

MENDELSSOHN



门德尔松 无词歌

Songs without Words

URTEXT
(原始版)



G. HENLE VERLAG
德国G. 亨乐出版社提供版权



上海音乐出版社
WWW.SMPH.CN

4J1318

Felix Mendelssohn Bartholdy

菲利克斯·门德尔松·巴托尔迪

无词歌

Lieder ohne Worte

Songs without Words

编者：鲁道夫·埃尔弗斯

(Rudolf Elvers)

恩斯特·赫特里希

(Ernst Herttrich)

指法编订：汉斯-马丁·特奥波德

(Hans-Martin Theopold)

翻译：李彦洋



G. HENLE VERLAG

德国G. 亨乐出版社提供版权

 **SMPH**
上海音乐出版社
WWW.SMPH.CN

图书在版编目 (CIP) 数据

门德尔松无词歌 / 鲁道夫·埃尔弗斯, 恩斯特·赫特利希编;
汉斯-马丁·特奥波德指法编订; 李彦洋翻译 - 上海: 上海音乐出版社,
2017.10

ISBN 978-7-5523-1426-7

I. 门… II. ①鲁… ②恩… ③汉… ④李… III. 无词歌 - 钢琴曲 - 德国
- 近代 - 选集 IV. J657.41

中国版本图书馆 CIP 数据核字 (2017) 第 207440 号

© Authorized by G. Henle Verlag, München

Chinese Translation Copyright © 2013 by Shanghai Music Publishing House

ALL RIGHTS RESERVED

书 名: 门德尔松无词歌

编 者: 鲁道夫·埃尔弗斯 恩斯特·赫特利希

指法编订: 汉斯-马丁·特奥波德

译 者: 李彦洋

出 品 人: 费维耀

责任编辑: 段劲楠 陆文逸 (助理编辑)

封面设计: 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 上海市打浦路 443 号荣科大厦 200023

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: 25.5 乐谱: 204 面

2017 年 10 月第 1 版 2017 年 10 月第 1 次印刷

印数: 1 - 3,000 册

ISBN 978-7-5523-1426-7/J · 1318

定价: 58.00 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

郑重声明: 版权所有 翻印必究



菲利克斯·门德尔松·巴托尔迪

铅笔画作者威廉·沙多，1834年于杜塞尔多夫

图片由柏林普鲁士文化遗产州立图书馆门德尔松档案馆友情授权

Felix Mendelssohn Bartholdy

After a pencil drawing by Wilhelm Schadow, Düsseldorf 1834

Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Mendelssohn-Archiv

Reproduced by kind permission

前言

“说到惊喜,那要算我昨天收到的您的那封来信:……对于我的《无词歌》来说,这真是一份慷慨的礼物,我已经不知该如何向您表达我的谢意……”这是门德尔松于1842年10月10日从柏林写给在波恩的出版商尼古拉斯·西姆洛克的信中提到的一段话。因为西姆洛克免去了门德尔松60个金路易(法国古金币名,一个金路易相当于20法郎),作为“可喜可贺成功”的象征。的确,在门德尔松那个年代,《无词歌》作为他最受欢迎的作品被中产阶级广为演奏,尤其是业余钢琴家们。另一方面,这些作品也从一定程度上印证了门德尔松“确实就是”拿捏这种短小曲式的大师。

其实,“无词歌”并非是一开始所用的标题。1832年8月,由伦敦诺维洛出版社出版的第一套作品(Op.19B)所用的标题是“原创旋律”。那年1月,当门德尔松将作品给西姆洛克时,前者提到了名称“为钢琴而作的浪漫篇章”。在同年6月15日的信中,门德尔松又提及“为钢琴而作”,并且这次他也采用了“无词歌”这个名称。“无词歌”这个名称如此流行,以至于英文版的Op.30与之后的作品都采用了这个名称。

作为独立的套曲,其中的作品陆续出版(1832/33年,1835年,1837年,1841年,1844年以及1845年),Op.85与Op.102直到作曲家去世后的1851年与1868年才分别相继出版。后来我们在草稿中发现,这些作曲家去世后出版的部分成套作品中包含了Op.53, Op.62以及Op.67中

的一些作品。由此可以看出,门德尔松无论如何都认为那些他去世后出版的无词歌是不适合出版的。并且这也表明了六首一套的组合模式并非固有的,而是作曲家从不同作品中挑选出来将它们组合在一起的(参见门德尔松于1832年6月15日写给N.西姆洛克的信件)。除了Op.85与Op.102中包含的作品,以及最迟作于1844年所谓的《骑士之歌》,其他作品至今未曾出版。尽管我们试图遵循作曲家的意愿,但是在犹豫之后,我们实在无法不出版如此耳熟能详的Op.85与Op.102,以及广为流传的《骑士之歌》。

与其他所有作品一样,门德尔松在出版印刷过程中对《无词歌》做了很多改动。所以,作曲家在世时出版的作品并非是依据他的最终手稿,而是依据了他的初稿。而他去世后出版的作品则尽可能地依据了他的手稿出版。本书最后的“评注”更加详尽地指明了出处及相关材料。

偶尔在《无词歌》中出现的富于诗性的副标题,大部分都不是出自门德尔松之手。在目录中,它们用加括号的形式予以表示。若是门德尔松亲自添加的诗句,则没有用括号。

在此,我要对以下个人和图书馆表示感谢,是他们热情帮助使得涉及原始资料的材料查阅可以进行:巴塞尔的鲁道夫·格伦巴赫博士,纽约的罗伯特·O.雷曼,柏林的格哈德·斯坦普尼克,日内瓦的博德默图书馆,伦敦的大英图书馆,牛津大学的博德利图书馆,华盛顿的国会图书馆,美国圣马力诺的亨廷顿图书馆,斯坦福大学的纪念图书馆,巴黎的国家图书馆,东柏林的德意志国立图书馆,柏林与巴塞尔的门德尔松协会,西柏林的普鲁士遗产国立图书馆的

门德尔松档案部,克拉克夫的雅盖隆大学图书馆。

鲁道夫·埃尔弗斯
恩斯特·赫特里希

1981年夏于柏林与慕尼黑

Preface

"If ever a letter gave me a pleasant surprise it was the one I received from you yesterday: ... the magnanimous present you have made to me for my Songs Without Words – I really don't know how to set about expressing my due thanks to you,..." These were Mendelssohn's words written in a letter sent from Berlin on 10th October 1842 to his publisher Nikolaus Simrock in Bonn who had remitted an extra fee of sixty Louis d'or as a token of "such favourable success". The "Songs without Words" were undoubtedly among Mendelssohn's most popular compositions performed in musical households of the middle-classes in the composer's day, above all by amateur pianists. On the other hand, these pieces were partly responsible for the widespread opinion of Mendelssohn being "just" a master of the miniature form species.

The title "Songs without Words" was not the one initially appended, the first set (Opus 19 B) being published in August 1832 by Novello of London entitled "Original Melodies". When, in January 1832, Mendelssohn offered the work to Simrock, he spoke of "Romanzen für's Pianoforte" (romances for pianoforte). In a letter dated 15th June of the same year he refers to "Clavierstücke" (pieces for clavier), this time also employing the term "Lieder ohne Worte". Such was the popularity of this title that it also appeared on the cover pages of the English editions from Opus 30 onwards.

The individual sets of pieces making up the work were published at irregular intervals (1832/33, 1835, 1837, 1841, 1844 and 1845), opus 85 and 102 not appearing until after the composer's death, 1851 and 1868. Some of the numbers contained in these posthumous sets have come down to us in manuscript collections which also include pieces from Opera 53, 62 and 67. This goes to show that Mendelssohn, regardless of what reasons, had considered those Songs without Words brought out

posthumously as actually being unsuitable for publication. It is also a sign of the fact that no specific scheme was adhered to originally in grouping the six numbers constituting each of the sets, but that a process of selection was carried out by the composer from several pieces (cf. also Mendelssohn's letter written on 15th June 1832 to N. Simrock). With the exception of the pieces contained in Opus 85 and 102 and the so-called "Reiterlied" which had definitely come to be written at the latest by 1844, all other pieces belonging to this category have so far remained unpublished. We have yielded to the composer's decision even though we were reluctant and unable to dispense with the well-known Opera 85 and 102 as well as the popular "Reiterlied".

In common with all his works, Mendelssohn introduced numerous alterations to his Songs without Words whilst they were undergoing printing. For this reason it is not the autographs of the works published during the composer's lifetime that form the main sources, but rather the first impressions. Those works not brought out until after the composer's death have, on the other hand, been based on the autographs as far as this has been possible. The *Comments* appearing at the end give closer details on sources and readings.

The poetic subtitles occasionally encountered in connection with the *Lieder ohne Worte* were, for the most part, not appended by Mendelssohn. In the list of contents these are quoted in parentheses. Titles left unparenthesized, on the other hand, originate from the composer.

Acknowledgements are due to the following personalities and libraries for their courtesy in making available the material constituting the sources consulted: Dr. Rudolf Grumbacher, Basle; Robert O. Lehman, New York; Gerhard Stempnik, Berlin; Biblioteca Bodmeriana, Geneva; British Library, London; Bodleian Library, Oxford; The Library of Congress, Washington, D. C.; Huntington Library, San Marino, USA; Memorial Library, Stanford; Bibliothèque Nationale, Paris; Deutsche Staats-

bibliothek, East Berlin; Mendelssohn Gesellschaft e.V., Berlin and Basle; Staatsbibliothek Preußischer Kulturbesitz, Mendelssohn Archives, West Berlin; Cracow, Biblioteka Jagiellońska.

Berlin and Munich, summer 1981
Rudolf Elvers · Ernst Herttrich

目 录 · Contents

	页码
前言 · Preface	IV
评注 · Comments	165

无词歌 · Songs without Words

Opus 19

1	Andante con moto <i>p</i> <i>cantabile</i>	2
2	Andante espressivo <i>mf</i> <i>f</i>	6
3	Molto Allegro e vivace <i>f</i> (Jägerlied)	8

4	Moderato <i>p</i> <i>mf</i>	12
5	Piano agitato <i>p</i> <i>f</i>	13
6	Andante sostenuto <i>p</i> Venet. Gondellied <i>cantabile</i>	18

Opus 30

7	Andante espressivo <i>p</i> <i>8</i>	20
8	Allegro di molto <i>p</i> <i>dim.</i> <i>sf</i>	22
9	Adagio non troppo <i>mf</i>	25

10	Agitato e con fuoco <i>p</i>	26
11	Andante grazioso <i>p</i>	31
12	Allegretto tranquillo <i>p</i> Venet. Gondellied <i>p cantabile</i>	34

Opus 38

13	Con moto <i>p</i> <i>cantabile</i>	36
14	Allegro non troppo <i>mf</i>	40
15	Presto e molto vivace <i>p</i> <i>cantabile</i>	42

16	Andante <i>pp</i> <i>f</i> <i>dim.</i>	48
17	Agitato <i>p</i>	50
18	Andante con moto <i>p</i> <i>3</i> Duetto	55

Opus 53

Andante con moto 页码
19 60

Allegro non troppo
20 64

Presto agitato
21 68

Adagio 页码
22 74

Allegro con fuoco
23 76

Molto Allegro vivace
24 80

Opus 62

Andante espressivo
25 86

Allegro con fuoco
26 88

Andante maestoso (Trauermarsch)
27 92

Allegro con anima
28 94

Andante con moto Venet. Gondellied
29 96

Allegretto grazioso (Frühlingslied)
30 99

Opus 67

Andante
31 103

Allegro leggiero
32 106

Andante tranquillo
33 110

Presto (Spinnerlied)
34 112

Moderato
35 117

Allegretto non troppo
36 118

Opus 85

Andante espressivo
37 122

Allegro agitato
38 124

Presto
39 126

Andante sostenuto
40 130

Allegretto
41 132

Allegretto con moto sempre cantabile
42 134

Opus 102

43	Andante, un poco agitato <i>p</i> <i>cresc.</i>	页码 137	46	Andante un poco agitato <i>p</i> <i>sf</i>	页码 144
44	Adagio <i>mf</i>	140	47	Allegro vivace <i>mf</i>	146
45	Presto <i>p</i>	141	48	Andante <i>mf</i>	148

无词歌 · Songs without Words

“骑士之歌”

49	Allegro vivace <i>pp</i> <i>cresc.</i>	150
----	---	-----

附录 · Appendix

Opus 30 Nr. 4

英文版第一版

Version of the English

1	Agitato e con fuoco <i>p</i> <i>sf</i>	152
---	---	-----

Opus 85 Nr. 6

卡尔·克里吉门的誊抄版

Version of a copy by Carl Klingemann

2	Allegretto con moto <i>sempre cantabile</i> <i>p</i> <i>sempre stacc.</i>	158
---	--	-----

Opus 102 Nr. 2

门德尔松晚期的创作手稿

Version of a late autograph

3	Andante	162
---	---------	-----

Felix Mendelssohn Bartholdy

菲利克斯·门德尔松·巴托尔迪

无词歌

Lieder ohne Worte

Songs without Words

编者：鲁道夫·埃尔弗斯

(Rudolf Elvers)

恩斯特·赫特里希

(Ernst Herttrich)

指法编订：汉斯-马丁·特奥波德

(Hans-Martin Theopold)

翻译：李彦洋



G. HENLE VERLAG

德国G. 亨乐出版社提供版权

 **SMPH**
上海音乐出版社
WWW.SMPH.CN

六首无词歌

OPUS 19

1832 年出版

Opus 19 Nr. 1

Andante con moto

p

cantabile

1

3

4

5

8

f

p

Vervielfältigungen jeglicher Art sind gesetzlich verboten.

© 1981 by G. Henle Verlag, München

11

45

dim.

13

45

15

1. 2 3 4 5

2. 3 4 5

16

cresc.

45

cresc.

4

18

ff

20

dim. *p*

23

dim. *pp*

26

cresc. *f*

29

f

32

dim. *p* *cresc.*

35

cresc.

38

f

41

dim.

44

dim.

47

pp

Andante espressivo

2

mf

sf

p

6

13

20

26

33

39

cresc.

dim.

f

45

p *p* *cresc.* *sf*

2 4 5 5 4 3 4

52

p *mf*

2 2 1 5 2 1 5 4 1 5

59

cresc. *dim.*

5 4 1 5 2 5 2

66

p *dim.*

5 12 4 1 3 1 3

73

dim. *pp* *p*

4 4

79

cresc. *sf* *dim.* *sf*

2 4 2 2 1 2

85

sf *dim.* *pp*

2 2 2 2 2 2

Molto Allegro e vivace

3

f

f

(5)

f

sf

f

sempre 3

10

p

15

ff

p

cresc.

20

sf

25

f

dim.

p