". Ravel managed to reply, "Of course".<sup>10</sup>

In the matter of tempi, Perlemuter recalls that Ravel wanted that of the first movement to be not too fast.<sup>11</sup> It is strange therefore that the composer's own piano-roll recording should be decidedly on the quick side: *CasR*, *FévR*, *PerRI* and *PerRII* give durations of 3' 50", 4' 21", 3' 58" and 4' 14" respectively, while Ravel gets through the movement in 3' 19".

He told Marguerite Long to play the second movement "in the tempo of the Minuet of Beethoven's E flat Piano Sonata Op. 31 No. 3".<sup>12</sup> Henriette Faure warns that "inside the strict three-in-a-bar, themes and counter-themes appear with inflections which could lead to the piece sounding like a waltz, if the player isn't careful. Ravel particularly asked me not to exaggerate these inflections so as not to make the movement into what he called a 'suburban knees-up' (*'bal de barrière'*)".<sup>13</sup> The conversation about this movement between Vlado Perlemuter and Hélène Jourdan-Morhange contains further comments by Ravel, again to do with tone and character:

**HJ-M:** Ravel used to say to me, "Pianists generally play it too spikily." He wanted it quite slow, didn't he?

**VP:** Slow, but with movement and above all with great rhythmic strictness.

**HJ-M:** What were his recommendations?

**VP:** He asked me above all to play it with suppleness, but not over-refined.<sup>14</sup>

Ravel's piano roll recording (RR) takes a tempo of  $\text{♩} = 112$ , giving a duration for the movement of 2' 44".

Ravel had less to say about the last movement. Perlemuter recalls that he wanted it played quickly but not precipitately,<sup>15</sup> while to Henriette Faure the composer said that it should, for almost all its length, be performed without prudence or mercy.<sup>16</sup> Tempi of the relevant recordings range from  $\text{♩} = 63$  of *CasR* (duration 3' 13") down to  $\text{♩} = 47$  of *PerRII* (duration 4' 03").

Marcel Marnat justly refers to the *Sonatine* as a "brilliant farewell to the world of artistic certainties".<sup>17</sup> It was also the beginning of Ravel's association with the publishing house of Durand, who judged on this evidence that here was a composer worth cultivating.

## Editorial Practice

Square brackets have been applied to the majority of editorial additions: accidentals, rests, dynamics, articulation, *main droite/main gauche* indications, fingering (where completion of Ravel's minimal indications for chords is necessary), and pedal markings derived from sources *CasR*, *FévR* and *PerR*. Precautionary accidentals from sources A and E, with or without round brackets, have, where considered helpful, been retained. The fingerings are all taken from Ravel's corrected copy of the first edition (CE).

The pedalling indications are those of A and E, with some additional markings derived from RR as detailed in the Critical Commentary.

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

Roger Nichols  
1995

<sup>1</sup> *Music and Letters*, (Jan 1941), 55

<sup>2</sup> Unpublished diary of Mme de Saint-Marceaux, 8 Jan 1904. I am grateful to J.-M. Nectoux for verifying this reference

<sup>3</sup> M. Marnat: *Maurice Ravel*, (Paris, 1986), 159-60

<sup>4</sup> *La Revue Musicale*, (Dec 1938), 21

<sup>5</sup> *Le Mercure Musical*, (15 April 1906), cited in A. Orenstein: *Ravel, Man and Musician*, (New York, 1975), 49 n4

<sup>6</sup> *see* (3), 414. Letter dated 2 June 1916

<sup>7</sup> *PerS*(conv)

<sup>8</sup> *see* (4), 220

<sup>9</sup> information from several Février pupils

<sup>10</sup> M. Rosenthal in conversation with the present Editor

<sup>11</sup> *PerS*(HJM) 16/11

<sup>12</sup> M. Long: *Au piano avec Maurice Ravel*, (Paris, 1971; Eng. trans. O. Senior-Ellis, 1973), 126

<sup>13</sup> *FauS* 83

<sup>14</sup> *PerS*(HJM) 18/13

<sup>15</sup> *ibid.* 19/14

<sup>16</sup> *FauS* 86

<sup>17</sup> *see* (3), 174

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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

小奏鸣曲

Sonatine

*for*

Solo Piano

巢志珏 陈涵卿 译

罗杰·尼克尔斯 编订

by

Roger Nichols

伦敦彼得斯音乐出版社提供版权  
上海音乐出版社出版

# Sonatine 小奏鸣曲

à Ida et Cipa Godebski

献给伊达和西帕·戈岱斯基

## I

莫里斯·拉威尔  
Maurice Ravel  
(1875-1937)

Modéré

*doux et expressif*

3

*p*

*sub. pp*

*mf*

*f*

Rall. . . A tempo

*en dehors*

*p*

Rit. . . . . Un peu retenu  
très expressif

17

1 Corde 3 Cordes

Rall. . . . . A tempo

22

1 Corde

27

3 Cordes

32

3 Cordes

36



39 *Poco rit..*

43 *A tempo*

*pp* *mf*

1 Corde 3 Cordes

*cre - - scen - - do e acce - -*

49 *Animé*

*f*

*- le - - ran - - do*

54 *passionné*

*ff* *dim. - - e rall. - -*

59 *1<sup>o</sup> Tempo très expressif*

*mp* *pp sub.*

62 *mf*

65

68 *f* *Rall..*

71 *A tempo*  
*en dehors*  
*p*  
*1 Corde*

*Rit..* *Un peu retenu très expressif* *Rall..* *A*  
*long*

76 *ppp* *pp*

82 *tempo* *Rallentando..* *Lent*  
*[m.g.]* *ppp* *[m.g.]*

## II

Mouv't de menuet

This musical score is for a Minuet in G major, Part II, measures 1 through 33. The piece 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-note chords, while the left hand provides a steady bass line of eighth notes. A fermata is placed over the final chord of measure 5.

**Measures 6-12:** The tempo and dynamics remain consistent. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. A fermata is placed over the final chord of measure 12.

**Measures 13-18:** The dynamics change to *pp* (pianissimo). The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note bass line. A fermata is placed over the final chord of measure 18.

**Measures 19-25:** The dynamics change to *mp* (mezzo-piano). The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note bass line. A fermata is placed over the final chord of measure 25.

**Measures 26-32:** The dynamics change to *ppp* (pianississimo) and *en dehors* (out of the key). The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note bass line. A fermata is placed over the final chord of measure 32.

**Measure 33:** The piece concludes with a *ff* (fortissimo) dynamic. The right hand plays a series of eighth-note chords, and the left hand continues with the eighth-note bass line. A fermata is placed over the final chord of measure 33.

**Performance Instructions:**

- p*: piano
- pp*: pianissimo
- mp*: mezzo-piano
- ppp*: pianississimo
- en dehors*: out of the key
- ff*: fortissimo
- Rall.*: Ritardando

Plus lent

39 *pp* *en dehors et expressif* *p* Reprenez peu à peu *pp*

47 le mouvt A tempo Sans ralentir *[pp]*

55 Rall. . .

62 Un peu plus lent qu'au début *pp*

69 Ra - len - tis - sez *p* 3 5 1

76 beaucoup Très lent *mf* Rall. . . *p*

Rall. . .