

SCHUBERT



舒伯特 钢琴奏鸣曲集

第一卷

Piano Sonatas

Volume I

URTEXT

(原始版)



G. HENLE VERLAG

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4J1139

Franz Schubert

弗朗茨·舒伯特

钢琴奏鸣曲集第一卷

Piano Sonatas Volume I

URTEXT
(原始版)

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图书在版编目(CIP)数据

舒伯特钢琴奏鸣曲集 第一卷 / 保罗·密斯编; 汉斯-马丁·特奥波德
指法编注; 张放翻译 - 上海: 上海音乐出版社, 2016.12

ISBN 978-7-5523-1237-9

I. 舒… II. ①保… ②汉… ③张… III. 钢琴曲 - 奏鸣曲 - 奥地利 -
近代 - 选集 IV. J657.415

中国版本图书馆 CIP 数据核字 (2016) 第 244717 号

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Chinese Translation Copyright © 2016 by Shanghai Music Publishing House

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书 名: 舒伯特钢琴奏鸣曲集 第一卷

编 者: 保罗·密斯

指法编注: 汉斯-马丁·特奥波德

翻 译: 张 放

出 品 人: 费维耀

责任编辑: 王 琳 陆文逸 (助理编辑)

封面设计: 陆震伟 翟晓峰

印务总监: 李霄云

出版: 上海世纪出版集团 上海市福建中路 193 号 200001

上海音乐出版社 上海市绍兴路 7 号 200020

网址: www.ewen.co

www.smph.cn

发行: 上海音乐出版社

印订: 上海盛通时代印刷有限公司

开本: 640×978 1/8 印张: 21 乐谱: 168 面

2016 年 12 月第 1 版 2016 年 12 月第 1 次印刷

印数: 1 - 2,000 册

ISBN 978-7-5523-1237-9/J · 1139

定价: 66.00 元

读者服务热线: (021) 64375066 印装质量热线: (021) 64310542

反盗版热线: (021) 64734302 (021) 64375066-241

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前言

此套《舒伯特钢琴奏鸣曲集》的版本拓展至全三卷，其中收录了舒伯特所有的钢琴奏鸣曲以及作曲家未完成的几首作品。

在第一、第二卷中，参考了作曲家亲笔手稿影印本的作品包括：D537、D575（第一乐章：92小节；谐谑曲：104小节；行板：59小节；终曲：236小节）、D784、D850、D894、D958、D959和D960。此外，还同时参考了所有奏鸣曲的初版乐谱。其中，D537、D568、D575、D664、D784、D958、D959、D960在舒伯特去世之后才得以出版。所以在这些奏鸣曲中，初版与亲笔手稿的诸多差异很难鉴定为来自作曲家本人。然而，在D575中有一处例外（请看此卷结束处的“评注”）。可以假设舒伯特在当时出版时对其他奏鸣曲进行了修改。

当单手弹奏具有较长时值的旋律性音型时，即使作曲家没有标记任何连线，旋律音也应弹成连奏（如底本所示）。在结构相同之处，如一只手标记了连线或断奏，另一只手应使用相同方式演奏。当和弦（用连线或延音线）相连时，舒伯特通常只标记一条连线。如果相同的和弦再次出现在乐章进行当中，连线与延音线并不总是出现在同样的和弦音上。有时，在几首奏鸣曲的舞曲乐章中，最后一个小节的节拍时值与乐曲开始的弱起拍相加超出了一个完整小节的拍子数。然而，在

尊重底本的前提下，没有理由去更正这些细节。

通常情况下，无论是在亲笔手稿或是首次印刷的乐谱中都没有将断奏记号（点和横，或楔形记号）有意识地区分开。这些区别似乎是从作品D840之后才有意识地被加上。因此，在这些晚期奏鸣曲中才忠实地采用了底本中的连断和顿音标记。在早期奏鸣曲中，“点”通常表示跳音记号，仅在较少处明显有意识地标记了楔形顿音（重断音）记号，这个来源于原始资料的标记也被保留下来。舒伯特使用的几种重音记号有：*sf*、*fz*、*sfz*、>、*fz* >，在遵照底本的情况下被保留下来。倚音的记谱法也被真实地保留下来。根据该时期的演奏法，它们被演奏成短倚音。当三连音与前附点节奏型（)组合在一起出现时，根据实际的音符时值，十六分音符应晚于最后一个三连音音符弹奏。但是没有普遍认定的规则可以给出明确的弹奏指示。（请参考伊塔·哈瑞希-斯耐德：Über die Angleichung nachschlagender Sechzehntel an Triolen，音乐研究，XII，1959年，第1号；埃文·R·雅各比：“Über die Angleichung nachschlagender Sechzehntel an Triolen”——注释和声明，与伊塔·哈瑞希-斯耐德的文章同名，音乐研究，XIII，1960年，第3号；保罗·巴杜拉-斯科达：舒伯特作品的写作和表演；《音乐时报》，伦敦，1963年12月。）在某些情况下，特别是在快速演奏的乐曲中，两个音符可以同时发声。在这里如何诠释

乐谱必须由演奏者自己决定。

保罗·密斯

1971年夏于科隆

目 录

D = 奥托·埃里希·多依奇, 舒伯特作品目录按照年代顺序的新版本, 卡塞尔, 1978。

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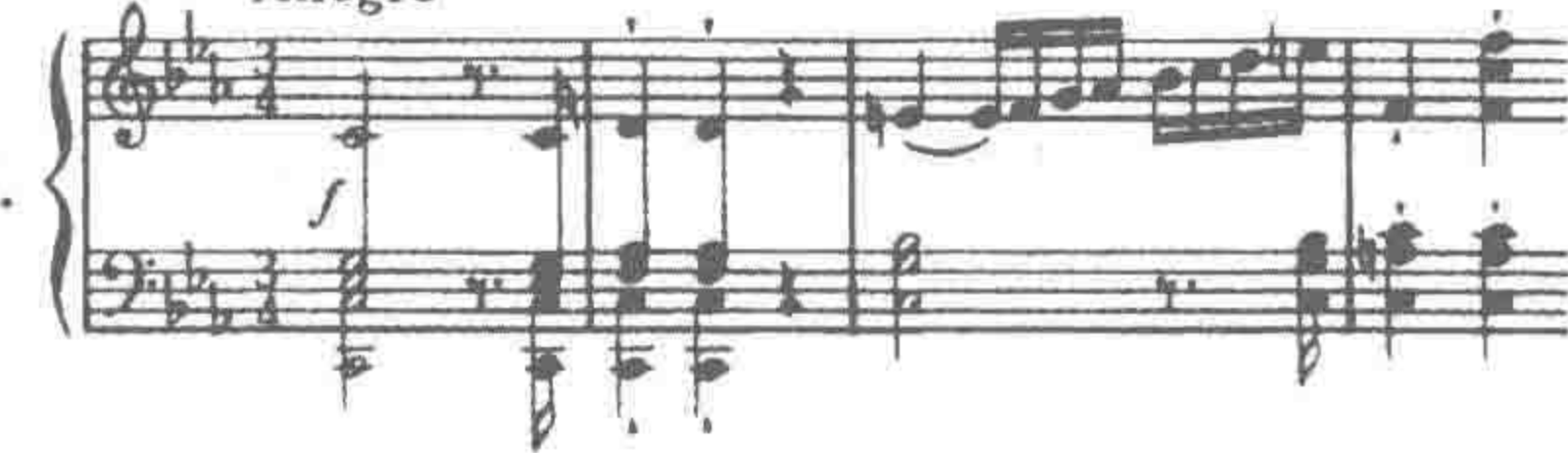
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Preface

This edition, extending to three volumes, contains all of Schubert's piano sonatas including those that the composer left unfinished or that have come down to us as incomplete works.

For Volumes I and II, photocopies of the autographs were available for D 537, 575 (1. movement: 92 bars; Scherzo: 104 bars; Andante: 59 bars; Finale: 236 bars), 784, 850, 894, 958, 959, and 960. In addition, the first editions of all the sonatas were consulted. D 537, 568, 575, 664, 784, 958, 959, and 960 were not published until after Schubert's death. In these sonatas discrepancies between the autographs and first editions can therefore hardly be attributed to the composer. However, one exception is D 575 (see *Comments* at the end of the volume). It can be assumed that Schubert himself made the alterations in the other sonatas when they were published.

When in one hand there is a melodic figure over notes of longer value, the melodic figure (as the sources show) is to be played legato even when not specially indicated. Where the structure is the same, slurs and staccato marks in the one hand are equally valid for the other. When chords are to be connected (slurs or ties), Schubert generally wrote only one sign. If the same chords recur in the course of the movement, the slur or tie is not always found with the same notes of the chord. As sometimes in the dances, the up-beat and the last bar in several of the sonata movements also do not counterbalance because in the last bar the note values are excessive. However, there was no reason to correct the sources in this respect.

As a rule, neither in the autographs nor in the first impressions is there a general and intentional distinction between the staccato marks (dot and dash, or wedge). A distinction seems to have been intended only from about D 840 onwards. In these later sonatas the dot

and dash (wedge) therefore follow the sources faithfully. In the earlier sonatas the dot is usually employed as staccato mark and only in a few places, where the wedge is obviously intended, has this source marking been retained. Schubert's different accent marks: *sf*, *fz*, *sfz*, *>*, *fz >*, have been retained in conformity with the sources. This is also true of the notation of the appoggiaturas. In accordance with the practice of the period, they are to be played as short appoggiaturas. When triplets occur in combination with a dotted eighthnote and a sixteenthnote () the latter is written after the last note of the triplet in accordance with the actual note value. No general rule can be given for the execution. (See Eta Harich-Schneider: *Über die Angleichung nachschlagender Sechzehntel an Triolen*; *Die Musikforschung*, XII, 1959, No. 1, and Erwin R. Jacobi: "Über die Angleichung nachschlagender Sechzehntel an Triolen" – *Bemerkungen und Hinweise zum gleichnamigen Artikel von Eta Harich-Schneider*; *Die Musikforschung*, XIII, 1960, No. 3. Paul Badura-Skoda: *Schubert as Written and as Performed*; *The Musical Times*, London, December 1963). In some cases, particularly in more rapid tempos, the two notes can be struck together. The decision here must be left to the player.

Cologne, summer 1971
Paul Mies

A 小调奏鸣曲

创作于 1817 年, 发表于 1852 年左右

Opus post. 164 · D 537

Allegro, ma non troppo

1. *f*

5 *p* *f*

10 *p* *crescen*

15 *do* *p* *cresc.*

20 *f*

24 *fz* *decresc.* 1 *p*

29

43

p

34

mf

fp

39

pp

44

p

cresc.

f

cresc.

49

ff

fz

p

pp

55

4

61

dimin.

1.

2.

65

Measures 65-70 of a musical score. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a continuous eighth-note melody with a descending line, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* (piano) at measures 67 and 69, and *ppp* (pianissimo) at measure 70.

70

Measures 70-75 of a musical score. Measures 70-74 continue the previous texture. At measure 75, the right hand changes to a series of accented eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at measure 75.

75

Measures 75-80 of a musical score. Measures 75-79 continue the previous texture. At measure 80, the right hand changes to a series of accented eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at measure 80.

80

Measures 80-85 of a musical score. Measures 80-84 continue the previous texture. At measure 85, the right hand changes to a series of accented eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at measure 85.

85

Measures 85-90 of a musical score. Measures 85-89 continue the previous texture. At measure 90, the right hand changes to a series of accented eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at measure 90.

90

Measures 90-95 of a musical score. Measures 90-94 continue the previous texture. At measure 95, the right hand changes to a series of accented eighth notes, and the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present at measure 95.

98

103

107

111

114

118

156

f *fp* *pp*

162

p *f*

167

cresc. *f* *cresc.* *ff*

172

fz *p* *pp*

177

dimin.

183

ppp *ff* *fz*

190

fz cresc. *ff* *p* *ff*

Allegretto quasi Andantino

ligato

This musical score is for a piece titled "Allegretto quasi Andantino". It is written for piano and consists of six systems of music, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). The piece begins with a *ligato* instruction and a *staccato* instruction in the bass staff. The score is divided into measures, with measure numbers 9, 17, 22, 27, and 32 indicated at the start of their respective systems. The piece concludes with a final cadence in the last system.

9

17

22

27

32

p

mf

f

pp

cresc.

staccato

38

f *p* *dim.*

43

ligato

p

48

53

59

pp *cresc.*

4/5 staccato

66

1. 2.

pp

71

pp cresc. f decresc.

5

This system contains measures 71 through 76. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *pp* at the start, *cresc.* in measure 73, *f* in measure 75, and *decresc.* in measure 76. A fingering of 5 is indicated in measure 74.

77

pp dim.

5 4 4 4 5

This system contains measures 77 through 82. The right hand continues the melodic development, and the left hand has a more active role with moving lines. Dynamic markings include *pp* at the start and *dim.* in measure 80. Fingering numbers 5, 4, 4, 4, and 5 are shown for the right hand in measures 77, 78, 79, 81, and 82 respectively.

83

pp

2 3 4 5

This system contains measures 83 through 88. The right hand has a more active role with moving lines, while the left hand provides a harmonic accompaniment. A *pp* marking is present in measure 85. Fingering numbers 2, 3, 4, and 5 are shown for the right hand in measures 86, 87, 88, and 89 respectively.

89

cresc. pp

8

This system contains measures 89 through 94. The right hand features a melodic line with eighth notes, and the left hand has a more active role with moving lines. Dynamic markings include *cresc.* in measure 90 and *pp* in measure 92. A fingering of 8 is indicated in measure 90.

95

1. 2. p

8 4 2 5 3

This system contains measures 95 through 100. The right hand features a melodic line with eighth notes, and the left hand has a more active role with moving lines. Dynamic markings include *p* in measure 97. First and second endings are marked in measures 95 and 96. Fingering numbers 8, 4, 2, 5, and 3 are shown for the right hand in measures 95, 96, 97, 98, and 99 respectively.

100

cresc. fz

4 5 2 4 5 2 5 2

This system contains measures 100 through 105. The right hand features a melodic line with eighth notes, and the left hand has a more active role with moving lines. A *cresc.* marking is present in measure 104, and a *fz* marking is present in measure 105. Fingering numbers 4, 5, 2, 4, 5, 2, 5, and 2 are shown for the right hand in measures 100, 101, 102, 103, 104, 105, 106, and 107 respectively.

106

cre - - - - - scen - - - - - do *p*

112

decresc. *p*

119

125

131

138

dim. *pp* *dim.*