

肖邦

CHOPIN

Nocturnes

夜曲

URTEXT

原作版



G. HENLE VERLAG

人民音乐出版社

FRÉDÉRIC CHOPIN

NOCTURNES

NACH EIGENSCHRIFTEN, ABSCHRIFTEN
UND ERSTAUSGABEN HERAUSGEBEN
VON

EWALD ZIMMERMANN

FINGERSATZ VON
HANS-MARTIN THEOPOLD

肖 邦
夜 曲

版本编订: 埃瓦尔德·齐默尔曼
指法编订: 汉斯·玛汀·特奥波德

G. HENLE VERLAG MÜNCHEN

G. 亨勒出版公司 慕尼黑

人民音乐出版社

图书在版编目 (CIP) 数据

肖邦夜曲 / (德) 齐默尔曼, (德) 特奥波德编. — 北京: 人民音乐出版社, 2001. 12

ISBN 7-103-02410-3

I. 肖… II. ①齐… ②特… III. 钢琴—小夜曲—波兰 IV. J657. 41

中国版本图书馆 CIP 数据核字 (2001) 第 038537 号

责任编辑: 杨 光

著作权合同登记

图字: 01-2001-1410 号

Chopin Nocturnes

德国享勒出版公司授权

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码: 100036)

Http://www.rymusic.com.cn

E-mail: copyright@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

635 × 927 毫米 8 开 14 印张

2001 年 12 月北京第 1 版 2006 年 5 月北京第 3 次印刷

印数: 8,066—11,085 册 定价: 25.70 元

版权所有 翻版必究

凡购买本社图书, 如有缺页、倒装等质量问题
请与本社出版部联系调换。电话: (010)68278400

目 录

KK: 根据克雷斯塔纳·科贝兰斯卡的肖邦作品编号

- | | |
|--|--|
| 1.  b^b 小调 | 12.  G 大调 |
| 2.  E 大调 | 13.  c 小调 |
| 3.  B 大调 | 14.  f 小调 |
| 4.  F 大调 | 15.  f 小调 |
| 5.  F 大调 | 16.  E 大调 |
| 6.  g 小调 | 17.  B 大调 |
| 7.  c 小调 | 18.  E 大调 |
| 8.  D 大调 | 19.  e 小调 |
| 9.  B 大调 | 20a.  #c 小调 |
| 10.  A 大调 | 20b.  c 小调 |
| 11.  g 小调 | 21.  c 小调 |

前 言

所有迄今为止已知的肖邦夜曲都已收集在此版本中。与其他体裁的作品相类似的是，作品的出版情况往往与肖邦本人的愿望有一些出入；21首夜曲中有3首是在1849年作曲家去世后才出版的。如此看来若严格地按年代排序的做法并不是明智之举。也正因为这样，这3首作品没有被安排在年份顺序中，而是单独放置于曲集的最后。

本卷遵循本版本其他卷次（练习曲、圆舞曲）的编订原则，当有多个原始材料可供参考时，尽可能以所谓一致的“原始材料层面”作为基础。这个基础往往能在手稿及一个与数个国家的首版之间，通过引用某些明确的标准来确立（如雕刻版的评注、出版商的数目等等）。

一旦缺少手稿材料，那么就试图通过传记、信件摘录等资料来考证。在这之中，作曲家在当时所提及的出版商必定与此很有关系。通过这个办法，有时可以确立有关某个出版商首次出版版本的真实性。除了手稿和首版外，后来的米库利和彭德雷斯基版本、牛津的版本同样总是作为重要参考。

有关肖邦去世后出版的《c小调夜曲》（KK IVa Nr. 16）的资料有手稿、数份原稿抄本（布朗仍认为它是手稿）、一个首版版本及一份早期的印版。在手稿中有一页很有意思，右手的拍号是 $\frac{3}{4}$ ，而左手却是 $\frac{4}{4}$ 。其他的材料（比手稿多了很多标记）在这页中左右手都保留了 $\frac{4}{4}$ 拍号。相对于肖邦旋律自然的节奏流动，这对读谱看来会有一定的影响，另外，人们也由此感觉到，那时的抄谱员和出版者对这种很不常见的双手不同拍号的记谱相当不确定，为此寻求一定的理由以提出自己的解决办法。为对比起见，该首夜曲的两种版本都放在此曲集中。

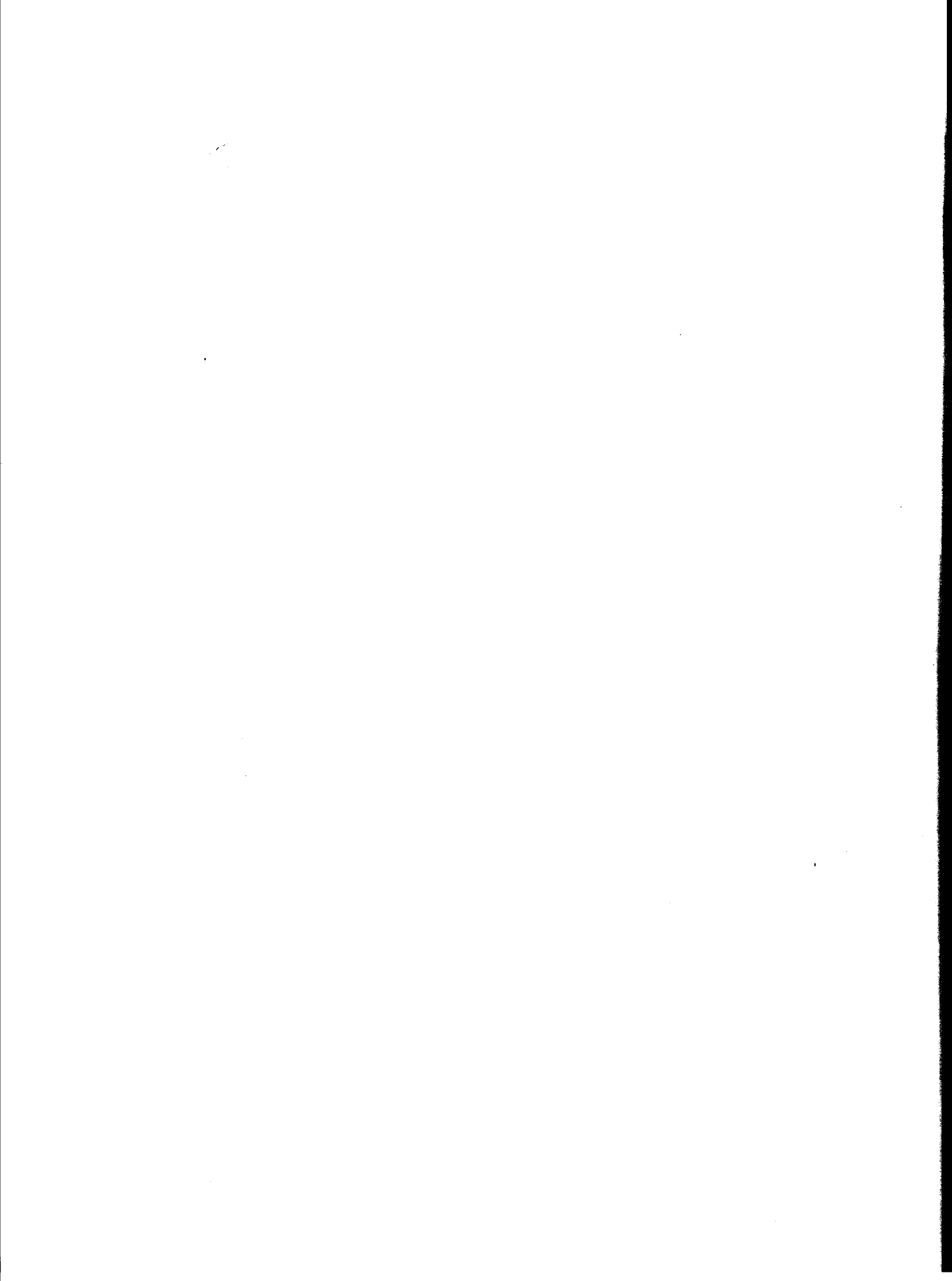
记谱基本按照原始资料，另外，通过右手在上左手在下的现代记谱体系，在视觉上强调了乐曲的调性关系。因为音乐在印刷的五线谱表中有时会感觉迷惑。斜体的指法来自于手稿材料或者首版，所以所标指法该是由肖邦本人所提供。在括号中的标记并非来自原始资料，但是他们可能仅仅是被某些忽略而从原资料中遗漏的。

衷心感谢以下个人、图书馆和档案馆慷慨地提供给我有关的资料：阿斯科纳的安东尼·冯·霍博肯博士、芝加哥的奥斯瓦尔德·乔纳斯教授、慕尼黑的拜耶里斯赫国家图书馆、华沙的纳罗多瓦图书馆、维也纳的音乐爱好者协会图书馆、巴黎的国家图书馆、伦敦的大英博物馆、柏林的德国国家图书馆、华沙的肖邦协会、芝加哥的纽贝利图书馆及奥地利国家图书馆音乐部胶片馆。

最后，我还要向以下人士表达我的特别谢意：华沙的克雷斯塔纳·科贝兰斯卡夫人，她提供了很多重要的信息及有关资料方面的建议；还有华沙的佐菲娅·丽萨博士、施吕赫特的弗里德赖希·布卢默教授、州立音乐研究院的主任威廉·马勒教授，感谢他们的友好帮助和很多有益的建议。

埃瓦尔德·齐默尔曼

（徐 德译文）



夜曲 3 首

献于卡米尔·普莱耶尔夫人

I

作于 1830—1831 年

Larghetto $\text{♩} = 116$

Opus 9 Nr. 1

1.

15 *f appassionato* *cresc.* *con forza* *p*

18 *sotto voce* *pp* *smorz.* *Red.* *

21 *poco rallent.*

24 *a tempo* *ppp* *f* *cresc.*

27 *p*

30

33

4

f
poco stretto

4

Detailed description: This system contains measures 33, 34, and 35. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measure 33 features a complex texture with sixteenth-note runs in the bass and chords in the treble. Measure 34 continues with similar textures. Measure 35 has a more sparse texture with a single note in the treble and a chord in the bass. Dynamics include *f* and *poco stretto*. A fermata is present over the final note of measure 35.

36

fzp

5 3 5 4 3 5 4 3 5 4 3

Detailed description: This system contains measures 36, 37, and 38. The key signature remains three flats. Measure 36 has a treble staff with a complex sixteenth-note pattern and a bass staff with a similar pattern. Measure 37 continues with similar textures. Measure 38 has a treble staff with a few notes and a bass staff with a similar pattern. Dynamics include *fzp*. Fingerings are indicated with numbers 1-5.

39

poco rallent.

a tempo

f

Detailed description: This system contains measures 39, 40, and 41. The key signature remains three flats. Measure 39 has a treble staff with a few notes and a bass staff with a similar pattern. Measure 40 continues with similar textures. Measure 41 has a treble staff with a few notes and a bass staff with a similar pattern. Dynamics include *poco rallent.*, *a tempo*, and *f*.

42

Detailed description: This system contains measures 42, 43, and 44. The key signature remains three flats. Measure 42 has a treble staff with a few notes and a bass staff with a similar pattern. Measure 43 continues with similar textures. Measure 44 has a treble staff with a few notes and a bass staff with a similar pattern.

45

fzp

poco rallent.

Detailed description: This system contains measures 45, 46, and 47. The key signature remains three flats. Measure 45 has a treble staff with a complex sixteenth-note pattern and a bass staff with a similar pattern. Measure 46 continues with similar textures. Measure 47 has a treble staff with a few notes and a bass staff with a similar pattern. Dynamics include *fzp* and *poco rallent.*

48

a tempo

f

Detailed description: This system contains measures 48, 49, and 50. The key signature remains three flats. Measure 48 has a treble staff with a few notes and a bass staff with a similar pattern. Measure 49 continues with similar textures. Measure 50 has a treble staff with a few notes and a bass staff with a similar pattern. Dynamics include *a tempo* and *f*.

51 *ff*
ped.

54 *con forza*

57 *pp*
sempre ped.

61 *ppp legatissimo*

65 *sempre pianissimo* *fz* *smorz.*
sempre p

69 *rall. e dolci.* *a tempo*

根据德国首版:

作于 1830—1831 年

Opus 9 Nr. 2

Andante $\text{♩} = 132$

2.

espress. dolce

1 2 3 4-1

espress. dolce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 6 7 8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

9 10 11 12

p cresc.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

13 14 15 16

tr p pp poco rit.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

17 18 19 20

a tempo f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

21 22 23 24

poco rallent. a tempo fz p

Ped. * Ped. * Ped. *

14 *cresc.* *p* *tr*

16 5 5 4 5 3 2 2 3 5 4 2 1 3 2 3

18 *f*

20 *a tempo* *poco rall.* *fzp* *tr*

22 *tr*

24 *p* *Ped.* * *Ped.* *

26

pp *poco rubato* *sempre pp* *dolciss.*

Ped. * Ped. * Ped. * Ped. *

28

p

Ped. * Ped. * Ped. * Ped. *

30

con forza *stretto*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

32

ff senza tempo *cresc.*

Ped. 5 5

33

dim. *rall.* *smorz.* *pp* *ppp*

Ped. 5 4

III

作于 1830—1831 年

Opus 9 Nr. 3

Allegretto ♩ = 66

3. *p* scherzando

5

9 *leggierissimo*

12 *espress.*

16 *f* *p*

21

Musical score for measures 21-24. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a steady accompaniment of quarter notes.

25

tr

dolciss.

Musical score for measures 25-27. Measure 25 includes a trill (*tr*) and a fermata. Measure 26 has a fermata. Measure 27 features a complex sixteenth-note passage with fingering numbers 5, 2, 1, 1, 2, 3, 5, 4. The left hand has a simple accompaniment.

28

Musical score for measures 28-30. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a simple accompaniment.

31

schierz.

Musical score for measures 31-34. Measure 31 includes a scherzo (*schierz.*) marking and a fermata. Measure 32 has a fermata. Measure 33 has a fermata. Measure 34 has a fermata. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a simple accompaniment.

35

Musical score for measures 35-38. The right hand has a melodic line with slurs and accents, including a triplet of eighth notes. The left hand has a simple accompaniment.