

SAINT-SAËNS

CARNIVAL OF THE ANIMALS

Grand Fantasia Zoological

Three-Piano Version First Release Commemorative Edition
Reduction for Three Piano from the Original Full Score and Edited by

Cui Shiguang

圣-桑 动物狂欢节

动物园大幻想曲

百年首发三架钢琴谱纪念版

崔世光编辑并改编乐队部分为第三钢琴



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Shanghai Original

Album No. 007

圣-桑 动物狂欢节 百年首发三架钢琴谱纪念版

Saint-Saëns Carnival of the Animals Three-Piano Version First Release Commemorative Edition

Shanghai Original是上海音乐出版社原版钢琴音乐作品新出品标识。“上海原版”邀请在中国钢琴领域中有建树的崔世光先生重新编辑其钢琴作品，加强了乐谱中在演奏提示方面注释的详细度，其中包括有关速度、踏板的详细用法以及必要的指法标注等。另外，在制谱方面也力图在使用上更为实用，在谱面视觉上精益求精。新作品以及未曾出版的作品也将逐步纳入这个新出品标识中。

以上海音乐出版社 **Shanghai Original** 为标识制作的乐谱，也包括由崔世光发掘并编辑的一些未曾正式出版，在历史上特定情况之下出现的中外钢琴文献。

The **Shanghai Original** is a logo of new product of piano music by Shanghai Music Publishing House. The editorial department invited Cui Shiguang – a composer who has made important contributions to the development of the Chinese piano music, edits a standard version of his personal work. In this new edition, performance instructions – such as speed, pedalling, and fingerings – have more detailed comments and, more importantly, the practicalness and the best level of visual effect on the layout.

The piano scores that were produced with this logo for the first time, were also included some interesting pieces which have appeared in specific historical circumstances, written by Chinese, and composers outside of China.

前言

崔世光

1. 圣-桑《动物狂欢节》的诞生

法国钢琴音乐作品在西方钢琴文献中占有重要的位置，给二十世纪钢琴音乐语言和形式的转化以重要的推动。圣-桑（Camille Saint-Saëns, 1835—1921）是晚期浪漫派时期法国钢琴音乐的代表人物，他以自己的作品展现出法国精致艺术的魅力。其中两架钢琴与乐队合奏的《动物狂欢节》，就是以新颖的编排和充满幽默感的“卡通”笔法勾画出一个生动的、雅俗共赏的奇异音乐作品。

《动物狂欢节》（副标题为“动物园大幻想曲”）是圣-桑于1886年2月赴波西米亚及奥地利旅行演奏途中，在历史文化名城格拉茨附近小镇库夫拉赫的狂欢节假期停留期间而写的嬉戏之作。全曲第一次试奏是当年3月9日，在大提琴家查理斯·拉布克（Charles Lebouc）的私人音乐会上。随后，第二次试奏是4月2日，在包里尼·维阿当（Pauline Viardot）家中，听众中有作曲家的朋友弗兰茨·李斯特，他曾向作曲家表示想听听这部作品。在几次非公开试奏后，圣-桑声称在他有生之年，除了《天鹅》一曲外，《动物狂欢节》的整部作品不得做发表。¹圣-桑于1921年去世后，有关《动物狂欢节》的限制被解除，并由杜朗出版公司于1922年在巴黎出版此部作品。逐渐地，《动物狂欢节》成为圣-桑最著名的作品之一。

圣-桑以“狂欢节”为命题勾画出相关动物的这些音乐小曲，向人们特别展示出通过夸张与扭曲等技术手法，会使同样的素材产生多么不同的音乐形象。听众可以感受到这些乐曲所表达出的音乐的温暖、幽默和机智，以及作曲家的灵感所闪现出的令人惊叹的火花。那些滑稽唐突的音乐玩笑，无疑是在当时狂欢节气氛之下的搞笑举动。然而，一旦离开了那特定的环境，就不免会有误解产生。圣-桑之所以对该作品下了禁令，表明他不想因这些玩笑而被后人误解。他宁可把它当作与朋友交流而自相取乐的游戏。那么，圣-桑在这部作品中究竟开了哪些玩笑呢？

第四首，作曲家将奥芬巴赫的《天堂与地狱序曲》中广为人知的《康康舞曲》末段旋律放慢数倍，移至低声部，并在旋律上方以三连音和弦构成厚重的音响造型，使原本一段活泼、快速的音乐出人意料地变成了乌龟慢吞吞爬行的音乐。

第五首，作曲家将柏辽兹在《浮士德的天谴》中描绘小精灵的音乐与门德尔松《仲夏夜之梦》中轻盈活泼的《诙谐曲》粘合在一起，并移至低声部交由低音提琴演奏，出人意料地变为大象重量级笨拙的舞步。

第十一首，作曲家以哈农指法练习和车尔尼练习曲来讽刺没有音乐的纯技巧练习，揶揄枯燥空洞的声音与动物无异。

1 大提琴独奏《天鹅》于1887年出版，圣-桑本人把原作两架钢琴伴奏缩编为一架钢琴。

第十二首《化石》是尤其夸张的一曲。乐曲以木琴模仿骨头撞击的声音生动形象地“展现”了博物馆中的史前生物骨架，乐曲素材采用的是作曲家早先所写的《骷髅之舞》音乐主题。这本应无伤大雅，可随后却出现了法国儿歌《小星星》（莫扎特曾经以这首儿歌作出了脍炙人口的《妈妈请听我说》），以及欧洲歌剧舞台上人人喜爱的花腔女高音《罗西娜的咏叹调》（罗西尼的歌剧《塞维利亚的理发师》），这些在当时音乐生活中特定的标志性音乐符号在这部作品中全部与古生物做归类，这个玩笑显然开大了。

第十四首《终曲》，乐曲中活跃热闹的动物大团圆场面以当时面世尚不到十年的柴科夫斯基的舞剧《天鹅湖》中的《四小天鹅舞曲》为主导，前后各种动物依次出场，共同营造出灿烂欢愉的音乐高潮。

圣-桑这部为人称道的名作，在作品的各个段落中都以高雅的格调和艺术风趣使音乐与想象中栩栩如生的奇异动物形象相映生辉，妙趣横生。他把为查理斯·拉布克（Charles Lebouc）而写的一曲《天鹅》安排在重要的位置上，即终曲的前一首，之前所有的十几首音乐小品似乎全部成为《天鹅》的陪衬与烘托。天鹅的优雅气质和美丽高贵的音乐形象，无可争议地成为这部大幻想曲的核心段落，作品一经问世便立刻成为古典音乐文献中雅俗共赏的名曲，就连俄国舞蹈编导米哈伊·福金（Mikhail Fokine）使用这部作品为俄罗斯芭蕾舞台上的名伶安娜·巴甫罗娃（Anna Pavlova）所做的，以《天鹅之死》（*The Dying Swan*）为题的独舞小品（1905年），也成为古典芭蕾的经典舞曲。

2. 《动物狂欢节》三架钢琴“实用”版本

1989年，我在Syracuse大学工作期间，为了给学生们寻找有趣的合奏曲目，方才发现《动物狂欢节》缺少一个“实用”版本，就这部作品的编制而言，即两架领奏钢琴与乐队部分缩编为第三架钢琴的合奏谱。我便在当时着手编辑并制作了这样一份乐谱用于课堂及校内的演奏会。这个版本在正式的音乐会上做全球首演则是在28年以后：首次是在中国厦门“斯坦伯格国际音乐节”（2017年10月）及中国三亚“国际钢琴音乐节”（2018年2月）上。钢琴部分分别由秦川和周挺以及元杰和陈韵颀担任，我本人指挥并演奏第三钢琴。三架钢琴演奏的《动物狂欢节》，在音乐会上产生了意想不到的舞台效果，从另一个角度上展示出圣-桑音乐语言的强大生命力。2021年将是圣-桑逝世一百周年，在这之前，此三架钢琴实用合奏谱的新版本，将由上海音乐出版社以原版品牌做全球首次发行，这是圣-桑在生前无论如何也想不到的。法国文化在过去一个多世纪的时光中给上海的音乐文化留下了不可磨灭的印记。这一次，圣-桑的这一部经典作品在上海以原版品牌首次出版，当是个令人感到十分愉快的回馈。

3. 百年前初版总谱中的笔误：

《水族馆》一曲在第25、27小节中，第一钢琴第二拍及第四拍的和声与第二钢琴和乐队部分的和声不符，疑为百年前初版总谱印刷笔误（*），在这里由本编辑者纠正如下（**）：

The image shows two pages of musical notation for a piano piece. Each page contains three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The notation includes various note values, rests, and dynamic markings such as ff and sfz . There are also performance markings: a downward arrow above the first measure of the right hand on both pages, and several upward arrows pointing to specific notes in the left hand. Asterisks (*) and double asterisks (**) are placed above certain notes in the right hand, indicating specific performance techniques or effects. The page numbers 25 and 26 are visible at the top left of each page.

另外，在钢琴上无法弹出《长耳人》一曲中由弓弦摩擦出的高把位单音的泛音效果(*)，此处应该是最为接近的“移植”了(**)：

The image shows two short musical excerpts. The first excerpt is on a single staff in treble clef, starting with a forte (ff) dynamic. It features a high note marked with an asterisk (*) and a circled 8^{va} , followed by a lower note. The second excerpt is on two staves (treble and bass clefs), starting with a fortissimo (fff) dynamic. It features a high note marked with double asterisks (**) and a circled 8^{va} , followed by a lower note. Both excerpts illustrate the 'transplant' of a specific sound effect from a string instrument to a piano.

Foreword

CUI Shiguang

The Making of *Carnival of Animals*

French piano music has played an important role in Western piano literature, and has given an important impetus to the development of new piano music in the 20th century. Camille Saint-Saëns (1835—1921) is representative of French piano music composers in the late romantic period. He demonstrated the exquisite charm of French art with his own works. The *Carnival of Animals* for two pianos and orchestra is a novel, lively, humorous and singular work. He used an entertaining approach to produce a musical composition that is appealing to people.

The *Carnival of Animals* (*Le Carnaval des Animaux*), subtitled *The Zoo Fantasia*, was written when Saint-Saëns travelled to Bohemia and Austria during the carnival holiday break in Koflach, a small village near the historical and cultural city of Graz, Austria in February of 1886. In the beginning, Saint-Saëns regarded the work as merely for fun. It was first performed at a private concert given by the cellist Charles Leboeuf on the 9th of March, 1886. The second private performance was given on 2nd of April at the home of Pauline Viardot, with audience members including Franz Liszt, a friend of the composer who had expressed a wish to hear the work. After several private performances, Saint-Saëns specified that the work should not be published in his lifetime. However, he relented only for the famous cello solo *The Swan*, which forms the penultimate movement of the work, published in 1887 in an arrangement by the composer himself for cello and solo piano (the original uses two pianos). Following his death in December of 1921, the restrictions on the work were removed, and the full score was published by Durand in Paris in April of 1922. *Carnival of Animals* has become one of Saint-Saëns's best-known progressive works.

Saint-Saëns outlined the *Carnival* as a proposition to sketch out musical pieces about animals. Besides some joking around, he demonstrated that the use of various techniques—such as exaggeration, distortion, and other special methods—would produce completely different musical images. This especially showed not only his warmth, wit, and sense of humor, but also his amazing sparks of inspiration. However, Saint-Saëns's ban on the work indicated that he did not want to be misunderstood by later generations because of his humor. He would have rather regarded these playful gestures as entertainment for his friends. So, what kind of jokes did he make in this work?

Number 4 - *Tortues* - It makes good use of the well-known *Galop Infernal* from Jacques Offenbach's *Orpheus in the Underworld*, playing the usually breakneck speed melody at a slow, drooping pace. Above the melody, thick chords lined with continuous triplets are carried.

Number 5 - *L'éléphant* - This uses a theme from Hector Berlioz's *Danse des Sylphes* (from his work

The Damnation of Faust) played in a much lower register than usual as a double bass solo. The piece also quotes the scherzo from Felix Mendelssohn's *A Midsummer Night's Dream*. It is heard at the end of the bridge section. Here, the light elf's prancing unexpectedly turned into an elephant's awkward heavyweight dance.

Number 11- *Pianiste* - This depicts a piano student practicing scales, and perhaps some of the exercises of Hanon and Czerny. Making fun of empty sounds is no different from animals.

Number 12 - *Fossiles* - This is a particularly exaggerated one. The xylophone simulates the sound of the bones striking vividly in the museum's prehistoric skeleton. The music quotes Saint-Saëns's own *Danse Macabre*. This would have been harmless enough, but then the children's song *Ah Vous Dirai-je, Maman* appeared — in the form of Mozart's popular Variations for piano based on the theme — as well as a beautifully coloratura soprano aria loved by everyone on the European opera platform, Rossini's *Una Voce Poco Fa* from *The Barber of Seville*. These were all specific symbols in the musical life of that time. However, all of them were now associated here with ancient creatures. This proved quite humorous.

Number 14 - *Final* - The final ensemble opens on the same tremolo notes on piano I as in the introduction, and reinforced by piano II, that built the tension before *The Four Little Swans (The Cygnets)* (from Tchaikovsky's ballet *Swan Lake*, composed only ten years prior) is introduced as the main melody. Although it is relatively simple, the supporting harmonies are ornamented in the style that is typical of Saint-Saëns's music for the piano; dazzling scales, glissandi and trills. Many of the previous movements are quoted here from the introduction; the lion, the asses, the hens and the kangaroos. The work ends with a series of six "hee-haws" from the jackasses, as if to say that the jackass has the last laugh, before the final strong group of C major chords.

This masterpiece of Saint-Saëns is very commendable. With its elegant style and charm, it interacts with the strange and vivid animal images in every portion. He placed the *Swan (Le Cygne)* in an important position—one before the finale, when all of the dozens of pieces before seemed to prove as foil and contrast. The lusty, romantic cello solo with two pianos is one of the most well-known movements of the suite. The elegant temperament and noble image of the *Swan* is indisputably the center of this work, immediately becoming one of the favorite pieces of music lovers. A version for cello with solo piano was the only publication of this work in Saint-Saëns's lifetime. The *Dying Swan*, a short ballet, was choreographed in 1905 by Mikhail Fokine to this movement and performed by Anna Pavlova, in which she gave some 4,000 performances of the dance and swept the world off its feet.

Carnival of Animals **Three Piano Version**

In 1989, while working at Syracuse University, I sought to find interesting ensemble pieces for students. However, I discovered that there were no practical versions of Saint Saëns's *Carnival of Animals*. In terms of the compilation of this work, the two lead pianos and the orchestra were partially downsized to

the ensemble of the third piano. Therefore, I produced such a musical score at that time for the class and school concert. The world premieres of this version at official concerts were at the Steinberg International Music Festival in Xiamen, China (October 2017) and at the China Sanya International Piano Festival (February 2018). The two lead pianos were played by Qin Chuan/Zhou Ting (Xiamen), and Yuan Jie/Chen Yunjie (Sanya). I personally directed and played the third piano. The *Carnival of Animals* played on three pianos had unexpected stage effects at the concerts and demonstrated the strong vitality of Saint-Saëns's musical language from another angle. On the centenary of the death of Saint-Saëns, I edited and produced this new version, which was published for the first time in the world by Shanghai Music Publishing House under the Shanghai Original brand—certainly an event that Saint-Saëns could not have ever imagined. French culture has left an indelible mark on Shanghai's music culture since more than a century ago. Now, this classical work of Saint-Saëns *Carnival of Animals* three pianos version has come to Shanghai, and it has been a very pleasant journey.

(English Text: Robert Schwartz)

About The Typo

The typo in the full score of the first edition of a hundred years ago in the “Aquarium”—the harmony of the piano I is inconsistent with the piano II and the orchestra (piano III) in the second and the fourth beats of 25th and 27th bars (marking with a star), is suspected that the typo was printed. Here, all have been corrected by the editor as the following (double stars marking “**”):

In “Personages with Long Ears”, the effect of high-position overtone played by a solo violin (marking with a star), can not be re-produced on the piano, and if playing it on stage in the nature of a solo piece by the piano, here, the marks on double stars (**) should be the closest transplant:



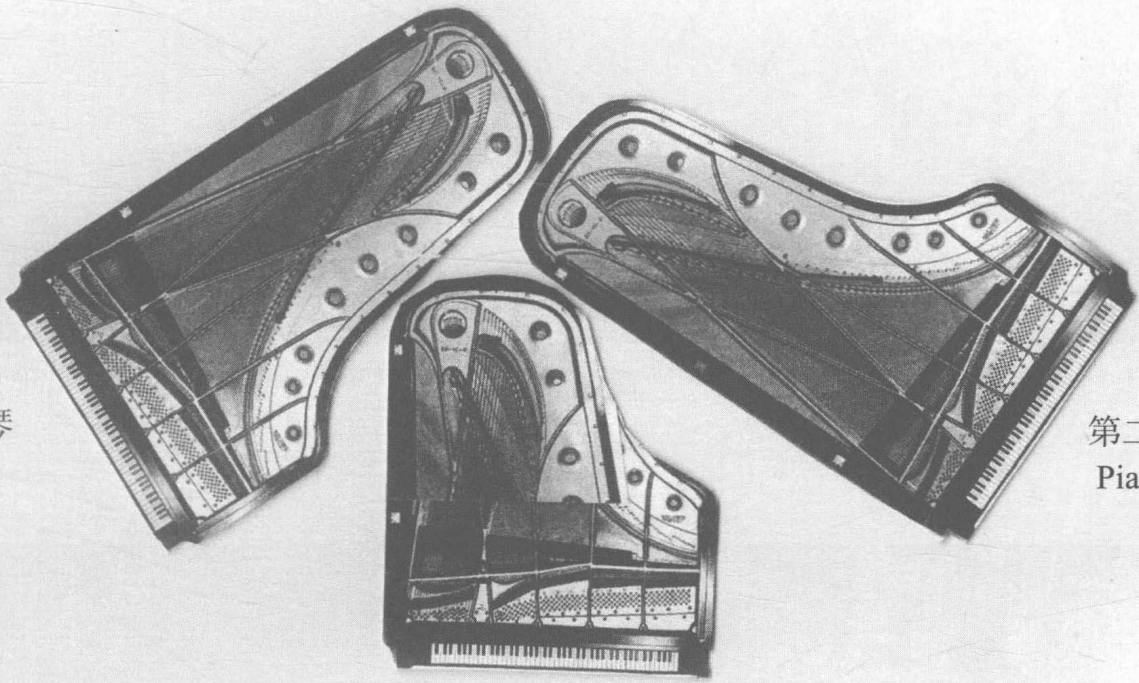
圣-桑

Saint-Saëns



崔世光，1978年至1984年期间为中央乐团钢琴独奏家兼创作组成员、中国音乐家小组成员，多次赴包括苏联、东欧和西欧等国家的四十多个城市交流演出。1984年就读于美国Syracuse大学音乐学院，获两个硕士学位，于1987年至1993年受聘于该校，任教六年。曾在英国奥德堡音乐节、奥地利缪瑙中国文化研讨会、因斯布鲁克第17届国际音乐教育大会、迈阿密全美音乐教师年会上作中国钢琴音乐专题讲座。1990年在《美国音乐教师》杂志上发表文章介绍中国音乐教育状况，是首次由中国音乐家向西方读者所作的专题介绍。崔世光创作的钢琴作品在形式与技法上以中西融汇著称，其钢琴作品多次在国内及国际的作品比赛中获得奖项。1992年，埃德温·拜赫尔钢琴协会为庆祝美东著名的阿达蒙特暑期钢琴音乐学校创立50周年，在纽约举办了钢琴作品国际比赛。崔世光的组曲《钢琴上的福斯特》成为全球征集的六十余部作品中唯一的获奖作品。崔世光的演奏亦由中央人民广播电台、中国唱片公司等录制发行。

CUI Shiguang appointed as a resident concert pianist and composer of The Central Philharmonic Society in Beijing. During that time, he toured annually throughout China, and also as a member of Chinese Musician's group performing in the USSR, and over forty major cities in Europe under the cultural exchange program. He completed his master's degree at Syracuse University School of Music in 1987. His name is also on board as a member of piano faculty for six years(1987—1993). His compositions for piano works have been consistent prizewinner in many composition competitions both nationally and internationally. In 1992, a suite for piano solo, Pianofoster, won him the first prize in the International Piano Music Composition Competition organized by Edwine Beher Piano Association, New York, to honor of the 50th anniversary of the Adamant Music School. His compositions are often considered rooting in the traditional Chinese culture with rich folk diversities, but also evolved constantly along the lines of Western compositional techniques. His performances were recorded and released by the China National Radio, the China Record Company, etc.



第一钢琴
Piano I

第二钢琴
Piano II

第三钢琴
Piano III

舞台

听众席



现场演出照片 1



现场演出照片 2

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动物狂欢节 / CARNIVAL OF THE ANIMALS

1. 序奏与狮王进行曲 / Introduction and Royal March of the Lion

Musical score for the first movement, 'Introduction and Royal March of the Lion'. The score is arranged for three pianos (Piano I, Piano II, Piano III) and is in 4/4 time. The first section is marked 'Andante maestoso' and features piano (*p*) chords with parallel motion in the upper staves. The second section is marked 'Allegro non troppo' and features a strong (*f*) rhythmic pattern with accented notes. The score includes dynamic markings such as *p* and *f*, and articulation marks like accents and slurs.

2. 母鸡与公鸡 / Hens and Cocks

Musical score for the second movement, 'Hens and Cocks'. The score is in 4/4 time and marked 'Allegro moderato'. It features a strong (*f*) rhythmic pattern with accented notes, characteristic of the 'Hens and Cocks' section. The score includes dynamic markings such as *f* and articulation marks like accents and slurs.

3. 野驴 / Wild Asses

Musical score for the third movement, 'Wild Asses'. The score is in 4/4 time and marked 'Presto furioso'. It features a strong (*f*) rhythmic pattern with accented notes, characteristic of the 'Wild Asses' section. The score includes dynamic markings such as *f* and articulation marks like accents and slurs. The score is arranged for two piano parts (I and II).

4. 乌龟 / Tortoises

Andante maestoso

Musical score for 'Tortoises' (Andante maestoso). The score is in 3/4 time and B-flat major. It features three staves: I (Right Hand), II (Left Hand), and III (Piano). The right hand plays a steady eighth-note accompaniment with triplets. The left hand plays a similar eighth-note accompaniment. The piano part (III) is mostly silent, with a few notes appearing in the final measures.

21

5. 大象 / The Elephant

Allegretto pomposo

Musical score for 'The Elephant' (Allegretto pomposo). The score is in 3/8 time and B-flat major. It features three staves: I (Right Hand), II (Left Hand), and III (Piano). The right hand plays a series of chords with a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment. The piano part (III) plays a rhythmic pattern in the final measures.

25

6. 袋鼠 / Kangaroos

Moderato

Adagio

Musical score for 'Kangaroos' (Moderato to Adagio). The score is in 4/4 time and B-flat major. It features three staves: I (Right Hand), II (Left Hand), and III (Piano). The right hand plays a series of chords with a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment. The piano part (III) plays a rhythmic pattern in the final measures.

28

7. 水族馆 / Aquarium

Andantino

Musical score for 'Aquarium' (Andantino). The score is in 4/4 time and B-flat major. It features three staves: I (Right Hand), II (Left Hand), and III (Piano). The right hand plays a series of chords with a steady eighth-note accompaniment. The left hand plays a similar eighth-note accompaniment. The piano part (III) plays a rhythmic pattern in the final measures.

30

8. 长耳人 / Personages with Long Ears

III

Tempo ad lib.

sfz

39

This musical score is for the piece 'Personages with Long Ears'. It is written for three staves, with the first two staves grouped by a brace and labeled 'III'. The tempo is 'Tempo ad lib.' and the dynamic is 'sfz'. The music features a series of eighth notes with accents, marked with '8va' above them. The bass line consists of a simple harmonic accompaniment.

9. 森林中的布谷鸟 / The Cuckoo in the Depths of the Woods

Andante

pp

40

This musical score is for 'The Cuckoo in the Depths of the Woods'. It is written for three staves. The tempo is 'Andante' and the dynamic is 'pp'. The music is characterized by a slow, steady accompaniment in the piano and a melodic line in the voice or flute. The piano part features a series of chords and a simple bass line. The melodic line is marked with 'mf'.

10. 小鸟 / Aviary

Moderato grazioso

pp

p

45

This musical score is for 'Aviary'. It is written for three staves. The tempo is 'Moderato grazioso'. The music is characterized by a light, graceful accompaniment in the piano and a melodic line in the voice or flute. The piano part features a series of chords and a simple bass line. The melodic line is marked with 'pp' and 'p'.

11. 钢琴家 / Pianists

Allegro moderato

52

This musical score is for 'Pianists'. It is written for three staves. The tempo is 'Allegro moderato'. The music is characterized by a lively, rhythmic accompaniment in the piano and a melodic line in the voice or flute. The piano part features a series of chords and a simple bass line. The melodic line is marked with 'Allegro moderato'.