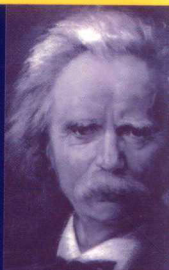




GRIEG 格里格

Holberg Suite Op. 40
Sigurd Jorsalfar Op. 56



《霍尔堡组曲》 Op. 40
《十字军战士西古尔德》 Op. 56

I. Praeludium

Allegro vivace $\text{♩} = 76$

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello *ff*

Contrabbasso *ff*



EULENBURG

Edvard Grieg
Holberg Suite

Op.40

Sigurd Jorsalfar

Op.56

Edited by / Herausgegeben von
Richard Clarke / John Horton

爱德华·格里格

《霍尔堡组曲》

Op.40

《十字军战士西古尔德》

Op.56

理查德·克拉克 / 约翰·霍顿 编订



EULENBURG

CS | 湖南文艺出版社

图书在版编目 (CIP) 数据

EAS183 格里格《霍尔堡组曲》Op.40 《十字军战士西古尔德》Op.56 : 汉英对照 / (挪) 格里格 (Grieg) 著; 路旦俊译. —长沙: 湖南文艺出版社, 2014.11

(奥伊伦堡总谱+CD)

书名原文: Grieg Holberg suite Op.40 sigurd jorsalfar Op.56

ISBN 978-7-5404-6998-6

I. ①E… II. ①格… ②路… III. ①管弦乐-圆舞曲-总谱-挪威-近代 IV. ①J657.618

中国版本图书馆 CIP 数据核字 (2014) 第 263384 号

格里格

《霍尔堡组曲》Op.40

《十字军战士西古尔德》Op.56

路旦俊 译

责任编辑: 孙 佳 王 雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net/music

湖南省新华书店经销 湖南天闻新华印务有限公司印刷

*

2014 年 11 月第 1 版第 1 次印刷

开本: 970mm×680mm 1/16 印张: 5.75

印数: 1—1,000

ISBN 978-7-5404-6998-6

定 价: 29.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

打击盗版举报专线: 0731-85983102 0731-85983019

若有质量问题, 请直接与本社出版科联系调换。

EULENBURG AUDIO+SCORE

The Orchestral World's Treasures Great Masterworks

Bach Brandenburg Concertos Nos. 1–3 · Brandenburg Concertos Nos. 4–6 · Overtures Nos. 1–2 · Overtures Nos. 3–4 · Violin Concertos and Double Concerto
Beethoven Symphony No. 3 'Eroica' · Symphony No. 5 · Symphony No. 6 'Pastoral' · Symphony No. 9 'Choral' · Piano Concerto No. 3 · Piano Concerto No. 5 'Emperor' · Violin Concerto
Berlioz Symphonie fantastique **Bizet** L'Arlésienne Suites Nos. 1–2 **Brahms** Symphony No. 1 · Symphony No. 2 · Symphony No. 3 · Symphony No. 4 · Piano Concerto No. 2 · Violin Concerto · Academic Festival Overture, Tragic Overture and Haydn Variations
Bruch Violin Concerto No. 1 **Dvořák** Symphony No. 8 · Symphony No. 9 'From the New World' · Cello Concerto **Elgar** Cello Concerto **Grieg** Peer Gynt Suites Nos. 1–2 · Piano Concerto **Handel** The Water Music **Haydn** Symphony No. 94 'Surprise' · Symphony No. 100 'Military' · Symphony No. 101 'The Clock' · Symphony No. 103 'Drum Roll' · Symphony No. 104 'London' **Mendelssohn** Symphony No. 3 'Scottish' · Symphony No. 4 'Italian' · A Midsummer Night's Dream · Violin Concerto · Overtures 'A Midsummer Night's Dream' and 'The Hebrides' **Mozart** Symphony No. 35 'Haffner' K 385 · Symphony No. 39 · Symphony No. 40 K 550 · Symphony No. 41 'Jupiter' K 551 · Piano Concerto K 488 · Clarinet Concerto K 622 · Eine kleine Nachtmusik K 525 and Nacht Musique K 388 **Mussorgsky** Pictures of an Exhibition **Rossini** Overtures 'Il Barbiere di Siviglia' and 'Guillaume Tell' **Schubert** Symphony Nr. 5 · Symphony No. 7 'Unfinished' · Symphony No. 8 'The Great' **Schumann** Symphony No. 3 'Rhenish' · Piano Concerto **Smetana** Vltava/Moldau **Tchaikovsky** Symphony No. 5 · Symphony No. 6 'Pathétique' · Piano Concerto No. 1 · Violin Concerto · Rokoko Variations
Vivaldi The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

www.eulenburg.de

Preface

Holberg Suite

Composed: 1884 in Lofthus

First performance: 13 March 1885 in Bergen, conducted by the composer

Original publisher: Peters, Leipzig, 1884

Instrumentation: String orchestra

Duration: ca. 20 minutes

'Powdered-wig music'! Thus, Grieg described – probably not without a wink – his *Holberg Suite*, thereby simultaneously comprehending the historical character of this unique work that claimed an exceptional position in the composer's complete works. If his previous compositions were distinguished above all by the close connection with his Nordic native country, be it through folk elements or through the capturing of nature impressions, then with the *Holberg Suite* he pursued a completely new path. The indications for the movements alone, *Präludium*, *Sarabande*, *Gavotte*, *Air* and *Rigaudon*, refer to the model of the French suite, just as the additional remark, 'in the old style', underscores the reversion to baroque forms. On 26 August 1884, Grieg reported for the first time on 'my old-fashioned suite *Aus Holbergs Zeit*, which I have finished'.¹ Moreover, he did not refrain from referring to the exceptional character of his newest work: 'As an exception, it is actually a good exercise for concealing one's own personality'.²

The commission for the composition had reached Grieg a few weeks before, in Lofthus where he was spending the summer of 1884 with his wife. The immediate reason for the instrumental piece, not more closely defined, were the honours organized by the city of Bergen for the 200th birthday of the Danish-Norwegian poet Ludvig Holberg. Grieg's interest was immediately aroused, and the commission brought to an end, at least for the short-term, the break in creativity that – aside from several small arrangements of his own pieces – had already lasted since autumn, a break that may possibly in the end be put down to the composer's eventful circumstances. After a separation, at first apparently final, Nina and Edvard Grieg were reconciled again in January and now, after a longer concert tour, were in the middle of blueprints for Trolldhaugen ('Trollhügel'), their new estate. Full of enthusiasm, Grieg devoted himself to this entirely new challenge, as is shown by his words to the composer Nils Ravnkilde: 'No opus up to now has made me feel more enthusiastic than this.'

¹ Quoted from Norbert Brendt: 'Griegs Suite *Aus Holbergs Zeit* op. 40', in: *Kongreßbericht – 1. Deutscher Edvard-Grieg-Kongreß* (Altenmedingen, 1996), 51

² *Ibid.*, 51

Grieg now gave himself with the same energy to the unexpected composing commission on a subject of special interest to himself. For some time already, Holberg had represented a figure with whom the composer identified. And thus, that he was inspired by the poet's times is hardly to be wondered at. Just as the baroque dance movements unmistakably formed the foundation of the suite initially conceived as a piano work, so Grieg's own tonal language, interwoven with the historical model, is not to be ignored.

The *Präludium* already plays with the mixture of various styles. The terse, urgent rhythm dominating the entire movement clearly refers to the archetype of the same name. Yet the formal conception of the first movement already distances itself from these roots. On closer examination, this proves to be a miniature sonata movement. Out of the clear-cut pulse of the music, the first theme soars upwards like a fanfare, followed, only a few bars later in the first violin, by the second, clearly cantabile theme with its characteristic falling fifth, whose melody is carried downwards in contrast to the first theme. In the development-like section inserted into it, there are now at first the echoes of the first theme, which are framed by falling, broken seventh chords in the cello and filled out in the violas. After the sweeping melodic flourishes that generously exploit the tonal space, the driving, omnipresent pulse, now in the second violin, adheres to the pitch *b*, whereas the first violins, with their lyrical counter accent in their characteristic style, recall the second theme. The first theme moves into ever more space until finally at the conclusion it dominates – at the last, in its inversion – the whole musical event. Only at the last hearing of the second theme does the driving force momentarily recede into the background.

The succession of the actual dance movements is now opened by the short *Sarabande*, one of the key movements of the baroque suite. In particular, it clearly reveals as such the characteristic emphasis on the second beat. Small, melodic intervals mainly of seconds as well as pitch repetitions which not infrequently have the effect of an adherence to this pitch, create, on the one hand, calming influences and reinforce, on the other, its character as a measured dance. The middle section clearly gets its material from the opening eight bars. Thus, the first violins play with the melodic building blocks from bar 2, each time in a modified form. A murky echo immediately reverberates in the violas, until finally the cellos take over the direction with another melody fragment. The entrance of the strings in octaves interrupts their melancholy playing and introduces anew the complete repetition of the whole thematic complex, at the same time closing the *Sarabande*.

With the *Gavotte* the music again takes on a happy mood. The whole is characterized within a tripartite form. The first statement of the *Gavotte* is followed by the embedded *Musette*. A repetition of the *Gavotte* once again concludes this movement. This same organization is found even in the *Musette*. A contrasting middle section is framed by two similar formal sections. Formally, the *Gavotte* can be understood as a rondo. The first section is based on an eight-bar period in which both halves are nearly identical. The central theme consists of a melody line initially rising upwards to the sixth with sharp accentuation on every first and third beat, before it returns again in a larger curve to the point of departure. The period is heard altogether three times. Two added, contrasting sections form with them the caesura.

Even in the much-praised *Air* two similarly constructed corner sections surround the middle section. The movement clearly refers to the already introduced thematic material, and yet it is completely distinct in its tone colour. In melancholy minor, the central melodic idea makes a stately appearance which is immediately repeated a whole tone lower. The theme of the middle section is derived from it, yet appears in an entirely other form. Radiant D major brightens the music. The musical idea of the sixteenth-group is split off from it and develops in mounting dynamics. With cutting dissonant seconds the theme is heard again finally in minor, this time carried by the low tones of the cello.

The *Rigaudon* concludes the suite in a cheerful tone of voice. The pounding tempo of the first part stands in abrupt contrast to the rather stately middle section. Broken chords as well as extended chains of eighths, also consisting of large leaps, form the beginning of the *Rigaudon*, however, scale motions predominate in the middle part before the repetition of the first section brings a resurgence of the clear baroque joie de vivre.

Despite all rhythmic, formal and also figurative analogies with the French suite, the *Holberg Suite* cannot deny its romantic features. Especially in the form enriched with chromatic and dissonant elements, Grieg's own musical language shimmers through again and again and at the same time makes up its entirely special charm. Even though the version of the *Holberg Suite* presented here already enjoyed a special popularity in the lifetime of the composer, we should not forget that it first originated out of the reworking of the piano version in which it was first heard at the Holberg festival. The string version was finally premiered in March 1885 and has, up to the present time, been chosen for concert programmes in this form.

Sandra Borzikowski

Translation: Margit McCorkle

Sigurd Jorsalfar**Composed:** 1870 in Christiania**First performance:** 17 May 1870 in Christiania**Original publisher:** Peters, Leipzig**Instrumentation:****Prelude (In the King's Hall):** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 2 Trumpets, 3 Trombones – Timpani – Strings**Intermezzo (Borghild's Dream):** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns – Timpani, Cymbals, Triangle – Strings**Homage March:** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 4 Horns, 3 Trumpets, 3 Trombones, Tuba – Timpani, Snare Drum, Bass Drum, Triangle, Cymbals, Harp – Strings**Duration:** ca. 17 minutes

The Norwegian writer Bjørnstjerne Bjørnson (1832–1910), like his slightly older contemporary Henrik Ibsen, began his career as a dramatist with plays based on Norse saga literature. Bjørnson's *Sigurd Jorsalfar* ('the Crusader') was written in 1872. It deals with the rivalries and eventual reconciliation of the brother kings, Øjstejn and Sigurd, who reigned jointly over Norway in the heroic age of the twelfth century. Øjstejn (or Eystein) remained in Norway, ruling with justice and wisdom, and building roads, harbours, and churches, while Sigurd went on crusades, fought valiantly, and admired the wonders of Byzantium and the Holy Land. Bjørnson clearly regarded the two men as symbols of diametrically opposite tendencies in the national character, and thus stressed in dramatic form the need for nineteenth century Norwegians to balance their impulse towards exploration, missionary activities, and overseas settlement against the development and consolidation of social, economic, and political institutions within the homeland itself.

Grieg was invited to compose incidental music for the first production of Bjørnson's play in Christiania on Constitution Day, 17 May 1872. The three orchestral pieces and two vocal numbers he provided were published soon afterwards in piano score by Lose of Copenhagen as the composer's Op.22. In 1892 the instrumental movements were revised for full orchestra and republished by Peters of Leipzig as Grieg's Op.56. At the opening of the new Norwegian National Theatre in 1898 there was a revival of the play with the original music further revised by the composer, and there was yet another important production in 1905 in honour of the accession of Haakon VII to the throne of a completely independent Norway. In the meantime the orchestral suite had established itself internationally on the concert platform, though it never quite equalled the music of *Peer Gynt* in popularity.

The following are the three movements of Grieg's Op.56:

1. Prelude: 'In the King's Hall'. Originally entitled 'At the Matching Game', this march was intended as an introduction to Act II of the drama. 'The Matching Game' refers to the scene

in which the brothers enumerate and compare their personal merits as men and rulers. Formal emulation of this kind was a traditional Viking pastime, meant to entertain the company sitting at their ale, but as the scene continues rivalry becomes more bitter, arousing particular hostility in the moody King Sigurd, and gradually involving the personal followers of both the protagonists. Grieg's music is based on a Gavotte for violin and piano dating from 1867.

2. Intermezzo: 'Borghild's Dream'. Described as 'Introduction and Melodrama', this music provides a setting for the scene in Act I where Borghild, daughter of Olaf of Dal, awakes from troubled dreams in her father's house. Her close friendship with King Øjstejn has given rise to gossip, and to prove her innocence she has submitted to the ordeal of walking over red-hot iron. Soon afterwards, ill-feeling between the Kings is intensified when Sigurd, who also is under the spell of her beauty, attempts to abduct her from her home. The music closely follows Bjørnson's elaborate stage directions:

'Quiet music begins before the curtain goes up, and as it rises depicts her restless sleep with weary, subdued passages, until it mounts into acute dread. She cries out, awakes, and starts up. The music depicts the confused waking thoughts that crowd upon her, until it ceases while she whispers, 'I am still walking over the red-hot iron'. The music again follows her as she slowly advances, stops, and leans against the back of a chair... [Here a lengthy monologue in verse follows] ... The music subsides in quiet grief, until it ends with a sudden jerk, and she rises to her feet.'

To produce the required atmosphere, Grieg uses such orchestral devices as muffled timpani rolls, stopped horn notes, two-finger pizzicati, piccolos momentarily, replacing the two flutes, strokes on triangle and cymbals, and violent dynamic contrasts.

3. 'Homage March' (Hyldningsmarsjen). This occurs in Act III, introducing the scene in which the Kings are reconciled. A stage direction indicates that as the brothers make their peace with each other, and go out hand in hand, the music is to begin with a grave introduction, and then change to the 'Homage March' itself. The scene is now set for the council or *busthing*, at which the Kings announce their final reconciliation. This movement underwent considerable revision and expansion, among the later additions being the fanfares for brass (commencing b165), and the Trio (commencing b76) with harp chords, which is reminiscent of the Minuet-Trio of the Piano Sonata, Op.7, written in 1865. It is also interesting to note the similarity between the main theme of the 'Homage March', assigned first to four-part solo cellos, and the slow movement of the Cello Sonata, Op.36 (1882-3).

John Horton

前言

霍尔堡组曲

创作时间与地点:1884年,洛夫特胡斯

首演:1885年3月13日,卑尔根,作曲家本人指挥

首次出版:彼得斯,莱比锡,1884年

乐队编制:弦乐器

演奏时间:约20分钟

“矫揉造作的音乐!”格里格这样描述自己的《霍尔堡组曲》(大概还会做个鬼脸),同时解读了在他所有作品中占据特殊地位的这部独特作品中的历史人物。如果说他之前的作品是因为与他的北欧祖国密切相连而成为杰作的话——无论是通过作品中的民间元素还是通过其所描述的自然印象,那么从《霍尔堡组曲》起,他开始追求一条全新的路径。单是各个乐章的标题——前奏曲、萨拉班德舞曲、加伏特舞曲、咏叹调和里戈东舞曲——就已经预示着他开始以法国组曲为蓝本,而他添加的额外说明——“古老风格的”——则进一步强调了对巴洛克曲式的回归。1884年8月26日,格里格第一次提及“我刚刚完成的旧式风格的《霍尔堡组曲》”。^①不仅如此,他还毫不掩饰地提及了这首新作品的特点:“作为一个例外,它其实是掩盖个性的一个好练习。”^②

几星期前,正当格里格夫妇于1884年在洛夫特胡斯避暑时,他收到了创作该作品的委托。创作这首器乐作品的直接原因其实再明显不过,卑尔根市正计划庆祝丹麦裔挪威诗人路德维希·霍尔伯格诞辰200周年。格里格立刻来了兴趣,而这份委托也[至少暂

① 引自诺伯特·布伦特:《格里格的〈霍尔堡组曲〉,Op.40》,见《会议报告-1,德国爱德华·格里格会议》(阿尔滕梅定根出版社,1995),第51页。

② 同上,第51页。

时]终止了他自前一年秋天开始的休假。他在这期间只是改编了自己的几首作品,而这样的低产期可能最终要归咎于他当时多事的环境。妮娜和爱德华·格里格分居了几个月后(起初看似已无法挽回),于1月重归于好,而如今在经过漫长的巡回音乐会后,他们正处在自己的新庄园——特洛霍根修建到一半的时刻。格里格兴致勃勃,全身心地投入到这一全新的挑战之中。他在致作曲家尼尔斯·拉夫恩奇尔德的信中写道:“迄今为止,还没有哪一首作品让我感到更充满激情。”

格里格为这突如其来的创作委托投入的大量精力,不亚于他在为自己特别感兴趣的题材进行创作时投入的精力。因此,他从诗人生活的时代获得灵感就不足以为怪了。我们必须看到,尽管格里格最初将该组曲构思为一首钢琴作品,但巴洛克舞曲乐章无疑仍然构成了它的基础;我们同样不能忽视一点:格里格本人的调性语言与历史调式交织在了一起。

“前奏曲”已经展现出了各种不同的风格。简练、紧迫的节奏主宰着整个乐章,显然与“前奏曲”的原型非常相符。但第一乐章的曲式构思已经远离了“前奏曲”原型,而进一步的分析证明这是一个小型奏鸣曲乐章。在音乐清晰的脉动中,第一主题像号角一样盘旋而上,几小节后到来的是第一小提琴奏出的、富有歌唱性的第二主题,其特点为下行五度旋律,与第一主题形成了对比。在插入其中的展开部式乐段中,我们首先听到了第一主题的回声,由大提琴奏出的下行七度分解和弦构成主干,中提琴则奏出其它音。经过充分利用音调空间所进行的快速旋律装饰变化,由第二小提琴奏出的富有动感、无处不在的节奏音型始终围绕着b音展开,而第一小提琴则以带有典型风格的抒情对位重音回应着第二主题。第一主题进入到更多的空间中,直到最后在结尾处以转位的形式主宰所有音乐变化。只是在最后一次听到第二主题时,乐曲的动力才暂时隐退到背景中。紧随其后的几个舞曲乐章首先登场的是简短的萨拉班德舞曲,这也是巴洛克组曲的核心乐章之一。尤其是,它清晰地反映出了一些典型的特点,比如第二拍重音。一些主要由二度构成的旋律小音程以及常常有着保持某一音高效果的音的反复,一方面营造出抚慰的效果,另一方面又突出了节拍型舞曲的特点。中间乐段的素材显然来自乐曲的最初八小节。就这样,第一小提琴从第二小节开始变奏这些旋律音型,每一次都稍有变化。中提琴奏出的朦胧旋律立刻对第一小提琴的旋律做出了回应,直到大提琴最后用另一个旋律片段引导乐章的走向。弦乐器的高八度进入打断了这种抑郁的气氛,重新引入了整个主题复杂结构的完整反复,同时结束了这段“萨拉班德舞曲”。

在“加伏特舞曲”中,音乐再次有了快乐的情绪,而且整个舞曲有着三部分结构特

点。加伏特舞曲第一次呈现后紧跟着的是“缪赛特舞曲”，然后是加伏特舞曲的反复，以此结束该乐章。就连缪赛特舞曲也有着相同结构。中间乐段与前后两个结构相似的乐段形成了对比。从曲式的角度来说，这首“加伏特舞曲”可以被视为一首回旋曲。第一乐段所依据的是一个八小节乐句，前后各四小节几乎完全相同。中间主题包括一条旋律线，首先上行至第六小节，每个第一和第三拍为强拍，然后再次回归到乐段结束处。整个乐段反复了三遍。两个新增加的对比乐句与乐段一起构成了句读。

即便是在颇受好评的“咏叹调”中，两个结构相似的乐段也出现在中间乐段的一前一后。该乐章显然使用了已经呈示的主题素材，但它的音色却截然不同。核心旋律乐思采用了忧伤的小调，以华丽的形式首次出现后便立刻以低一度反复。中间乐段的主题虽然由此发展而成，却以截然不同的形式出现。明亮的D大调给音乐增添了许多欢快的特点。十六分音符乐思从中分离出来，以不断增强的力度自行发展。主题以不和谐的二度再次以小调形式出现，只是这次由大提琴的低沉乐音奏出。

“里戈东舞曲”在一片欢乐声中结束整个组曲。第一部分的强烈节奏与庄严的中间乐段形成了鲜明对比。分解和弦以及延展的八分音符（其中包括一些跳进）构成了“里戈东舞曲”的开始部分，但中间部分的主要特点为音程进行，最后再由第一乐段的反复带来明显的巴洛克式生存之乐。

虽然《霍尔堡组曲》在节奏、曲式和音型方面与法国式组曲很相似，但它却有着不可否认的浪漫特点。尤其是在半音与不和谐元素非常丰富的曲式中，格里格本人的音乐语言不断体现其中，同时构成其独特的魅力。即便这里所呈现的《霍尔堡组曲》版本已经在作曲家生前广为人们所喜爱，我们仍然不应该忘记一点：它是从钢琴版本改编而来的，而钢琴版最初是在霍尔堡纪念会上听到的。弦乐版本最终于1885年3月首演，此后便一直以该形式成为音乐会曲目。

桑德拉·波吉科夫斯基

路旦俊 译

十字军战士西古尔德

创作时间与地点:1870 年,克里斯蒂安尼亚

首演:1870 年 5 月 17 日,克里斯蒂安尼亚

首次出版:彼得斯,莱比锡

乐队编制:

前奏曲(《在国王的大厅里》):2 长笛,2 双簧管,2 单簧管,2 大管——4 圆号,2 小号,3 长号——定音鼓——弦乐器

间奏曲(《博基尔德之梦》):2 长笛,2 双簧管,2 单簧管,2 大管——4 圆号——定音鼓,钹,三角铁——弦乐器

《效忠进行曲》:2 长笛,2 双簧管,2 单簧管,2 大管——4 圆号,3 小号,3 长号,大号——定音鼓,小鼓,大鼓,三角铁,钹,竖琴——弦乐器

演奏时间:约 17 分钟

挪威作家比约恩斯彻纳·比昂松(1832–1910)像稍微年长于他的亨里克·易卜生一样,以斯堪的纳维亚半岛传奇文学为素材创作戏剧,开始其文学生涯。比昂松的《十字军战士西古尔德》写于 1872 年,讲述了奥义斯坦和西古尔德这两位兄弟国王从反目为仇到最终和解的故事。他们在 12 世纪这个英雄时代联合统治挪威,奥义斯坦留在了挪威,以公正和智慧治理国家,修建道路、港口和教堂;西古尔德则参加了十字军,英勇作战,崇尚拜占庭和圣地的奇迹。比昂松显然将这兄弟俩视为挪威国家性格中两种截然相反的趋势的代表,因而以戏剧形式强调 19 世纪挪威人的平衡需求,即探险、传教、海外定居与在国内巩固社会、经济和政治体制之间的平衡。

格里格受邀为比昂松这部剧作于 1872 年 5 月 17 日“宪法节”在克里斯蒂安尼亚的首演创作配乐。他所写的三首管弦乐曲和两首声乐曲的钢琴谱不久后便由哥本哈根的卢瑟出版社作为格里格的 Op.22 出版。1892 年,格里格修改了其中的管弦乐乐章,由莱比锡的彼得斯出版社作为 Op.56 出版。新挪威国家剧院 1898 年落成时,再次上演了比昂松的这部巨作,格里格对原先的配乐作了进一步的修改。1905 年,为纪念哈康七世登基,并且纪念挪威成为一个完全独立的国家,新挪威国家剧院再次上演了该剧作。在此期间,管弦乐组曲已经在音乐会平台上获得了全球性的声誉,只是在受欢迎程度上永远无法与《培尔·金特》组曲相提并论。

以下介绍格里格该作品(Op.56)的三个乐章:

1.前奏曲(《在国王的大厅里》)最初的标题为“打擂”,这首进行曲是原剧作第二幕的幕前曲。“打擂”指剧中的一个场景,兄弟俩分别列举并且比较各自作为普通人和统治者的优缺点。类似的正式竞争是维京人的传统消遣方式,旨在款待畅饮麦芽酒的客人们,但是在剧中,这场竞争变得越来越刻薄,不仅在郁郁寡欢的西古尔德王心中引起了敌意,而且逐渐将两位主人公的随从卷了进来。格里格的音乐所依据的是他于1867年为小提琴和钢琴创作的一首加伏特舞曲。

2.间奏曲(《博基尔德之梦》)被描述为“引子与情节剧”,为第一幕中的场景提供了背景音乐。在该场景中,达尔的奥拉夫之女博基尔德在父亲家从噩梦中醒来,她与奥姆斯坦王之间的亲密关系已经引起了人们的议论,为了证明自己的清白,她不得不接受赤脚踩过灼热铁块的折磨。不久之后,当同样为其美貌所吸引而难以自拔的西古尔德试图将她从家中抢走时,两位国王兄弟之间的敌意进一步加剧。此处的音乐紧随比昂松复杂的舞台说明:

“恬静的音乐在幕启之前开始,并随着幕布的开启以慵懒、柔弱的乐句描述她辗转反侧的睡眠,直到最后加强为惊恐。她惊叫着醒来。音乐继续描绘她醒来后的思绪,逐渐停止。在她轻声说出‘我还走在灼热的铁块上’之后,音乐再次响起,跟随着她缓缓走向前,停住脚,倚靠着椅子背……(这里有一大段诗体独白)……音乐逐渐弱化成宁静的忧伤,直到突然在强音中结束,而她也在音乐声中站起身来。”

为了营造出所要求的气氛,格里格运用的配器手法包括定音鼓沉闷的滚奏、圆号按音、双指拨奏、短笛临时取代长笛、三角铁和钹的击打以及小提琴的力度对比。

3.《效忠进行曲》出现在第三幕中两兄弟和解的场景之前。舞台说明显示,当兄弟俩和解后手拉手走出来时,音乐首先由庄严的引子开始,然后转为《效忠进行曲》。场景转为枢密院,两位国王宣布和解。该乐章经历过相当大的修改和扩充,后来增加的乐段包括铜管乐奏出的号角(165小节起)以及带竖琴和弦的三重奏(76小节起),其中的三重奏让人联想到格里格1865年完成的《钢琴奏鸣曲》Op.7中的小步舞曲三重奏。同样值得注意的还有分配给四声部独奏大提琴的《效忠进行曲》主部主题与《大提琴奏鸣曲》Op.36(1882-1883)慢乐章之间的相似性。

Contents / 目次

Preface

VII

前言

XII

Holberg Suite

I. Praeludium. Allegro vivace

1 Track ①

Allegro vivace



II. Sarabande. Andante

6 Track ②

Andante



III. Gavotte. Allegretto

8 Track 3

Allegretto



Musette. Poco più mosso

Poco più mosso



IV. Air. Andante religioso

12 Track 4

Andante religioso



V. Rigaudon. Allegro con brio

16 Track 5

Allegro con brio



Sigurd Jorsalfar

I. Prelude (In the King's Hall).

Allegretto semplice

21 Track 6

Allegretto semplice

Klar., Fg.
Str.
p
8b.

II. Intermezzo (Borghild's Dream). Poco andante

28 Track 7

Poco Andante

tr
Pk. *pp*
Kb. *pp*
Vc.
Vl. *pp*

III. Homage March. Allegro molto

38 Track 8

Allegro molto

Trp.
f
3
+Hr.
+Pos.
ff