



TSCHAIKOWSKY

柴科夫斯基 钢琴作品六首

Six Pieces for Piano

Op. 19

URTEXT

(原始版)



G. HENLE VERLAG

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Peter Iljitsch Tschaikowsky 彼得·伊里奇·柴科夫斯基

Sechs Stücke für Klavier 钢琴作品六首 Op. 19

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前言

彼得·伊里奇·柴科夫斯基(1840–1893)的《钢琴作品六首》(Op. 19)创作于1873年。截至那时,柴科夫斯基已经创作了两部交响曲、三部歌剧、一部弦乐四重奏、幻想序曲《罗密欧与朱丽叶》以及几部钢琴作品。同时,他不但在音乐学院担任音乐理论和作曲专业教授,并且还偶尔为音乐杂志《小说家》写乐评。

《钢琴作品六首》是在他的出版商约根森的委约下创作的。11月28日,在写给另一位出版商比塞尔的信中,柴科夫斯基提及他承诺的作品Op. 21之所以延迟交稿,是由于他之前已经“同样承诺约根森创作六首作品,而这些作品的创作工作花费了他不少时间”(节选自《柴科夫斯基作品全集》,“通信与文字作品”,第五卷,1959年出版于莫斯科,第326条,第334页)。

这套作品的创作起源几乎不为人知。在柴科夫斯基6月11日的日志中,他记下了一段写在三行乐谱上的降B大调主题,这表明该主题本是为交响曲而构思。但这部交响曲始终未能问世,取而代之的是这段主题被运用到了这套《钢琴作品六首》中,成为了其中第五首(《随想曲》)的主题。第一、二、三、六首的草稿大致是在1873年夏天的几个月中完成的。当时,柴科夫斯基或是住在他妹妹阿列克珊德拉·大卫多娃位于卡曼卡(乌克兰)的家中,或是住在他的朋友席洛夫斯基一家位于乌索沃(坦波夫省)的乡村住所中。此外,当时他还去过欧洲一些国家首府所在地。《夜曲》(第四首)和《随想曲》(第五首)的创作草稿大致于1873年秋天在莫斯科完成,当时柴科夫斯基已结束了夏天的四处周游并返回莫斯科。

整套《钢琴作品六首》的创作于10月27日在莫斯科完成,这可从他添加在亲笔手稿上的日期得到印证(该手稿收藏于莫斯科国立音乐文化博物馆,全宗编号88,藏品编号111)。

柴科夫斯基的《钢琴作品六首》(Op. 19)中,有几首是针对他几位钢琴家友人的演奏技法特点而创作的,而这几首作品正是题献给这几位钢琴家,他们大都是柴科夫斯基在音乐学院的同事,或是他同事的学生,只有第一首和第六首没有题献给钢琴家:《夜思》(第一首)题献给他的朋友尼古拉斯·康德拉特耶夫;《幽默谐谑曲》(第二首)题献给维拉·蒂玛诺夫——李斯特和陶西格的学生,她在俄国国内外都具有一定声望;《纪念册的一页》(第三首)题献给安内特·阿夫拉莫夫——鲁宾斯坦的学生,也是莫斯科音乐学院的教师;《夜曲》(第四首)题献给钢琴家、教师莫妮卡·泰尔明斯基——鲁宾斯坦的学生,毕业于圣彼得堡音乐学院;《随想曲》(第五首)题献给爱德华·朗格尔——钢琴家,莫斯科音乐学院教师;《原创主题与变奏》(第六首)题献给他的朋友赫尔曼·拉罗什——著名乐评家、作曲家,柴科夫斯基在圣彼得堡音乐学院的昔日校友。

拉罗什对这套作品的评价很高:“这些小品最为鲜明的特色在于它们高度的‘钢琴性’,人们可以立即发现,作曲家本人一定是一位造诣颇深的钢琴家,他具备随心所欲用双手在键盘上为作品构思布局的能力,也熟知钢琴作品约定俗成的音乐语汇和表达方式,更对这些要素的来龙去脉和表达效果了如指掌”(《赫尔曼·拉罗什文论选》,第二卷,1975年出版于列宁格勒,第69页及之后)。“这套作品中的瑰宝”,他宣称,就是体现给他的那套变奏曲。拉罗什和其他乐评家都指出,柴科夫斯基的《原创主题与变奏》和舒曼的《交响练习曲》

(Op. 13)具有本质上的相似性,而这种相似性更体现在柴科夫斯基无意中为“变奏11”添加的副标题“*Alla Schumann*”(舒曼曲风)上。柴科夫斯基早在学习音乐的年代就对舒曼的音乐作品有所了解。他曾经在研习中为《交响练习曲》的最后一个变奏配器,并且他还在同一份手稿中(用小调)写下了自己第一套钢琴变奏曲。

柴科夫斯基在世期间,《原创主题与变奏》(第六首)和《夜曲》(第四首)经常上演,其中《夜曲》尤为流行,它不但还存在一个大提琴和钢琴二重奏的改编版,就连柴科夫斯基本人也为其创作过一个大提琴和小型乐队的改编版。直到二十世纪,才有一些钢琴大师把这套套曲作为一个整体,进行全部或部分地演奏。

《钢琴作品六首》(Op. 19)最初由约根森出版于1874年1月。起初这些作品是分开发表的,但同年5月,它们被合并成册独立出版,而音乐文本并未进行任何改动。柴科夫斯基在他印刷版副本中记载了第一首和第六首的首演信息:《夜思》(第一首)由尼古拉·鲁宾斯坦于1874年2月22日当着柴科夫斯基的面在莫斯科首演,《原创主题与变奏》(第六首)由汉斯·冯·彪罗于1874年4月初在哈尔基夫首演。约根森版乐谱的印版号为2315至2320。

1881年,约根森时常提及希望出版一个经柴科夫斯基审校的本套曲新版本。1884年,约根森萌生了要出版七卷本柴科夫斯基钢琴作品集的想法,至1890年夏天,其中的四卷已经问世,而《钢琴作品六首》(Op. 19)就收录在第二卷中。原始印刷版在这套曲集中经修订后重版。尽管前后两个版本的音乐文本相差很大,但它们的印版号是相同的。后来,约根森又把原本收录在这第二卷中的这套作品,编入了他名为“第一套低价

版单行本俄国音乐作品”系列的第四十八卷中，进行出版发行。柴科夫斯基去世后，约根森还数次重版这些广受欢迎的钢琴作品选集。约根森在柴科夫斯基去世后出版的本套曲另一个版本，在书名页上标有“作曲家1891年新修订版”的字样。然而，该版本中音乐文本上的修改，应当并非出自柴科夫斯基本人。

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 [底本代码：A]。这套亲笔手稿中包含柴科夫斯基本人用铅笔进行的修改，和他亲自标注的页码，是初版乐谱的刻板用稿。该版本中的作品标题和 [法语] 题献词也是出自柴科夫斯基本人。他在作品最后一页上写着：“1873年10月27日，莫斯科”的字样。对开页谱纸第1页上用蓝色铅笔书写的“柴科夫斯基 Op. 19 六首小品”是约根森所写。这份手稿现收藏于“格林卡国立音乐文化博物馆”，全宗编号88，藏品编号111。

2. 初版乐谱 [底本代码：J1，作曲家个人副本]。这份印刷版乐谱中包含出自柴科夫斯基本人、P. A. 帕布斯特和 N. G. 克里桑德的修改。该乐谱现收藏于克林，柴科夫斯基博物馆，排架号：A，no. 155。

3. 《彼得·伊里奇·柴科夫斯基钢琴作品集》，第二卷，1890年修订版 [底本代码：J2]。副本来源：莫斯科“谢

尔盖·塔涅耶夫音乐学院科学图书馆”，珍本文献与手稿部（E组11647）。

1885年，约根森及其助理编辑克里桑德委托帕布斯特为柴科夫斯基选集修订《钢琴作品六首》。帕布斯特是莫斯科音乐学院中的一位钢琴家、作曲家和教授，而柴科夫斯基很高兴帕布斯特能够参与到曲集出版中。他向帕布斯特给予了绝对的权利：“的确，我曾赋予帕布斯特自由和权利去对待我的作品细节，只要他不对作品进行实质性的改动即可。” [节选自《柴科夫斯基作品全集》，“通信与文字作品”，第十二卷（1970年出版于莫斯科），第2498条，第383页。]

几乎没有存世资料能够还原约根森编校这套套曲，以及编校他的柴科夫斯基钢琴作品集的过程。但是，《钢琴作品六首》有一份初版副本留存至今，其中包含出自帕布斯特和克里桑德的修改（J1）。《原创主题与变奏》的指法由帕布斯特编订，他曾在1885年11月一场举行于莫斯科的独奏会上演奏了这首作品，那也正是他为新版乐谱编辑这套套曲的时期。柴科夫斯基肯定了他编订的指法，而这套指法同样也被我们当前这版乐谱所采纳。帕布斯特和克里桑德的修改和审校的主要内容包括：对亲笔手稿中细节上的疏漏进行梳理，对初版乐谱中误解手稿之处进行改正，以及对钢琴演奏上存在困难的乐谱文本进行调

整。柴科夫斯基曾审读过帕布斯特的克里桑德的评注，他用蓝色铅笔在乐谱上对这些评注提出异议或表示赞同，还添加了一些细节。但是，帕布斯特和克里桑德的修订并非都得到了柴科夫斯基明确的肯定。

本版乐谱基本采纳了已出版的约根森编《柴科夫斯基钢琴作品集》第二卷中本套曲的乐谱文本（即底本J2）。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作曲家的疏漏或刻版者的错误。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。对于作曲家个人副本（底本J1）中添加的重要编辑注释和改正，同样也在“评注”中说明。

本版乐谱编辑感谢上述提及的所有图书馆，他们均为编辑使用各类相关文献资源提供了便利和友善的帮助。

宝莲娜·瓦德曼
2001年春于莫斯科

Preface

Peter Ilyich Tchaikovsky (1840–1893) composed the *Six Pieces for piano*, op. 19 in 1873. By that time he had already written two symphonies, three operas, a string quartet, the fantasy-overture *Romeo and Juliet* and several piano pieces; he was also serving as professor of theory and composition at the Conservatory and occasionally dabbled in criticism for the musical magazine *Le Nouvelliste*.

He wrote the *Six Pieces* on a commission from his publisher, Jürgenson. On 28 November, writing to his publisher Bessel to explain the delay in his promised op. 21, he remarked that he had “also given Jürgenson ... a promise to write six pieces, and these labors have kept me occupied for a while” (Tchaikovsky, *Sämtliche Werke: Literarische Werke und korrespondenz*, vol. 5, Moscow, 1959, no. 326, p. 334).

Little is known of the origins of op. 19. An entry for 11 June in Tchaikovsky's diary quotes a theme in B \flat major on three staves, suggesting that it was originally intended for a symphonic orchestra. The symphony never materialized, however, and the theme entered op. 19 as the principal theme of piece no. 5, *Capriccioso*. Pieces nos. 1, 2, 3 and 6 were probably sketched in the summer months of 1873. At that time Tchaikovsky was living with his sister A. I. Davydova in Kamenka (Ukraine) and at the country estate of his friends, the Shilovsky family, in Usovo (Tambov district). He also travelled to several European capitals. The sketches for *Nocturne* (no. 4) and *Capriccioso* (no. 5) probably arose in Moscow in the autumn of 1873 after Tchaikovsky had returned from his summer travels. His work on op. 19 came to an end on 27 October in Moscow, as is attested by the date he appended to the autograph manuscript (State Museum of Musical Culture, Moscow, Fond 88, no. 111).

Tchaikovsky wrote op. 19 with an eye to the technical skills of several pianists of his acquaintance, to whom the pieces are also dedicated. Most of the dedicatees were his colleagues at the Conservatory or their pupils; only nos. 1 and 6 are dedicated to non-pianists: *Rêverie du soir* (no. 1) to his friend N. D. Kondratyev; *Scherzo humoristique* (no. 2) to V. V. Timanova, a pupil of Liszt and Tausig who achieved fame in Russia and abroad; *Feuillet d'album* (no. 3) to A. K. Avramova, a pupil of N. G. Rubinstein and a teacher at Moscow Conservatory; *Nocturne* (no. 4) to the pianist and teacher M. V. Terminskaya, a pupil of A. G. Rubinstein and a graduate of St. Petersburg Conservatory; *Capriccioso* (no. 5) to E. L. Langer, a pianist and teacher at Moscow Conservatory; and *Thème original et variations* (no. 6) to his friend G. A. Laroche, a well-known music critic, composer and former schoolmate at St. Petersburg Conservatory.

Laroche held op. 19 in high esteem: “The most striking quality of these little pieces is that they are remarkably pianistic. One sees at once that they were written by a man who is himself an accomplished pianist and capable of ranging freely over the keys with both hands, a man who is accustomed to runs and figurations idiomatic to the instrument and is familiar with its resources and effects” (G. A. Laroche, *Ausgewählte Aufsätze*, ii, Leningrad, 1975, pp. 69 f.). The “pearl of the volume,” he claimed, was the set of variations dedicated to himself. Laroche and other critics pointed out the intrinsic similarity of Tchaikovsky's *Thème original et variations* to Schumann's *Symphonic Etudes* op. 13, a similarity to which, incidentally, Tchaikovsky himself alluded by prefixing the words “Alla Schumann” to variation 11. Tchaikovsky had known Schumann's work since his years as a music student. During his studies he had orchestrated the final variations of the *Symphonic Etudes*, and he wrote down his first set of piano variations (in a minor) in the same manuscript.

The *Thème original et variations* (no. 6) and *Nocturne* (no. 4) were frequently played in public during Tchaikovsky's lifetime. The *Nocturne* in particular became very popular; it was also performed in an arrangement for cello and piano and in the composer's own version for cello and small orchestra. Not until the twentieth century did leading pianists play the cycle either as a whole or in part.

Opus 19 was initially published by Jürgenson in January 1874. At first the pieces were issued separately, but in May of the same year they were gathered together into a single volume, the musical text being left unchanged. Tchaikovsky noted the premières of nos. 1 and 6 in his personal copy of the print: *Rêverie du soir* (no. 1) was given by N. G. Rubinstein in the presence of the composer in Moscow on 22 February 1874, and *Thème original et variations* (no. 6) by Hans von Bülow in Charkov in early April 1874. The Jürgenson print bore the plate numbers 2315 to 2320.

The thought of publishing a new edition revised by the composer was frequently raised from 1881. In 1884 Jürgenson lit on the idea of issuing a collected edition of Tchaikovsky's piano works in seven volumes. Four of the volumes had been issued by the summer of 1890, with op. 19 appearing in vol. 2. The original print was likewise reissued at the same time with the revised text. Despite substantial alterations to the text, the plate numbers were identical in both prints. Jürgenson then incorporated the second volume of the collected piano works into volume 48 of his series “First Inexpensive Russian Edition in Separate Volumes”. He also reissued his highly popular edition of the collected piano works on several occasions after the composer's death. Another posthumous edition, again published by Jürgenson, bears the words “Nouvelle édition revue par l'auteur en 1891” on the title page. The changes in the musical text were, however, probably not by Tchaikovsky.

The following sources were consulted for our edition:

1. The composer's autograph (A). This manuscript, which contains corrections in pencil and page numbers in Tchaikovsky's hand, served as an engraver's copy for the first edition. The title and dedications (in French) are likewise by Tchaikovsky. The final page is dated "27 October 1873, Moscow" by the composer. The words "Tchaikovsky. op. 19. 6 Morceaux" were added on fol. 1 in blue pencil by Jürgenson. Moscow, Glinka State Museum of Musical Culture, Fond 88, no. 111.

2. The first edition (J1, composer's personal copy). This print contains corrections in the hands of Tchaikovsky, P. A. Pabst and N.G. Krisander. Klin, Tchaikovsky Museum, shelf mark: A, no. 155.

3. P. I. Tchaikovsky, *Gesammelte Klavierwerke* [collected piano works], vol. 2, revised edition of 1890 (J2). Copy consulted: Moscow, Scientific Library of S. Taneyev Conservatory, Department of Rare Books and Manuscripts, no. E/11647.

In 1885 Jürgenson, in addition to his subeditor Krisander, commissioned Pabst to revise op. 19 for the collected

edition. Pabst was a pianist, composer and professor at Moscow Conservatory, and Tchaikovsky was delighted to have him involved. He granted Pabst considerable license: "Indeed, I would ask Pabst to be quite free and authoritative in his handling of the details, so long as he doesn't alter anything substantial" (Tchaikovsky, *Sämtliche Werke: Literarische Werke und Korrespondenz*, vol. 12, Moscow, 1970, no. 2498, p. 383).

Very little evidence has survived to reveal how Jürgenson proceeded with the editing and proofreading of the cycles and pieces in his collected edition of Tchaikovsky's piano works. In the case of op. 19, however, a copy of the first edition has come down to us with corrections in the hands of Pabst and Krisander (J1). The fingering of piece no. 6, *Thème original et variations*, is by Pabst, who played this piece at a Moscow recital in November 1885, i. e. at the same time that he was editing op. 19 for the new edition. His fingering was retained by Tchaikovsky, and has been included in our volume. Pabst's and Krisander's corrections and emendations deal primarily with details previously overlooked in the autograph, the rectification of misreadings (errors in the text) and the elimination of awkwardnesses in the piano writing.

Tchaikovsky read through Pabst's and Krisander's comments, corrected them or expressed his agreement in blue pencil, and added missing details. However, not all the corrections were clearly authorized by Tchaikovsky.

Our volume basically follows the edition published in volume 2 of Jürgenson's collected piano works (J2). Minor inconsistencies in the musical text were regarded as idiosyncracies of the composer and have generally not been standardized. However, there are several passages where they can be interpreted as negligence. In these few cases, signs missing in the sources but deemed musically necessary by the editor have been added in parentheses. Signs adopted from A and probably overlooked in the prints are mentioned in the *Comments* at the end of the musical text, as are all major editorial additions and corrections in the composer's personal copy (J1).

The editor wishes to thank all the above-mentioned libraries for kindly granting access to the sources and supporting her work.

Moscow, spring 2001
Polina Vajdman

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钢琴作品六首

1

Op. 19
创作于 1873 年

献给尼古拉斯·康德拉特耶夫 (Nikolas Kondratief)

第一首 夜思

由尼古拉·鲁宾斯坦首演于其音乐会上

Andante espressivo

p *molto cantabile*

mf

p *pp*

17

espressivo

21

pp

25

L'istesso tempo

p

29

p

33

mf

37

p

mf

41

p

45

48

più f

51

mf

54

p

4 1 4

This system contains measures 54, 55, and 56. Measure 54 features a piano (*p*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with a four-measure rest in the first measure, followed by eighth notes. Measure 55 continues the melodic development in the right hand. Measure 56 shows a continuation of the bass line in the left hand.

57

This system contains measures 57, 58, and 59. Measure 57 has a melodic phrase in the right hand. Measure 58 features a triplet of eighth notes in the right hand. Measure 59 continues the melodic line in the right hand.

60

mf

This system contains measures 60, 61, and 62. Measure 60 has a melodic phrase in the right hand. Measure 61 features a melodic phrase in the right hand. Measure 62 continues the melodic line in the right hand.

63

This system contains measures 63, 64, and 65. Measure 63 has a melodic phrase in the right hand. Measure 64 features a melodic phrase in the right hand. Measure 65 continues the melodic line in the right hand.

66

This system contains measures 66, 67, and 68. Measure 66 has a melodic phrase in the right hand. Measure 67 features a melodic phrase in the right hand. Measure 68 continues the melodic line in the right hand.

68

p *pp* *espressivo*

71

p *pp* *espressivo*

73

p *pp* *espressivo*

75

p *pp* *espressivo*

78

p *pp* *espressivo* *ppp*

献给维拉·蒂玛诺夫 (Vera Timanof)

第二首 幽默谐谑曲

Allegro vivacissimo

p leggiero

f *p*

cresc.

ff *p* *grazioso*

p

36 3 3 54 4 3 5

p

44 2 2 2 4 3 5

f *p*

52 2 2 2 4

ff

60 dim. 2 1

dim.

68 4 3 p f

p *f*

76

p

81

4

5

86

cresc.

ff

4

90

ritenuto

2

Meno mosso

mf

1

4

99

3

4

106

111

116

120

124