

全国音乐院系教学总谱系列
Edition Eulenburg
No.669

WAGNER
TANNHÄUSER
Overture to the Opera

瓦格纳
唐豪塞
歌剧序曲



Eulenburg
湖南文艺出版社

原版引进

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RICHARD WAGNER

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图书在版编目(CIP)数据

瓦格纳《唐豪塞》歌剧序曲/(德)瓦格纳著. —长沙:
湖南文艺出版社, 2008. 9
(全国音乐院系教学总谱系列)
ISBN 978-7-5404-4215-6

I. 瓦 II. 瓦… III. 歌剧—序曲—总谱—德国—近代
IV. J653. 2

中国版本图书馆 CIP 数据核字 (2008) 第 145176 号

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Chinese language edition:

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著作权合同图字: 18-2008-144

瓦格纳 唐豪塞 歌剧序曲

责任编辑: 孙 佳

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

湖南新华印刷集团有限责任公司(邵阳)印刷

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2008 年 10 月第 1 版第 1 次印刷

开本: 850×1168mm 1/32 印张: 2.75

印数: 1—2,500

ISBN 978-7-5404-4215-6

定价: 17.00 元

本社邮购电话: 0731-5983102

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RICHARD WAGNER, OVERTURE TO "TANNHÄUSER"

Richard Wagner preceded his *Tannhäuser*, the first performance of which took place under the direction of the composer at the Royal Opera House in Dresden on the 19th October, 1845, by an Overture which belongs to the most brilliant orchestral compositions of its kind.

It was during those Paris years of distress that Wagner published in 1841, in the *Revue et Gazette Musicale*, his very remarkable treatise "On the Overture". Beside an attempt at an historical development of this form of musical art the author outlines the share of the instrumental introduction in the drama and its relation to it. From the point of view at which he arrives, the Overture to Gluck's *Iphigénie en Aulide*, and to Mozart's *Don Giovanni*, appear to him as ideal examples; Weber, in this connection, is praised as the "inventor of dramatic phantasy". Wagner shows the highest admiration for Beethoven's works of this kind, especially for the great Overture to *Leonore* (III.); but ". . . far from giving merely a musical introduction to the drama, it already presents it to us in a completer and more moving form than the subsequent intermittent action. The work is no longer an overture but the most powerful drama itself". In Wagner's opinion it is the purpose of the overture to encompass the general spirit of the ac-

tion without the misuse of musical means, and to conduct it towards a solution which corresponds "apprehensively" to that of the drama. "Thus the point of contact with the dramatic subject would lie in the character of the two principle themes and in the movement which these impart to the musical elaboration."

These directions are for the first time reflected in the Introduction to the "Flying Dutchman" and altogether decide the construction of the *Tannhäuser* Overture, a synthesis between sonata-form and programmatic ideas. The two most important things, the Pilgrim's Chorus and the complex of motifs in the *Venusberg*, constitute with their antagonism the elements of the musical action and therewith embrace essentially the spiritual attitude of the drama. The idea of redemption, which with few exceptions penetrates Wagner's entire work, is here again the driving force. The confrontation of the pious singing of the Rome pilgrims, foreboding salvation, with the lustful, sensual frenzy in the realm of Venus, however, does not lead to a forcible decision; in fact the Pilgrim's Chorus, which recurs at the end of the Overture in triumphal splendour, is "the rejoicing of the *Venusberg* itself at the delivery from the curse of damnation . . ."

II

With these words the explanation closes which Wagner, as conductor of the Subscription Concerts in Zürich, had had printed for the better understanding of the composition on the occasion of its performance on the 16th March, 1852. Among the enthusiastic audience was that art-loving woman who was chosen to exercise a decisive influence on the genius of Wagner: Mathilde Wesendonk.

In his introduction to the opera *Tannhäuser*, borne by honest enthusiasm, Liszt summarizes with regard to the Overture: "... it is a poem on the same object as his Opera, just as comprehensive as this" (Coll. Works, Vol. III/2). This judgment immediately reminds of Wagner's criticism of the *Leonore* Overture which he condemned as an introduction to the drama for the very reason. Thus the scepticism towards his own work may have been in-

voluntarily awakened by Liszt, and so strongly fostered by the Zürich performance, that Wagner declared in a letter to his friend Uhlig in Dresden, on the 20th March, 1852: "It has its place in the concert hall, not only in the theatre before the opera: there, if it were for me to decide, I would only have the first *tempo* of the overture executed; the rest is — in the happy case of understanding — too much before the drama, but otherwise too little."

It was lastly from this self-criticism that the curtailment of the Overture originated which is characteristic for the Paris arrangement. For the memorable performance in Vienna—26th November, 1875—Wagner desired the immediate transition from the overture to the *Bacchanal* which had been deprived of its first 26 bars.

This form has been raised to tradition in Bayreuth.

Max Hochkofler

理查德·瓦格纳《唐豪塞》序曲

理查德·瓦格纳的歌剧《唐豪塞》于1845年10月19日在德累斯顿的皇家歌剧院进行了首演，由瓦格纳本人担任指挥。瓦格纳为这部歌剧所写的序曲属于同类作品中最伟大的杰作。

瓦格纳在巴黎穷困潦倒期间曾于1841年在《音乐评论报》上发表了他那篇出色的论文《论序曲》。除了对这种音乐形式的历史发展进行了回顾外，瓦格纳还概述了器乐引子在剧情中所占的比例，以及与剧情的关系。从他最后得出的结论来看，他似乎认为格鲁克的《伊菲姬妮在陶里德》和莫扎特的《唐乔万尼》是理想的典范，而韦伯则被称赞为“喜剧幻想曲的开山鼻祖”。瓦格纳还表达了对贝多芬所作的序曲的无比崇敬之情，尤其是他那伟大的《雷奥诺拉》序曲（第三）；不过，“……它不只是给剧情提供一个音乐引子，而是向我们展现了一个比后面的剧情更加完整、更加感人的形式。这首作品已经不再是一个序曲，其本身就是一部最震撼人心的剧作”。在瓦格纳看来，序曲的目的是在不滥用音乐表现手法的前提下呈现剧情的整体情绪，并且将剧情带至一个与剧作本身“相关”的解决上。“因此，与戏剧主题相关的接触点应该在两个核心主题的性质上，以及这些主题赋予音乐的影响上”。

这些观点在《漂泊的荷兰人》序曲中首次得到了体现，并为《唐豪塞》序曲定下了基调，使其成了奏鸣曲式和标题音乐的一个结合体。剧中两个最重要的对立乐段——朝圣者合唱和维纳斯堡那些复杂的动机——构成了音乐发展的要素，因而从根本上抓住了这部歌剧的精神实质。除了少数几部歌剧外，救赎这一主题始终贯穿着瓦格纳的所有作品，在这里也再次成了驱动力。一边是预示着救赎的罗马朝圣者那虔诚的歌声，一边是维纳斯王国那骄淫奢靡的疯狂，但这两者的对立最终并没有能有力地得到解决。事实上，序曲结尾部分以辉煌胜利再次出现的朝圣者合唱是在“欢呼维纳斯堡从天谴中得到了救赎”。

作为苏黎士募捐音乐会的指挥，瓦格纳曾在1852年3月16日的音

乐会上演奏过这首序曲。他还为此写过节目单介绍,以便让听众更好地理解这首作品,以上引述的文字便是他所写的曲目介绍的结尾部分。当天晚上那些狂热的听众中有一位热爱艺术的夫人,这个女人将对瓦格纳的天才产生决定性的影响,她便是玛蒂尔德·韦森东克^①。

李斯特在他所写的歌剧《唐豪塞》的介绍文章中带着发自内心的激情总结了这首序曲:“……这是为同一部歌剧而作的一首诗,内容与歌剧一样丰富。”(《作品选集》,第3卷/2)这几乎立刻使人想到瓦格纳对《雷奥诺拉》序曲的评论——他正是出于这个原因而严厉批评过将《雷奥诺拉》序曲视作歌剧的序曲。就这样,李斯特的上述评价可能不由自主地唤起了他对自己作品的怀疑,而且苏黎士的演出进一步加深了他的这种怀疑,驱使他在1852年3月20日致德累斯顿的朋友乌里格的信中写道:“它应该在音乐厅里占有一席之地,而不仅仅被视作歌剧开始前在剧院里演奏的曲子。如果是在歌剧院里而且由我指挥,我可能只会运用这首序曲的第一种速度;其他部分的内容——如果作品幸运地被理解的话——在歌剧开始前可能显得太多,而在其他场合又显得太少。”

正是基于这种自我批评,瓦格纳对这首序曲进行了删减——这也成了巴黎修改版的特点。对于维也纳那场令人难忘的演出——1875年11月26日——瓦格纳希望这首序曲能立刻过渡到删除了开头二十六小节的歌剧第一幕的饮酒歌部分。

拜鲁伊特的演出一直保持了这种传统。

马克斯·霍赫考夫勒 编订
(路旦俊 译)

^①玛蒂尔德·韦森东克(1828-1902):德国业余诗人、富商之妻、瓦格纳的情妇,曾将自己位于苏黎士的住房供瓦格纳使用,并成为伊索尔德和齐格林德的原型。

Tannhäuser

und
der Sängerkrieg auf Wartburg.

Ouverture.

Richard Wagner
1813 - 1883

Andante maestoso ($\text{♩} = 50$).

Kleine Flöte.

2 große Flöten.

2 Oboen.

2 Klarinetten
in A.

2 Fagotte.

2 Ventilhörner
in E.

2 Waldhörner
in E.

3 Trompeten
in E.

3 Posaunen.

Baßtuba.

Pauken.

Triangel.

Becken.

Tambourin.

Violin.

Bratsche.

Violoncell.

Kontrabaß.

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Tuba) are grouped together with their respective parts. The percussion section (Drums, Triangle, Cymbals, Tambourine) is shown with rhythmic notation. The string section (Violins, Violas, Cellos, Double Basses) is shown with their parts. The score includes performance instructions such as 'sehr gehalten' (very sustained) and 'tenuto molto' (sustained much) for the woodwinds and brass. The tempo is marked 'Andante maestoso' with a quarter note equal to 50 beats per minute.

Kl. (A)

Fg.

Vh. (E)

10

Kl. (A)

Fg.

Vh. (E)

Wh. (E)

Br.

Vc.

p

Ob.

Kl. (A)

Fg.

Vi.

Br.

Vc.

Kb.

20

p

Ob.
 Kl. (A)
 Fg.
 Vh. (E)
 Wh. (E)
 Vl.
 Br.
 Vc.
 Kb.

gr.Fl.
 Ob.
 Kl. (A)
 Fg.
 Vh. (E)
 Wh. (E)
 Pos.
 Vl.
 Br.
 Vc.
 Kb.

(Die Posaunen sind durchgehends durch zwei Tenor- und eine Baßposaune zu besetzen.)

pizz. arco *f* *piu f*

Gr.Fl. *ff*

Ob. *ff*

Kl. (A) *ff*

Fg. *ff*

Vh. (E) *ff*

Wh. (E) *ff*

Pos. *ff*

Btb. *ff*

Pk. *ff*

VI. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

E. E. 3768 4850

40

gr. Fl.

Ob.

Kl.
(A)

Fg.

Vn.
(E)

Vn.
(E)

Pos.

Tib.

VI.

VI.

Br.

Vc.

Kb.

ff

ff

ff

Gr. Fl. *ff*

Ob. *ff*

Kl. (A) *ff*

Fg. *ff*

Vh. (E) *ff*

Wh. (E) *ff*

Pos. *ff* zu 3 4

Btb. *ff*

Pk. *ff*

Vi. *ff*

Br. *ff*

Vc. *ff*

Kb. *ff*

Fl. I.

Ob.

Cl. (A)

Fg.

Vh. (E)

Wh. (E)

Pos. *su 3*

Btb.

Vi. *ff*

Br.

Vc.

Kb.

gr. Fl.

Ob.

Kl. (A)

Fg.

Vh. (E)

Wh. (E)

Pos. *zu 3*

Btb.

Pk.

Vl.

Br.

Ve.

Kb.

f

ff

ff

ff

gr. Fl.

Ob.

Kl.
(A)

Fg.

Vn.
(E)

Wh.
(E)

Pos.

Etb.

Pk.

Vl.

Br.

Ve.

Kb.

zu 3

f

ff

f

50

Gr. Fl.

Ob.

Kl. (A)

Fg.

Vh. (E)

Wh. (E)

Pos. *zu 3*

Btb.

Pk. *p cresc.* *f*

Vl. *ff*

Br.

Vc.

Kb.

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