

钢琴精品曲库

柴可夫斯基

THE ESSENTIAL COLLECTION TCHAIKOVSKY GOLD

汇集传世巨作 展现大师风采

黄金版



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彼得·伊里奇·柴可夫斯基

Pyotr Ilyich Tchaikovsky

毫无疑问，柴可夫斯基是浪漫主义时期俄国最伟大的音乐天才。他擅长于谱写优雅旋律，精通交响乐，创作了不少充满戏剧色彩、激发情感的作品，并透过这些作品倾诉自己生活中的苦痛。

柴可夫斯基生于1840年，自1848年起居住于圣彼得堡。他很早就展现了极高的钢琴天赋，并从1854年开始作曲（同年，他母亲离世），1863年，他进入圣彼得堡音乐学院学习。

虽然柴可夫斯基很推崇俄国传统音乐和文化，但他在音乐学院却是主攻西方经典音乐，而在1866年他任莫斯科音乐学院的教授时传授的也是和声知识。因此，当其他俄国音乐家致力于发展一种特别的俄国风格，柴可夫斯基却表现得那么与众不同。

俄国的“强力集团”(The Five)曾经大力批判柴可夫斯基第一部交响乐。然而，这个组合的领队米列·巴拉基列夫(Mily Balakirev)鼓励并建议柴可夫斯基根据莎士比亚的《罗密欧与朱丽叶》(*Romeo and Juliet*)创作一部作品。巴拉基列夫为他制定了创作计划，甚至写了前面的四小节。于是，《罗密欧与朱丽叶幻想序曲》(*Romeo and Juliet Fantasy Overture*, 1869)诞生了，倍受欢迎，后来一直广为流传。本曲集收录了它的一个钢琴版本。

在他早期的作品中，最有名的当属《b小调第一钢琴协奏曲》(*Piano Concerto No.1 in B^b minor*, 1874—1875)。这部极富戏剧性的作品曾受批评，因为它犯了一个重大的结构错误，刚开始出现的那段著名旋律（收录于本曲集）在整部作品中并没有再次出现。钢琴家尼古拉·鲁宾斯坦曾排斥过这部作品，认为它是一部失败之作，完全不能演奏，然而后来他却成为这部作品的一位优秀的演绎者。

1876年柴可夫斯基和一个富有的寡妇梅克夫人开始通信，并持续了十四年。她资助他，并在情感上支持他，但他们没有见过一次面。在柴可夫斯基因同性恋而苦恼，并渴望逃离公众的眼光时，她成为他的知己。为了“治好”他自己，柴可夫斯基于1877年7月结婚。东妮雅·米露可娃(Antonina Milyukova)在三个月前致信向他示爱，而柴可夫斯基当时甚至都记不起她的样子。这段婚姻一团糟，到十月份时两人开始分居。从柴可夫斯基写给梅克夫人和他弟弟马戴斯特的信可以看出，他当时的心情已经接近歇斯底里，而这一点清晰地体现在他的音乐中。《第四交响曲》(*The Fourth Symphony*)充满了过激情绪和歇斯底里，而歌剧《尤金·奥涅金》(*Eugene Onegin*)明显影射了他当时自身的境况，它描述了一段彼此擦肩而过，万般悔恨的爱情，而柴可夫斯基便是奥涅金。

柴可夫斯基既拥有创造戏剧性音乐的天赋，又在交响乐创作上卓有成就，这意味着他同时也是创作芭蕾舞曲的绝佳人选。他的三部作品被公认为浪漫主义时代芭蕾舞曲的巅峰之作：《天鹅湖》(*Swan Lake*, 1875—1876)、巨作《睡美人》(*The Sleeping Beauty*, 1888—1889)和《胡桃夹子》(*The Nutcracker*, 1891—1892)。

虽然柴可夫斯基最初是以创作交响乐出名的，但他也谱写了一百余首钢琴曲。《四季》(*The Seasons*)是一组由十二首钢琴曲组成的组曲，于1875—1876年在一本月刊上发表。两年后他创作了名为“舒曼风格”的《儿童钢琴曲集》(*Album for the Young*)，它由二十四首带有曲名的作品组成。

在欧洲长住了一段时间后，柴可夫斯基于1878年回到俄国，不久后辞去了莫斯科音乐学院的工作，完全靠梅克夫人资助。他试图与妻子离婚，这一压力影响着他的创作，可他妻子直到怀上了私生子才同意离婚。然而，在此期间，他创作出不朽之作《1812序曲》(*1812 Overture*)。这部作品是为了庆祝俄国打败拿破仑（1812年）七十周年纪念日而写的，不过柴可夫斯基自己不太喜欢这部作品，形容其“非常大声而嘈杂”。然而它却取得了空前成功，而且往后知名度也从未减弱。

柴可夫斯基开始走出情感的阴影，在音乐创作上也重新起航。《e小调第五交响曲》(*Symphony No.5*)和《b小调第六交响曲》(*Symphony No.6*)极受欢迎，它们有一个共同特点——极富情绪化和戏剧性色彩。《b小调第六交响曲》于1893年10月28日首演，因其所表现出来的悲恨交加的强烈情感而被其弟马戴斯特命名为《悲怆》(*Pathétique*)。首演一周后，柴可夫斯基便与世长辞了。

凯特·布拉德利

2002年12月

钢琴精品曲库

柴可夫斯基

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1812序曲

Op.49

1812 Overture, Op.49

彼得·伊里奇·柴可夫斯基 (Composed by Pyotr Ilyich Tchaikovsky)

巴瑞·托德改编 (Arr. Barry Todd)

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Largo (♩ = 60)

ff

5

9

13

17

3 4 3

22 **Allegro vivace**

1 4 3

26

1 4 2 1 4 2

30

v *v* *v* *v* *v*

35

v *v* *v* *v* *v*

40

Musical score for measures 40-44. The treble clef staff features a sequence of chords and triplets, with a first finger marking above the third measure. The bass clef staff contains triplets and vertical accents.

45

Musical score for measures 45-49. The treble clef staff features a sequence of chords and triplets. The bass clef staff contains triplets and vertical accents.

50

Musical score for measures 50-54. The treble clef staff features a sequence of chords and eighth notes. The bass clef staff contains eighth notes and rests.

55

Musical score for measures 55-59. The treble clef staff features a sequence of eighth notes and chords. The bass clef staff contains eighth notes and rests.

60

Musical score for measures 60-64. The treble clef staff features a sequence of chords and rests. The bass clef staff contains chords and rests. A dynamic marking *fff* is present in the fifth measure.

糖果仙子之舞

(选自《胡桃夹子》Op.71)

Dance of the Sugar Plum Fairy (from The Nutcracker Op.71)

彼得·伊里奇·柴可夫斯基 (Composed by Pyotr Ilyich Tchaikovsky) 巴瑞·托德改编 (Arr. Barry Todd)

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Andante non troppo

pp staccato

mf

ff

p

5

8

11

14 (8)

18 (8)

22

26

29

33

Musical score for measures 33-36. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and dyads, with some notes beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A dashed line above the upper staff indicates a first ending bracket.

37

Musical score for measures 37-40. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and dyads, with some notes beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A dashed line above the upper staff indicates a first ending bracket. The dynamic marking *mf* is present.

41

Musical score for measures 41-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and dyads, with some notes beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A dashed line above the upper staff indicates a first ending bracket. The dynamic marking *ff* is present. The word *loco* is written above the first measure.

45 (8)

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and dyads, with some notes beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A dashed line above the upper staff indicates a first ending bracket.

49 (8)

Musical score for measures 49-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a series of chords and dyads, with some notes beamed together. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. A dashed line above the upper staff indicates a first ending bracket. The dynamic marking *f* is present. The word *loco* is written above the final measure.

四小天鹅舞曲

(选自《天鹅湖》Op.20)

Dance of the Cygnets (from Swan Lake Op.20)

彼得·伊里奇·柴可夫斯基 (Composed by Pyotr Ilyich Tchaikovsky) 杰里·蓝宁改编 (Arr. Jerry Lanning)

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Allegro moderato (♩ = 104)

mp

p

p

p

16

Musical score for measures 16-18. The piece is in G major (one sharp) and 3/4 time. Measure 16 features a triplet of eighth notes in the bass line. Measures 17 and 18 continue with similar rhythmic patterns, including a triplet in measure 18.

19

Musical score for measures 19-22. Measure 19 has a quarter rest in the bass line. Measure 20 features a triplet of eighth notes in the bass line. Measure 21 has a triplet of eighth notes in the bass line. Measure 22 is marked *p* (piano) and features a triplet of eighth notes in the bass line.

23

Musical score for measures 23-25. Measure 23 has a quarter rest in the bass line. Measure 24 features a triplet of eighth notes in the bass line. Measure 25 features a triplet of eighth notes in the bass line.

26

Musical score for measures 26-29. Measure 26 is marked *mp* (mezzo-piano) and features a triplet of eighth notes in the bass line. Measure 27 features a triplet of eighth notes in the bass line. Measure 28 features a triplet of eighth notes in the bass line. Measure 29 features a triplet of eighth notes in the bass line.

30

Musical score for measures 30-33. Measures 30, 31, and 32 feature a triplet of eighth notes in the bass line. Measure 33 features a triplet of eighth notes in the bass line.

34

Musical score for measures 34-37. Measure 34 is marked *p* (piano) and features a triplet of eighth notes in the bass line. Measure 35 features a triplet of eighth notes in the bass line. Measure 36 features a triplet of eighth notes in the bass line. Measure 37 features a triplet of eighth notes in the bass line. The piece ends with a *dim.* (diminuendo) marking in measure 36 and a *f* (forte) marking in measure 37.

芦笛之舞

(选自《胡桃夹子》Op.71)

Danse des Mirlitons (from The Nutcracker Op.71)

彼得·伊里奇·柴可夫斯基 (Composed by Pyotr Ilyich Tchaikovsky) 巴瑞·托德改编 (Arr. Barry Todd)

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Moderato

p

(simile)

6

cresc.

10

f

p

14

p

18

18

cresc.

f

22

22

p

1 2 3 4

4 3 2 1

26

26

1

30

30

cresc.

34

34

f

p

38

cresc.

42

p

46

50

54