

TSCHAIKOWSKY



柴科夫斯基 钢琴作品十二首

Twelve Pieces for Piano
Op. 40

URTEXT
(原始版)



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Peter Iljitsch Tschaikowsky

彼得·伊里奇·柴科夫斯基

Zwölf Stücke für Klavier

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编辑：卢德米拉·科拉比尔尼科娃

Ludmila Korabelnikova

宝莲娜·瓦德曼

Polina Vajdman

指法编订：克劳斯·席尔德

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Alternative version of no.9, Valse, Autograph
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前言

彼得·伊里奇·柴科夫斯基（1840—1893）的这套《钢琴作品十二首》创作于1878年春，作品号Op. 40是由出版商彼得·伊万诺维奇·约根森所编。这套套曲包含一系列体裁各异的作品，其中不仅有当时典型的钢琴音乐体裁，如练习曲（第一首）、玛祖卡舞曲（第四和第五首）、圆舞曲（第八和第九首）、谐谑曲（第十一首）和无词歌（第六首），还包括几首据推测关系着柴科夫斯基自身生活经历和内心“憧憬”的作品：《在乡下》（第七首）描写了作曲家对在卡曼卡的回忆，他时常会在他的妹夫大卫多夫位于卡曼卡的乡村别墅中度假；《葬礼进行曲》（第三首）表达了他获悉自己同父异母的姐姐季娜伊达·伊利尼奇娜·奥伊科夫斯卡娅突然去世后的震惊之情；而《中断的思绪》（第十二首）则体现了创作这首作品的那几个月中柴科夫斯基的思想状态。

1878年2月24日，在完成歌剧《叶甫盖尼·奥涅金》的创作并得到新近创作完成的《第四交响曲》的演出消息后，柴科夫斯基第一次在信中向娜杰日达·冯·梅克提到了这套钢琴作品：“突然间我仿佛遭受着精神上的痛苦，我为自己不够积极的状态感到自责。无论我怎样用刚刚完成两部大型作品的理由来安慰自己可以享受片刻的放松和娱乐，我内心都无法安定下来。最终我意识到，我还是需要投入到工作中。但做些什么呢？如果是写大型作品的话，我需要闭关清静，而这就需要等到秋天。但写点小品倒是不在话下，而且我已下定决心，每天早晨都要写点小东西。”〔节选自《柴科夫斯基作品全集》，“通信

与文字作品”，第七卷（1962年出版于莫斯科），第112页。〕当时，柴科夫斯基正身处佛罗伦萨。在那里，他于2月24日开始创作作品《中断的思绪》，他把1877年底在威尼斯听到的一首意大利民间歌曲的旋律写进了这首作品中。事实上，其他各首作品的起源可以说是不为人知的：他关于作品Op. 40的信件中没有特意提起过当中任何一首作品。我们知道的是，其中有七首作品都完成于3月中旬，而4月时全部作品的草稿均已完成，但这些草稿今已遗失。

1878年7月，柴科夫斯基抄出一份这几首作品的誊清稿，并把这些亲笔手稿寄给了莫斯科的约根森。初版作品是由柴科夫斯基的友人，俄国乐评家，莫斯科音乐学院音乐理论和钢琴教授尼古拉·卡什金审校的。柴科夫斯基本人同样也修改了校样。后来在1878年11月，柴科夫斯基要求出版商在作品的开始处添加一份题献辞，将作品献给他的弟弟莫迪斯特·伊里奇·柴科夫斯基（见“通信与文字作品”，第七卷，第455页）。初版乐谱最终于次年问世。

根据莫斯科音乐学院教授康斯坦丁·（卡尔）·阿尔布莱希特个人文献中的资料记载，《钢琴作品十二首》Op. 40的首演举行于1879年12月21日，在一场由莫斯科音乐学院教授们举办的钢琴独奏音乐会上。根据现收藏于莫斯科“格林卡国立音乐文化博物馆”中的那场音乐会的节目单来看（全宗编号37，藏品编号65），当时弹奏这套作品的演奏者是谢尔盖·伊万诺维奇·塔涅耶夫——一位俄国钢琴家、作曲家，也是柴科夫斯基的学生。塔涅耶夫之前就已对自己老师的这套作品比较熟悉，在作品初版问世前，柴科夫斯基甚至还曾让约根森“把这些作品给塔涅耶夫弹弹，如果他发现什么错误的话，让他改一下”

（见“通信与文字作品”，第七卷，第455页）。

1884年，约根森萌生了出版七卷本柴科夫斯基钢琴作品全集的想法。到1890年夏天，其中四卷已经印制成书，而这套作品就收录在第四卷中。从柴科夫斯基的通信中可以明显看出，他基本上完整地审阅了这四卷作品重抄的乐谱。后来，约根森把收录在这套“新修订版”乐谱（底本编码：J2）第四卷中的作品又编入了他名为“第一套低价版单行本俄国音乐作品”系列的第五十卷中，但这卷曲集中作品Op. 39和Op. 40却无意中删掉了J2中的题献辞。正是这版经过作曲家本人审校的乐谱，成为了原始版乐谱的底本来源。

柴科夫斯基在世时，《钢琴作品十二首》Op. 40还曾出版过英国版、德国版和法国版。如今已难以判断这些版本是经过柴科夫斯基审校后出版，还是在他不曾参与的情况下根据俄国版直接出版。

当前这版乐谱在编订上参考了以下底本：

1. 作曲家亲笔手稿〔底本编码：A〕。这是十二首作品的誊清稿，也是初版曲谱的刻板底稿。现收藏于“格林卡国立音乐文化博物馆”（全宗编号88，藏品编号115）。这份手稿中包含作曲家亲手划掉的整个乐句、修改的单个音符、用俄法双语写下的作品标题，以及约根森标注的声明出版商拥有乐谱版权的注释。此外，它也注明了可在初版乐谱上找到的印版编号（3348—3359）。就如柴科夫斯基其他手稿一样，这份手稿中也没有添加指法和踏板记号。作品第九首——《圆舞曲》，存在一份亲笔手稿的变体版本，它记录在一本属于塔涅耶夫的创作草稿本中，上面明确标注着“memento”（留念）的字样。如今这

本草稿本保存在克林“柴科夫斯基博物馆”的塔涅耶夫藏品中，查阅编号 B¹，藏品编号 443。我们复刻了这份手稿，并将其作为本册乐谱的卷首插画加以展示。作品第十首——《俄罗斯舞曲》，有另一份亲笔手稿副本存世，它是柴科夫斯基为一本纪念文森佐·贝里尼的文集而提供，该文集则是为庆祝这位意大利作曲家的一座纪念馆揭幕而编。柴科夫斯基 1877 年就已创作了这首作品，用于芭蕾舞剧《天鹅湖》中的一段音乐，它是为女主角 P. M. 卡尔帕科娃（1845—1920）而写。这份手稿现保存在那不勒斯音乐学院，曾作为《纪念文森佐·贝里尼钢琴作品集》，1882 年由里科尔迪音乐出版公司出版于米兰。该版本与最终版（即本版乐谱所采纳的版本）主要的区别在于力度记号和运音法方面，但音乐文本本身是一致的。

2. 初版乐谱（版本代码：J1），我们参考的是现保存于圣彼得堡里姆斯基-科萨科夫音乐学院图书馆中的副本。尽管初版乐谱经过卡什金和柴

科夫斯基本人的审校，但从编辑层面而言初版乐谱并未经过严格的编审。它包含不少错误，特别是在临时记号的使用上错误频出，并且偶见力度记号和运音法记号的误删现象。

3. 《彼得·伊里奇·柴科夫斯基钢琴作品集》，第四卷，新修订版，1890 年出版（底本编码：J2）。我们参考的是现保存于莫斯科穆齐卡出版社图书馆中的副本。

一个比较特别的问题在于，偶尔可在音乐文本中见到前后相似的乐句却呈现出细节上的差异。这种情况大部分可被视为是柴科夫斯基音乐创作的独到之处之一，因而本版乐谱编者在编辑过程中保留了这些差异。但是，也有一些差异或许可被视为是因作曲家疏漏，或因刻版者错误而导致。对于这些为数不多的存疑之处，尽管底本中没有添加音乐记号，但本版乐谱把符合音乐文本的记号标注在圆括号内。在底本 A 中标注，但在印刷版出版时

被删掉的记号，如果本版乐谱采纳底本 A 而并未将其删除，则这种情况会在乐谱最后的“评注”部分予以说明。底本中关于图形渐强记号和渐弱记号的标注位置不甚精确，本版乐谱比对相似乐句对其进行了统一，但对它们的梳理并未在评注部分逐一说明。A 中临时记号的错误使用如已在 J1 中更正，则评注中也未再加以赘述。

本版乐谱编辑感谢克林“彼得·伊里奇·柴科夫斯基博物馆”，莫斯科“米哈伊尔·格林卡国立音乐文化博物馆”，莫斯科穆齐卡出版社图书馆，以及圣彼得堡音乐学院图书馆、那不勒斯音乐学院图书馆和米兰音乐学院图书馆，这些机构友好地让我们查阅底本文献并提供相关协助。

卢德米拉·科拉比尔尼科娃
宝莲娜·瓦德曼
1995 年秋于莫斯科

Preface

Peter Ilyich Tchaikovsky (1840–1893) wrote his *Twelve Pieces for Piano*, op. 40 (the opus number was supplied by the publisher, P. I. Jürgenson), in spring of 1878. This cycle contains a wide range of genres, including not only those typical of piano music at the time – the étude (no. 1), mazurka (nos. 4 and 5), waltz (nos. 8 and 9), scherzo (no. 11) and song without words (no. 6) – but also pieces presumably linked with Tchaikovsky's personal life and conveying an internal "programme". *Au village* (no. 7) recounts impressions of Kamenka, the country seat of his brother-in-law Davidov where Tchaikovsky frequently vacationed; *Marche funèbre* (no. 3) expresses his shock upon learning of the sudden death of his half-sister S. I. Olchovskaya; and *Rêverie interrompue* (no. 12) reflects the composer's mental state during those months.

On 24 February 1878, having finished the orchestration of his opera *Eugène Onegin*, and having received word of the performance of his recently completed Fourth Symphony, Tchaikovsky mentioned the composition of these piano pieces for the first time in a letter to Nadezhda von Meck: "Suddenly I simply suffered pangs of conscience and reproached myself for my inactivity. No matter how I tried to console myself with the thought that, having just finished two large works, I was entitled to recreation and leisure, my conscience would simply not leave me in peace. Finally I realized that I would just have to set to work. But on what? For a large composition I need solitude, and for that I would have to wait till autumn. But there was nothing to prevent me from writing a few short items, and I resolved to compose a little something each morning." (Quoted from page 112 of P. I. Tchaikovsky, *Correspondence and Writings*, Vol. 7, in: *Complete Edition*, Moscow, 1962.) At that time Tchaikovsky was staying in

Florence. There, on 24 February, he began work on the *Rêverie interrompue*, into which he worked an Italian folk song he had heard in Venice toward the end of 1877. Practically nothing is known about the origins of the other pieces: his letters dealing with op. 40 do not mention any of the compositions specifically. All we know is that seven of them were finished by the middle of March, and that all of them had been sketched by April. The sketches have not survived.

In July 1878 Tchaikovsky wrote out a fair copy of the pieces and sent the holograph to his publisher Jürgenson in Moscow. The first edition was proofread by his friend Nicolai Kashkin, a Russian music critic and professor of music theory and piano at Moscow Conservatory. Tchaikovsky, too, corrected the proofs. Then, in November 1878, he asked the publisher to preface the work with a dedication to his brother, Modest Ilyich Tchaikovsky (*Correspondence and Writings*, Vol. 7, p. 455). The first edition appeared the following year.

According to sources in the archive of Konstantin (Karl) Albrecht, a professor at Moscow Conservatory, the first performance of the *Twelve Pieces for Piano*, op. 40, took place on 21 December 1879 at one of the piano recitals held by the Conservatory's professors. The surviving hectographed programme, located in the Glinka State Museum of Musical Culture in Moscow (Fond 37, Section no. 65), refers to the performer as Sergey Ivanovich Taneyev, a Russian pianist and composer and a pupil of Tchaikovsky. Taneyev was already familiar with his teacher's work, for even while engaged on the first edition Tchaikovsky had asked Jürgenson to "give these pieces to Taneyev to play and ask him to correct any errors he happens to notice" (*Correspondence and Writings*, Vol. 7, p. 455).

In 1884 Jürgenson conceived the plan of publishing a collection of Tchaikovsky's piano works in seven volumes. By summer of 1890 four volumes had already appeared in print, of which the fourth contains op. 40. As is evident

from the correspondence with his publisher, Tchaikovsky again more or less thoroughly checked the engraving of these four volumes. Jürgenson incorporated the pieces printed in volume 4 of his "newly revised" edition (J2) into volume 50 of a series entitled "First Inexpensive Russian Edition in Separate Volumes", adding to op. 39 and 40 the dedications which had inadvertently been omitted from J2. It is the text of this publication, authorized by the composer, that forms the basis of our Urtext edition.

During Tchaikovsky's lifetime the *Twelve Pieces for Piano*, op. 40, also appeared in print in England, Germany and France. It can no longer be determined whether the composer oversaw these publications or whether they drew on the Russian editions without his involvement.

In making our edition we have consulted the following sources:

1. The autograph manuscript (A). This is a fair copy of all twelve pieces which also served as a production master for the first edition. It is located in the Glinka State Museum of Musical Culture in Moscow (Fond 88, Section no. 115). The manuscript contains passages crossed out by the composer, corrections made to individual notes, the title of each piece in Russian and French, and Jürgenson's mark confirming the publisher's rights of ownership. It also lists the plate numbers to be found in the first edition (3348–3359). As is customary with Tchaikovsky's manuscripts, there is no fingering or pedalling indicated. – Regarding piece no. 9, *Valse*, there exists an alternative autograph version apparently written out as a "memento" in a sketchbook belonging to Taneyev; this sketchbook is now preserved in the Taneyev Archive in the Tchaikovsky Museum in Klin under the call number B¹, no. 443. We have reproduced this version as a frontispiece at the beginning of this edition. – No. 10, *Danse russe*, survives in another autograph copy which Tchaikovsky provided for an anthology in memory of Vincenzo Bellini

to celebrate the unveiling of a memorial to the Italian composer. Tchaikovsky had already written the piece in 1877 for insertion in his ballet *Swan Lake*, where it was intended for the prima ballerina P. M. Karpakova (1845–1920). His autograph manuscript, now preserved at Naples Conservatory, was used as a production master for piece no. 35 of *Alla memoria di Vincenzo Bellini: Album per pianoforte*, published by Ricordi in Milan in 1882. It departs from the definitive version presented here primarily in matters of dynamics and articulation: the musical text itself is otherwise identical.

2. The first edition (J1), of which we consulted a copy preserved in the library of the Rimsky-Korsakov Conservatory in St. Petersburg. Although proofread by Kashkin and the composer, the first edition itself was not critically revised from an editorial standpoint. It contains a number of errors, particularly in its incorrect use of accidentals and the occa-

sional omission of dynamic and articulation marks.

3. P. I. Tchaikovsky: Collected Piano Works, Volume 4, newly revised edition, 1890 (J2). We consulted the copy preserved in the library of the publishing house Muzyka in Moscow.

One special problem is posed by the addition of accidentals, expression marks, staccato dots and other items of the text. The minor inconsistencies to be observed in comparison with parallel passages are generally intentional and should be regarded as composer's idiosyncracies. We have therefore decided, in principle, not to change them in the interest of consistency. Nonetheless, some passages do contain discrepancies which might be interpreted as negligence on the composer's part or as engraver's errors. In these few instances we have added marks lacking in the sources but deemed necessary for musical reasons; such marks are enclosed in parentheses. Marks adopted from A but apparently overlooked in the prints

are listed in the *Comments* at the end of this volume. The placement of crescendo and decrescendo hairpins, being somewhat imprecise in the sources, has been corrected without comment and changed for consistency with parallel passages. Errors regarding the use of accidentals in A are not discussed separately in the editorial comments if they were corrected in J1.

We wish to express our sincere thanks to the Glinka State Museum for Musical Culture in Moscow, the P. I. Tchaikovsky Museum in Klin, the library of the publishing house Muzyka in Moscow and the conservatory libraries in St Petersburg, Naples and Milan for placing source materials at our disposal and otherwise kindly assisting our work.

Moscow, autumn 1995
Ludmila Korabelnikova
Polina Vajdman

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钢琴作品十二首

Op. 40

献给莫迪斯特·伊里奇·柴科夫斯基

创作于 1878 年春

第一首 练习曲

Этюд

Allegro giusto

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system (measures 1-4) is marked 'f' and 'Allegro giusto'. The second system (measures 5-8) is marked 'leggiero'. The third system (measures 9-12) and fourth system (measures 13-16) continue the piece. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

17

Measures 17-20. Treble clef: Measure 17 has a triplet of eighth notes (F#, G, A) with an accent. Measure 18 has a triplet of eighth notes (B, C, D) with an accent. Measure 19 has a triplet of eighth notes (E, F, G) with an accent. Measure 20 has a triplet of eighth notes (A, B, C) with an accent. Bass clef: Measure 17 has a half note F. Measure 18 has a half note G. Measure 19 has a half note A. Measure 20 has a half note B.

21

Measures 21-24. Treble clef: Measure 21 has a triplet of eighth notes (F#, G, A) with an accent. Measure 22 has a triplet of eighth notes (B, C, D) with an accent. Measure 23 has a triplet of eighth notes (E, F, G) with an accent. Measure 24 has a triplet of eighth notes (A, B, C) with an accent. Bass clef: Measure 21 has a half note F. Measure 22 has a half note G. Measure 23 has a half note A. Measure 24 has a half note B.

26

Measures 26-29. Treble clef: Measure 26 has a triplet of eighth notes (F#, G, A) with an accent. Measure 27 has a triplet of eighth notes (B, C, D) with an accent. Measure 28 has a triplet of eighth notes (E, F, G) with an accent. Measure 29 has a triplet of eighth notes (A, B, C) with an accent. Bass clef: Measure 26 has a half note F. Measure 27 has a half note G. Measure 28 has a half note A. Measure 29 has a half note B.

30

Measures 30-33. Treble clef: Measure 30 has a triplet of eighth notes (F#, G, A) with an accent. Measure 31 has a triplet of eighth notes (B, C, D) with an accent. Measure 32 has a triplet of eighth notes (E, F, G) with an accent. Measure 33 has a triplet of eighth notes (A, B, C) with an accent. Bass clef: Measure 30 has a half note F. Measure 31 has a half note G. Measure 32 has a half note A. Measure 33 has a half note B.

34

Measures 34-37. Treble clef: Measure 34 has a triplet of eighth notes (F#, G, A) with an accent. Measure 35 has a triplet of eighth notes (B, C, D) with an accent. Measure 36 has a triplet of eighth notes (E, F, G) with an accent. Measure 37 has a triplet of eighth notes (A, B, C) with an accent. Bass clef: Measure 34 has a half note F. Measure 35 has a half note G. Measure 36 has a half note A. Measure 37 has a half note B.

38

Measures 38-41. Treble clef: whole note chord with an accent (>) in each measure. Bass clef: descending eighth-note scale with ties and an accent (>) on the first measure.

42

Measures 42-45. Treble clef: descending eighth-note scale with ties. Bass clef: whole note chord with an accent (>) in each measure.

46

Measures 46-49. Treble clef: whole note chord with an accent (>) in each measure. Bass clef: descending eighth-note scale with ties. Measure 49 includes a piano (*p*) dynamic and a *poco* marking.

50

Measures 50-53. Treble clef: descending eighth-note scale with ties. Bass clef: descending eighth-note scale with ties. Measure 50 includes an *a poco* marking. Measures 51-53 include a *cre - - - scen - - - do* marking.

54

Measures 54-57. Treble clef: descending eighth-note scale with ties. Bass clef: descending eighth-note scale with ties. Measure 54 includes a forte (*f*) dynamic and a *cresc.* marking.

58

3

62

ff

4

5

4

1

1

66

ff

3

70

leggiere

4

74

4

78

Measures 78-81 of a piano piece. The key signature is one sharp (F#). Measure 78 features a treble staff with a whole rest and a bass staff with a complex eighth-note pattern. Measures 79-81 show a continuation of the bass staff pattern with various accidentals (flats and naturals) and slurs. The treble staff has whole rests.

82

Measures 82-85. Measures 82-83 have a treble staff with a complex eighth-note pattern and a bass staff with a whole rest. Measures 84-85 have a treble staff with a whole rest and a bass staff with a complex eighth-note pattern. Slurs and accents are present throughout.

86

Measures 86-89. Measures 86-87 have a treble staff with a complex eighth-note pattern and a bass staff with a whole rest. Measures 88-89 have a treble staff with a whole rest and a bass staff with a complex eighth-note pattern. A finger number '5' is visible above a note in measure 88.

90

Measures 90-92. Measures 90-91 have a treble staff with a complex eighth-note pattern and a bass staff with a whole rest. Measure 92 has a treble staff with a whole rest and a bass staff with a complex eighth-note pattern. Finger numbers '4', '1', '5', and '5' are visible below notes in the bass staff.

93

Measures 93-96. Measures 93-94 have a treble staff with a whole rest and a bass staff with a complex eighth-note pattern. Measures 95-96 have a treble staff with a complex eighth-note pattern and a bass staff with a whole rest. A diagonal line is drawn across the bottom of the page after measure 96.

96

fff

8 3

1

4

1

99

102

106

110

8

第二首 悲歌

Грустная песенка

Allegro non troppo

la melodia con molto espressione

5 5 4 4 3

p

7 3 4

p

13 3 5 4 5

mf *p*

20 2 1 1 2 1 1

p *cre - scen - do*

27 2 5 2 5 2

f

3 1 4 1 5 1 3 4 3