

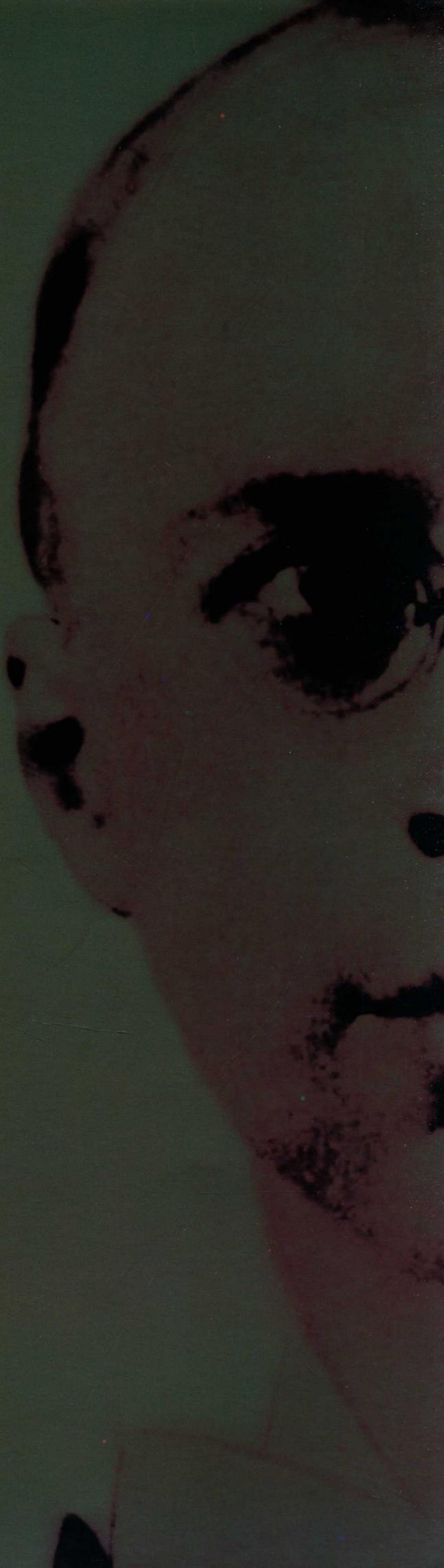
普罗科菲耶夫 钢琴独奏曲集

上

sergei

PROKOFIEV
solos for piano

卞 萌 翻译



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序

普罗科菲耶夫 (Sergei Sergeyevich Prokofiev, 1891—1953) 是前苏联最伟大的作曲家之一，也是 20 世纪最伟大的作曲家之一。他的钢琴作品在他全部的作品中占了极大的比重，大致分为四个部分：1. 九首钢琴奏鸣曲；2. 钢琴独奏曲；3. 钢琴改编曲；4. 五首钢琴协奏曲。

他的九首钢琴奏鸣曲是 20 世纪最重要的钢琴奏鸣曲，也是继贝多芬、舒伯特、肖邦、李斯特和勃拉姆斯之后这一体裁最重要的代表作品。从 1906 年他的学生时代到 1947 年(普罗科菲耶夫于 1953 年 3 月 5 日与斯大林同一天去世)，这九首钢琴奏鸣曲几乎贯穿了作曲家整个创作过程。尤其是第六、第七和第八钢琴奏鸣曲，这三首伟大的经典作品被称为“战争三部曲”，创作于 1939—1944 年第二次世界大战苏联卫国战争期间。

这次上海音乐出版社出版由伯瑞斯·伯曼 (Boris Berman) 编订的版本，是一个经过反复推敲后编订的实用教学版。伯曼原籍俄罗斯，是莫斯科音乐学院钢琴系四大金刚之一列夫·奥博林 (Lev Oborin 1907—1974) 的学生，后移居美国，现任教于耶鲁大学音乐学院。他既受过俄罗斯钢琴学派的熏陶，又具有西方音乐学的严谨，普罗科菲耶夫的音乐已渗透进他的血液中，所以他是编订普罗科菲耶夫钢琴作品再理想不过的人选。普罗科菲耶夫的奏鸣曲版本众多，其中错误不少，还没有一个既可靠又实用的权威版本。伯曼可说是一位普罗科菲耶夫的专家，他曾为英国 Chandos 唱片公司录制了普罗科菲耶夫全部钢琴独奏作品的 CD。这次由他编订的这九首奏鸣曲把他长期钻研普罗科菲耶夫的心得和指法公之于众，广大的钢琴教师和学生终于有了一个可靠、实用的版本，对我国钢琴界实在是一大福音。

普罗科菲耶夫的钢琴独奏曲集，包括了除奏鸣曲之外所有原创的钢琴独奏作品，大多数是篇幅短小的小品。

从《四首练习曲》(Op. 2, 1909) 到为儿童创作的《十二首简易小品》(Op. 65, 1935)，展现了从早期的“音乐的坏孩子”(Bad Boy of Music) 受当时现代派的影响，一直到从国外回到苏联后逐渐融入所谓“社会主义现实主义”潮流的全过程。其中最突出的有：早期的《四首小品》(Op. 4, 其中第四首《魔鬼的诱惑》，首次显示了普罗科菲耶夫标志性的所谓“马达式动力”(Motoric Energy))；《托卡塔》(Op. 11, 又一个“马达式动力”的典范)；《十首小品》(Op. 12, 其中第七首是弹得极多的《前奏曲》)；以及《瞬间幻影》(Visions Fugitives, Op. 22)。每首作品只有一分钟(有的甚至不到一分钟)，但是形象鲜明、多姿多彩、色彩丰富、包罗万象，有讽刺的(普罗科菲耶夫作品的又一个特征)、有抒情的、有马达式动力的，是最浓缩、最全面、最精彩的普罗科菲耶夫钢琴独奏小品。

普罗科菲耶夫自己改编他的乐队作品和芭蕾舞作品的钢琴曲，包括《古典交响曲》，芭蕾舞剧《罗密欧与朱丽叶》(十首选曲, Op. 75) 和《灰姑娘》(Op. 95、Op. 97 和 Op. 102 三组) 的钢琴改编曲。普罗科菲耶夫本人是一位杰出的钢琴家，虽然他主要只演奏自己的作品，但是他掌握、发挥了钢琴最丰富的色彩和可能性。这些改编曲不像李斯特的某些改编曲那样炫耀钢琴技巧，而是从音乐形象出发，既保持了原来乐队的色彩，又发挥了钢琴的特点。因此，这些改编曲应该和他的原创钢琴曲一样受到重视，值得热爱钢琴艺术的学子们去钻研和探索，也是钢琴家们极佳的音乐会演奏曲目，雅俗共赏，值得强烈推荐。

李名强

2011.4.16 于香港

编者的话

《普罗科菲耶夫钢琴独奏曲集》包括下列作品：

四首练习曲(Op. 2),于1909年创作,献给A. A. 温可莱尔。1912年由尤根逊出版社首次出版。第1、2、4首于1910年3月6日,由作者在第13届莫斯科音乐展览会上首演。

四首小品(Op. 3):《故事》、《玩笑》、《进行曲》、《幻影》,于1907—1908年创作。1911年修订后由尤根逊出版社首次出版。第一首《故事》于1908年12月18日至31日间由作者在彼得堡莱夫玛特街的第45届现代音乐晚会上首演。其余几首于1911年4月10日由作者在彼得堡首演。

四首小品(Op. 4):《回忆》、《行动》、《绝望》、《魔鬼的诱惑》,于1908年创作。1910—1912年修订,1913年由尤根逊出版社首次出版。1908年12月18日由作者在彼得堡莱夫玛特街的第45届现代音乐晚会上首演。

托卡塔(Op. 11),于1912年创作,献给N. V. 史坦贝尔。1913年由尤根逊出版社首次出版。1916年2月10日在彼得格勒音乐学院小音乐厅举办的“A. 西洛蒂音乐会”系列活动中由作者首演。

十首小品(Op. 12):《进行曲》(献给V. 莫若列夫)、《加沃特》(献给B. S. 萨哈罗夫)、《利戈顿》和《随想曲》(献给T. 米舍尔斯卡)、《玛祖卡》(献给米亚科夫斯基)、《传说》和《前奏曲》(献给E. A. 达姆斯卡)、《阿勒芒德》(献给M. A. 史密茨可夫)、《幽默的诙谐曲》(献给N. N. 齐尔品)、《诙谐曲》(献给V. V. 杰舍沃夫),于1906—1913年创作。1914年由尤根逊出版社首次出版。《利戈顿》、《传说》和《前奏曲》于1914年2月5日由作者在莫斯科音乐学院小演奏厅举办的第4届现代音乐晚会上首演。《进行曲》、《随想曲》和《诙谐曲》于1914年12月12日由作者在彼得格勒的第2届现代俄罗斯音乐晚会上首演。《幽默的诙谐曲》于1912年由作者改编成为4个大管的作品(Op. 12-a)。

讽刺(Op. 17),共五首作品,于1912—1914年创作。1916年由尤根逊出版社首次出版。1916年12月10日在彼得格勒音乐学院小音乐厅举办的“A. 西洛蒂音乐会”系列活动中由作者首演。

瞬间幻影(Op. 22),共二十首作品,于1915—1917年创作。1917年由古特海尔出版社首次出版,1918年4月2日至15日由作者在彼得格勒的德尼舍夫街音乐厅首演。标题《瞬间幻影》借用了K. D. 巴尔蒙特的诗歌《我不晓得智慧》:

我不晓得适合别人的智慧,
只把瞬间纳入自己的诗行。

在每个瞬间里我都能看到,
变幻莫测的彩色大千世界。
请不要诅咒,智者。我与你有何相干?
我只是一片炽热的云。
我只是一片云。您瞧:我在飘。
我只召唤有梦想的人……但我不会带上您!

老祖母的故事(Op. 31),共四首小品,于1918年创作。1922年由古特海尔出版社首次出版。1919年1月7日由作者在纽约首演。

四首小品(Op. 32):《舞曲》、《小步舞曲》、《加沃特》、《圆舞曲》,于1918年创作。1922年由古特海尔出版社首次出版。1919年3月30日由作者在纽约首演。

自在之物(Op. 45),共两首小品,于1928年创作。1928年由俄罗斯音乐出版社(柏林)首次出版。1930年1月6日由作者在纽约首演。

两首小奏鸣曲(Op. 54),于1931—1932年创作。1932年由俄罗斯音乐出版社(柏林)首次出版。《第二小奏鸣曲》于1932年4月17日由作者在伦敦首演。

三首小品(Op. 59):《散步》、《风景》、《田园小奏鸣曲》,于1933—1934年创作。1935年由俄罗斯音乐出版社(柏林)首次出版。1934年由作者在伦敦首演。

思考(Op. 62),共三首小品,于1933—1934年创作。1935年由俄罗斯音乐出版社(柏林)首次出版。1936年11月13日由作者在莫斯科艺术家俱乐部首演。

儿童的音乐(Op. 65),共十二首简易小品:《早晨》、《散步》、《故事》、《塔兰泰拉》、《后悔》、《圆舞曲》、《蚱蜢的游行》、《雨与彩虹》、《捉迷藏》、《进行曲》、《黄昏》、《月亮在牧场上空升起》,作于1935年创作。1936年由俄罗斯音乐出版社(柏林)首次出版。1936年4月11日由作者在莫斯科首演。1941年,普罗科菲耶夫将其中7首(《早晨》、《后悔》、《圆舞曲》、《捉迷藏》、《进行曲》、《黄昏》、《月亮在牧场上空升起》)改编成儿童管弦乐组曲《夏日》(Op. 65-a)。1948—1950年,普罗科菲耶夫又将其中2首(《圆舞曲》和《黄昏》)改编成管弦乐作品,作为芭蕾舞剧《宝石花的传说》的音乐(Op. 118)。

手稿和生前出版物中的明显错误已全都改正。编辑的补充放在方括号里。

P. 卢基扬琴科
卞萌翻译

EDITOR'S NOTE

Volume Two of Sergei Prokofiev's Collected Piano Works contains following compositions:—

Four studies (opus 2). dedicated to A. A. Winkler. Composed in 1909. First published by P. Jurgenson in 1912. The studies Nos. 1, 2, 4 were first performed by the composer on March 6, 1910 in Moscow in a concert of the 13th Music Exhibition.

Four pieces (opus 3): *Tale*, *Jest*, *March*, *Phantom*. Composed in 1907—8 (second version—1911). First published by P. Jurgenson in 1911. The *Tale* was first performed by the composer on December 31, 1908 at the Concert Hall of the St. Petersburg Reformatskoye Uchilishche (Lutheran School) in the 45th Assembly for Contemporary Music. The other three pieces were first performed by the composer on April 10, 1911 in St. Petersburg.

Four pieces (opus 4): *Reminiscences*, *Impetus*, *Despair*, *Satanic Apparition*. Composed in 1908 (second version—1910—12). First published by P. Jurgenson in 1913. First performed by the composer on December 31, 1908 at the Concert Hall of the St. Petersburg Reformatskoye Uchilishche in the 45th Assembly for Contemporary Music.

Toccata (opus 11), dedicated to N. V. Sternber. Composed in 1912. First published by P. Jurgenson in 1913. First performed by the composer on December 10, 1916 at the Maly Hall of the Petrograd Conservatoire within the scope of the "Alexander Ziloti Concerts" series.

Ten pieces (opus 12): *March* (dedicated to V. M. Morolov), *Gavotte* (ded. to B. S. Zakharov). *Rigaudon* (ded. to N. A. Meshcherskaya). *Mazurka* (ded. to N. Y. Myaskovsky). *Capriccio* (ded. to N. A. Meshcherskaya). *Legend*, *Prelude* (ded. to E. A. Damskaya). *Allemande* (ded. to M. A. Schmidthof). *Humoresque Scherzo* (ded. N. N. Cherepnin). *Scherzo* (ded. to V. V. Desheyev). Composed in 1906—13. First published by P. Jurgenson in 1914. First performances (by the composer): *Rigaudon*, *Legend* and *Prelude*—February 5, 1914. Maly Hall of the Moscow Conservatoire (4th Assembly for Contemporary Music). *March Capriccio* and *Scherzo*—December 12, 1914. Petrograd (2nd Assembly for Russian Contemporary Music). In 1912 the *Humoresque Scherzo* was arranged by the composer for four bassoons (opus 12 bis).

Sarcasms, five pieces (opus 17). Composed in 1912—14. First published by P. Jurgenson in 1916. First performed by the composer on December 10, 1916 at the Maly Hall of the Petrograd Conservatoire within the scope of the "Alexander Ziloti Concerts" series.

Fleeting Visions ("Visions fugitives"), twenty pieces (opus 22). Composed in 1915—17. First published by A. Gutheil in 1917. The cycle was first performed by the composer on April 15, 1918 at the Tenishev School in Petrograd. The title of the cycle goes back to K. D. Balmont's poem *I have never known the wisdom*:

I have never known the wisdom fit for anybody else;
It is only fleeting visions which I've put into my verse,
And in every fleeting vision I discern enormous worlds,
Full of the inconstant, iridescent play of sparkles and spurts.

But the wise are apt to damn me. Should I really bear the blame?
Why, I'm but a weightless cloudlet filled with effervescent flame.
I am but a weightless cloudlet. There I'm drifting in the height!
And I'm calling rainbow-chasers—not those wise who'd put me right.

Tr. V. Y.

Old Granny's Tales, four pieces (opus 31). Composed in 1918. First published by A. Gutheil in 1922. First performed by the composer on January 7, 1919 in New York.

Four pieces (opus 32): *Dance*, *Minuet*, *Gavotte*, *Waltz*. Composed in 1918. First published by A. Gutheil in 1922. First performed by the composer on March 30, 1919 in New York.

Things in Themselves, two pieces (opus 45). Composed in 1928. First published by Russischer Musikverlag, Berlin, in 1928. First performed by the composer on January 6, 1930 in New York.

Two sonatinas (opus 54). Composed in 1931—32. First published by Russischer Musikverlag, Berlin, in 1932. *Sonatina No. 2* was first performed by the composer on April 17, 1932 in London.

Three pieces (opus 59): *Promenade*, *Landscape*, *Pastoral Sonatina*. Composed in 1933—34. First published by Russischer Musikverlag, Berlin, in 1935. First performed by the composer in 1934 in London.

Thoughts, three pieces (opus 62). Composed in 1933 to 34. First published by Russischer Musikverlag, Berlin, in 1935. First performed by the composer on November 13, 1936 at the Artists' Club in Moscow.

Children's Music, twelve easy pieces (opus 65): *Morning*, *Promenade*, *A Short Tale*, *Tarantella*, *Repentance*, *Waltz*, *Grasshoppers' Parade*, *Rain and the Rainbow*, *Tag*, *March*, *Evening*, *O'er the Meadows Walks the Crescent*. Composed in 1935. First published by Russischer Musikverlag, Berlin, in 1936. First performed by the composer on April 11, 1936 in Moscow. In 1941 the pieces Nos. 1, 9, 6, 5, 10, 11, 12 were arranged by the composer for small orchestra and entitled "Summer Day", Children's suite (opus 65 bis). Later on, the pieces Nos 6 and 11 were orchestrated and included in the ballet "The Tale of the Stone Flower" (opus 118, 1948 to 50).

Evident errors in the autographs and contemporary editions have been corrected without any comments. Editor's addenda are in square brackets.

Pavel Lukyanenko
Transl. by Bian Meng

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献给 A. 温可莱尔
 To Alexander Winkler
四首练习曲
FOUR STUDIES

1.

Op. 2
1909

Piano *Allegro*

f

f

poco più p

8

v

v

v

p

ff

p

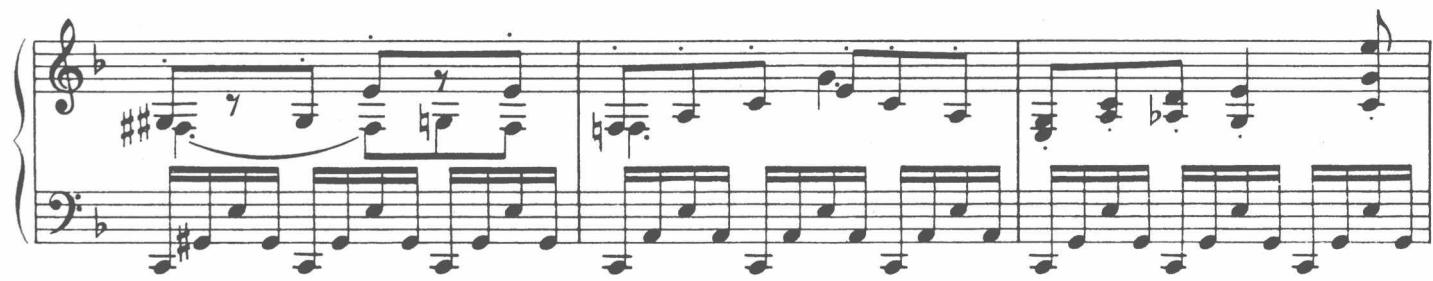
A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first staff shows a repeating pattern of chords and eighth-note pairs. The second staff features a bass line with eighth-note pairs and sixteenth-note patterns. The third staff contains a melodic line with eighth-note pairs and sixteenth-note patterns. The fourth staff continues the melodic line with eighth-note pairs and sixteenth-note patterns. The fifth staff concludes the section with a melodic line and includes a dynamic instruction *p tranquillo*.

Musical score for piano, page 4:

- Staff 1 (Top):** Treble clef, B-flat key signature. Measures 1-4.
- Staff 2 (Second from top):** Bass clef, B-flat key signature. Measures 1-4.
- Staff 3 (Third from top):** Treble clef, B-flat key signature. Measures 5-8. Measure 8 is indicated by a dashed line above the staff.
- Staff 4 (Fourth from top):** Bass clef, B-flat key signature. Measures 5-8. Measure 8 is indicated by a dashed line above the staff.
- Staff 5 (Bottom):** Treble clef, B-flat key signature. Measures 9-16. Measure 8 is indicated by a dashed line above the staff. Measure 16 is indicated by a dashed line above the staff.

Dynamics and performance instructions:

- Measure 1: **ff**
- Measure 2: **f**
- Measure 3: **f**
- Measure 4: **p**
- Measure 5: **sforzando**
- Measure 6: **traverso**
- Measure 7: **triquillo**
- Measure 8: **traverso**
- Measure 9: **p**
- Measure 10: **p**
- Measure 11: **p**
- Measure 12: **p**
- Measure 13: **p**
- Measure 14: **p**
- Measure 15: **p**
- Measure 16: **p**



A musical score for piano, featuring four staves of music. The top two staves are in common time, while the bottom two staves switch to 6/8 time. The key signature changes frequently, including major keys like G major and C major, and minor keys like A minor and E minor. Measure 1 starts in G major, moves to A minor, then to E minor. Measure 2 begins in E minor, moves to G major, then to A minor. Measure 3 starts in A minor, moves to E minor, then to G major. Measure 4 begins in G major, moves to A minor, then to E minor. Measures 5-8 continue this pattern of key changes between G major, A minor, and E minor.

Ossia:

8

ff

8

2.

1909

Moderato

The musical score consists of four staves of music for piano, arranged in two systems separated by a vertical bar line. The top system starts with a treble clef, a key signature of one sharp (F#), and a time signature of 16/16. The dynamic is *p*. The bottom system starts with a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The dynamic is also *p*. The music features various note patterns, including sixteenth-note chords and eighth-note patterns. The first system ends with a repeat sign and a double bar line, leading into the second system. The second system continues the melodic line with similar patterns and dynamics.

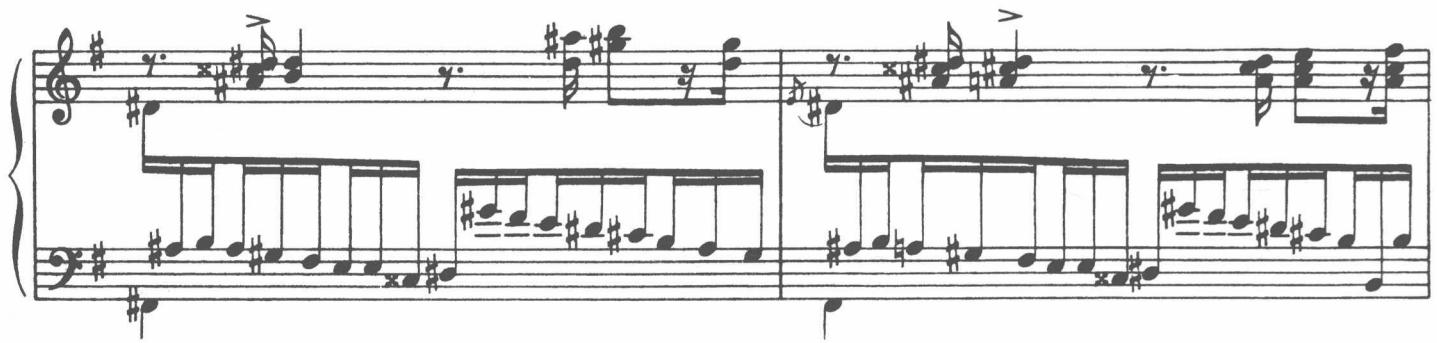
Musical score page 9, measures 1-2. The score consists of two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measure 2 begins with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note.

Musical score page 9, measures 3-4. The top staff starts with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note. Measure 4 features a sixteenth-note pattern with fingerings: 4, 5, 4, 5 above the notes.

Musical score page 9, measures 5-6. The top staff starts with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note. Measure 6 begins with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note.

Musical score page 9, measures 7-8. The top staff starts with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note. Measure 8 ends with a measure of 16th notes.

Musical score page 9, measures 9-10. The top staff starts with a sixteenth-note pattern followed by a eighth-note followed by another eighth-note. Measure 10 ends with a measure of 16th notes.



Musical score page 10, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from A major (one sharp) to D major (two sharps). Measure 5: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 6: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 7: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 8: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. The measure number '18' is written at the end of the staff.

Musical score page 10, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from D major (two sharps) to E major (three sharps). Measure 9: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 10: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 11: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 12: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. The measure number '18' is written above the staff.

Musical score page 10, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from E major (three sharps) to F major (one sharp). Measure 13: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 14: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 15: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. Measure 16: Treble staff has a sixteenth-note cluster. Bass staff has eighth-note pairs. The measure number '18' is written above the staff.