



# WAGNER 瓦格纳

## 2 Overtures

The Flying Dutchman, The Mastersingers

### 两首序曲

《漂泊的荷兰人》序曲,《纽伦堡的名歌手》前奏曲



EULENBURG

湖南文艺出版社

# Richard Wagner

## 2 Overtures

The Flying Dutchman (Overture) /

Der fliegende Holländer (Ouverture)

The Mastersingers (Prelude) /

Die Meistersinger von Nürnberg (Vorspiel)

Edited by / Herausgegeben von

Egon Voss

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## 理查德·瓦格纳

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《纽伦堡的名歌手》前奏曲

埃贡·沃斯 编订



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## Preface

**Overture: The Flying Dutchman**

**Composed: 5–20 November 1841 in Paris**

**First performance: 2 January 1843, Dresden, conducted by the composer**

**First publication: operatic full score, Dresden, 1844; revised overture: 1860**

**Orchestration: 2 flutes (piccolo), 2 oboes (cor anglais), 2 clarinets,**

**2 bassoons – 4 horns, 2 trumpets, 3 trombones, tuba – timpani – harp – strings**

**Duration: ca. 11 minutes**

Wagner's artistic interest in the legend of the Flying Dutchman was awakened during his years as Kapellmeister in Riga (1837–9). 'It was at this period that I first got to know the subject matter of *Der fliegende Holländer*', he wrote in *A Communication to my Friends*, in which he looked back on his career from the vantage point of 1851. 'The subject attracted me and left an indelible impression on me.' In his *Autobiographical Sketch* of 1842–3, Wagner additionally describes the way in which the legend suddenly acquired greater relevance for him during his voyage from Riga to London in the summer of 1839: 'This sea journey will remain forever engraved on my memory; it lasted three and a half weeks and was fraught with all manner of accidents. Three times we were caught up in the most violent storms, and on one occasion the captain was obliged to take shelter in a Norwegian harbour. Sailing between the Norwegian skerries left a curious impression on my imagination, and the legend of the Flying Dutchman, which I heard confirmed on the lips of the sailors, now took on a quite specific and individual colour in my mind.'

Wagner arrived in Paris on 17 September 1839, and between 2 and 6 May 1840 he prepared a prose draft for an opera based on the legend of the doomed seafarer. He wrote it in French with the intention of having it worked up into a libretto by one of the famous French poets of the day, hoping in turn that he would then be commissioned to set it to music for the Paris Opéra. But the commission failed to materialise, and so Wagner prepared a German libretto of his own between 18 and 28 May 1841, completing the composition draft by 22 August and putting the finishing touches to the full score of *Der fliegende Holländer* on 21 October 1841. As yet, however, the work did not include the overture, which Wagner did not begin until 5 November and which he completed by 20 November 1841 at the latest. As the last number to be written, it reflects the overture's traditional function of establishing the mood of the following opera and was based on seven of the opera's principal themes and motifs: the Dutchman's motto-like motif, with its intervals of fourths and fifths; the motif associated with the ghostly crew of the Dutchman's ship from the choral scene that opens Act Three; the

motif used to depict the Dutchman's eternal wanderings; the theme heard during his opening monologue, when he expresses his longing for death; the redemption motif; the motif of fidelity in love from Senta's Ballad; and, finally, the theme of the Sailors' Chorus. As Wagner observed in a programme note that he wrote in 1853, these motifs are presented and developed in such a way that the whole plot of *Der fliegende Holländer* is recounted in purely musical terms.

The 1841 version of the overture was heard for the first time when the whole opera received its first performance in Dresden under Wagner's own direction on 2 January 1843. By the time that he conducted it at the Salle Ventadour in the Théâtre Italien in Paris seventeen years later on 25 January 1860, the overture had a different ending. This was an ending that Wagner had written earlier that same month and that he described in a letter to Karl Eckert of 21 February 1860 as 'an improvement inasmuch as it gives the whole piece a more solemn character'. This ending is also known as the 'Tristan ending', an expression suggested by Wagner himself in his letter to Mathilde Wesendonck of 10 April 1860, in which he writes that 'only now that I have written Isolde's ultimate transfiguration have I been able to find the right ending for the overture to the Flying Dutchman'. This later ending is the one that is normally heard today. Its final bars feature a further quotation of the redemption motif from Senta's Ballad, creating a sense of transfiguration as a result of the way in which the motif is formally, harmonically and instrumentally highlighted.

### **Prelude: The Mastersingers**

**Composed: 13–20 April 1862 in Biebrich, concert-ending: autumn 1862**

**First performance: 1 November 1862, Leipzig Gewandhaus, conducted by the composer**

**Original publisher: full score, B. Schott's Söhne Mainz, 1868**

**Orchestration: 2 flutes (piccolo), 2 oboes, 2 clarinets, 2 bassoons – 4 horns, 3 trumpets, 3 trombones, tuba – timpani, triangle, cymbals – harp – strings**

**Duration: ca. 10 minutes**

If we may believe Wagner's reminiscences in *Mein Leben*, the initial idea for the Prelude to Act One of *Die Meistersinger von Nürnberg* came to him during a train journey from Venice to Vienna between 11 and 13 November 1861: 'It was during this journey that I was struck by the earliest musical ideas for *Die Meistersinger*; [...] I immediately conceived the main part of the overture in C major, and did so, moreover, with total clarity.' No such sketches have survived, but it is striking that immediately after returning to Vienna, Wagner set about revising the text of *Die Meistersinger*, the earliest prose draft of which dates from the summer of 1845. The libretto was completed by the end of January 1862. It may have been at this time that Wagner jotted down the earliest musical sketches, including those for the Prelude that he

mentions in his autobiography: 'In the course of a beautifully sunny evening that allowed me to contemplate the magnificent view of "Golden" Mainz and the majestic Rhine flowing past it from the balcony of my apartment [in Biebrich] in a transfiguring light, the Prelude to my *Meistersinger* that had once appeared to me like some distant apparition rising up from a mood of dejection suddenly re-emerged before my soul in startling closeness and clarity. I set about writing the Prelude, just as it appears in the score today, including the main themes of the entire drama, which were already fully defined.'

The earliest tangible evidence of Wagner's work on the Prelude is an orchestral sketch which, written in the form of a short score, is dated 'Biebrich, 13 April 1862' at the beginning and '1st day of Easter [i.e., 20 April 1862]' at the end. Wagner began to work on the full score of the Prelude on 3 June 1862, taking it over into the full score of the opera, on which he worked between 1863 and 1867 and which he presented to his patron, King Ludwig II of Bavaria, at Christmas 1867.

During the time he spent in Biebrich, Wagner regularly held musical soirées, and these evidently set him thinking, prompting him to write to one of his friends in Vienna, Josef Standthartner, on 5 October 1862: 'I cannot continue to keep my works locked away as I have done in the past. And so I am now in the process of selecting passages from *Das Rheingold*, *Die Walküre*, *Der junge Siegfried*, *Tristan* and *Die Meistersinger* that are designed to be intelligible and effective in concert form.' From *Die Meistersinger* Wagner chose Pogner's Address, Sachs's Cobbling Song, Walther's Trial Song and the Prelude. In conversation with his second wife, Cosima, on 26 November 1879 Wagner had the following to say about this last-named piece: 'No one has yet talked, for example, about the new form of this Prelude; it is really a march with a trio, the theme of the trio appearing first in a whispered, fragmentary way before emerging as a broadly flowing melody.' During the late autumn of 1862 Wagner prepared a two-bar concert version of the ending of the Prelude comprising three chords in C major. This concert version received its first performance under Wagner's own direction at the Leipzig Gewandhaus on 1 November 1862, five and a half years before the Munich première of the opera itself. Wagner recalled the occasion in his 1869 essay, *On Conducting*: 'The first time that I performed this Prelude was at a private concert in Leipzig, [...] and it was played so well by the orchestra that the very small audience, consisting almost exclusively of friends from out of town, demanded that it should be repeated, a request to which the players, who appeared to be in entire agreement with the listeners on this point, were delighted to accede.'

Klaus Döge

Translation: Stewart Spencer

# 前 言

## 《漂泊的荷兰人》序曲

**创作时间与地点:**1841年11月5—20日,巴黎

**首演:**1843年1月2日,德累斯顿,作曲家本人指挥

**首次出版:**歌剧总谱,德累斯顿,1844年;序曲修订版,1860年

**乐队编制:**2长笛(短笛),2双簧管(英国管),2单簧管,2大管—4圆号,2小号,3长号,大号—定音鼓—竖琴—弦乐器

**演奏时间:**约11分钟

瓦格纳对“漂泊的荷兰人”这一传说的艺术灵感来源于他任里加<sup>①</sup>乐正那几年里(1837—1839)。“正是在这一时期,我第一次得知了‘漂泊的荷兰人’这一题材。”在《与朋友们的交流》中他从1851年的角度回顾自己的创作生涯。书中写道:“这个题材吸引着我,给我留下了难以磨灭的印象。”瓦格纳在其1842—1843年间的《自传随笔》中进一步描述了这个传说在1839年夏他从里加去伦敦的旅途中突然对他有了更大意义的过程,“那次海上旅行将永远铭刻在我的记忆中。整个旅程持续了三个半星期,各种意外和事故接二连三地发生。我们三次身陷最猛烈的风暴中,有一次船长不得不将船驶进一个挪威港口来躲避风暴。航行在挪威那些碎礁之间给我留下了一个奇特的印象,我所听到并从水手们那里得到证实的‘漂泊的荷兰人’的传说,此刻在我的心中带上了非常具体而富于个性化的色彩”。

瓦格纳于1839年9月17日抵达巴黎,然后于1840年5月2日完成了以那位被判终身漂泊的水手的传说为依据的歌剧剧情草稿。草稿是用法语写成的,因为他希望当时那些著名的法国诗人当中的某一位能将它变成一部歌剧脚本,并且希望随后巴黎歌剧院会委托自己为其谱曲。然而这项委托没有能够实现,于是瓦格纳在1841年5月18—28日自己写出了德语脚本,并于8月22日完成了音乐的草稿,最终于1841年10月21日为《漂泊的荷兰人》的总谱进行了最后的修改。尽管如此,已经完成的这部歌剧并不包括序曲。瓦格纳直到11月5日才开始动笔写序曲,并最迟于1841年11月20日将其完成。作为最后完

① 里加:拉脱维亚首都。——译者注



成的部分,这首序曲展现了序曲的传统作用——为歌剧的开始营造出气氛,并且采用了这部歌剧中的七个主题和动机:四度和五度音程的荷兰人的警句式的动机;取自歌剧第三幕开始处合唱场景的与荷兰人船上幽灵般的水手有关的动机;用来描写荷兰人将永远漂泊的动机;在荷兰人出场独白中听到的主题,他在其中表达了自己对死亡的渴望;救赎动机;森塔谣唱曲中表达忠贞不渝爱情的动机;以及水手合唱的主题。正如瓦格纳在1853年写的一份节目单中所说,这些动机以一种特殊的方式呈示和展开,《漂泊的荷兰人》的整个剧情被用纯音乐的方式讲述了出来。

1843年1月2日,这部歌剧由瓦格纳亲自指挥在德累斯顿举行了首演,人们这时才第一次听到这首序曲1841年的版本。十七年后,当他于1860年1月25日在巴黎意大利剧院的文塔多厅再次指挥演出该剧时,这首序曲已经有了不同的结尾。这便是他在该月早些时候所写的一个结尾,而且他在1860年2月21日致卡尔·埃克特的一封信中形容其是对原先版本的“一个改进,因为这个结尾给整首作品带来了更加庄严的特性”。这个结尾也被称做“特里斯坦式结尾”。瓦格纳本人在1860年4月10日致玛蒂尔达·威森顿克的信中使用了这一说法,他在信中写道:“直到我现在写出了伊索尔德最终的升华之后,我才终于能为《漂泊的荷兰人》序曲找到恰当的结尾。”我们今天听到的通常是后一种结尾,其中最后几小节中进一步引用了森塔谣唱曲中的救赎动机,而且由于这一动机在曲式、和声,以及配器上都得到了提升,因而创造出了一种升华感。

### 《纽伦堡的名歌手》前奏曲

**创作时间与地点:**1862年4月13-20日,比布里希;音乐会独奏曲结尾:1862年秋

**首演:**1862年11月1日,莱比锡布业会堂,作曲家本人指挥

**首次出版:**总谱,朔特,美茵兹,1868年

**乐队编制:**2长笛(短笛),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,三角铁,钹-竖琴-弦乐器

**演奏时间:**约10分钟

如果我们相信瓦格纳在《我的一生》中的回忆,那么《纽伦堡的名歌手》第一幕前奏曲的最初乐思是他于1861年11月11-13日乘坐火车从威尼斯去维也纳的途中产生的,“正是在这次旅行途中,我萌生了《纽伦堡的名歌手》最早的乐思……我立刻构思出了这首C大调序曲的主要部分,而且将它非常清晰地勾勒了出来”。虽然没有这样的草稿被保存下

来,但令人惊讶的是瓦格纳一回到维也纳就开始修改《纽伦堡的名歌手》的脚本——其最早的散文草稿可以追溯到1845年夏。

脚本到1862年1月底就已经完成。瓦格纳或许就是在这时候记下了最初的音乐草稿,包括他在自传中提到的这首前奏曲的草稿:“傍晚,借着落日灿烂的余晖,从我[在比布里希]寓所的阳台上凝望着沐浴在金色阳光中的美茵兹,以及穿城而过的壮丽的莱茵河。此时,以前像情绪低落时远处出现的某个幽灵般的《纽伦堡的名歌手》的前奏曲突然异常接近、异常清晰地出现在我的心中。我动笔写下这首前奏曲,与今天乐谱中看到的完全一样,包括已经完全确定下来的歌剧中的基本主题。”

瓦格纳创作这首前奏曲最早的确凿证据是一个缩编谱形式的管弦乐草稿,开始处有日期“比布里希,1862年4月13日”,结尾处则写有“复活节第一天(即1862年4月20日)”。瓦格纳在1862年6月3日开始写出这首前奏曲的总谱,将其融入到他于1863—1867年间写的歌剧总谱中,并在1867年圣诞节将这部歌剧献给了他的资助人——巴伐利亚国王路德维希二世。

瓦格纳居住在比布里希的时候常常举行一些音乐聚会,这些社交聚会显然引起了他的思考,促使他在1862年10月5日致信给维也纳的朋友约瑟夫·施庸德哈特纳:“我不能再像以前那样继续把我的作品束之高阁,因此我现在正挑选《莱茵河的黄金》、《女武神》、《年轻的齐格弗里德》、《特里斯坦》和《纽伦堡的名歌手》中的一些能够在音乐会上产生良好效果的乐段。”瓦格纳从《纽伦堡的名歌手》中挑选了波格那的开场白、萨克斯的钉鞋之歌、瓦尔特的试唱,以及这首前奏曲。瓦格纳1879年11月26日在与其第二任妻子科西玛的一次谈话中这样谈论这首前奏曲:“比方说,还没有任何人研究过这首前奏曲的新曲式;这其实是一首带一个三重奏的进行曲,三重奏的主题先是以一种轻柔而支离破碎的形式出现,然后再演变成一段宽阔流畅的旋律。”1862年秋,瓦格纳为这首前奏曲写了一个两小节音乐会版的结尾,由三个C大调和弦构成。这个新的音乐会版本在瓦格纳本人的指挥下于1862年11月1日在莱比锡布业会堂举行了首演,此时距这部歌剧在慕尼黑的首演已经过去了五年半。瓦格纳在他的文章《论指挥》中回忆了当时的情景:“我第一次演奏这首序曲是在莱比锡的一个私人音乐会上……乐队演奏得极其出色,完全由来自莱比锡以外的朋友组成的小小的听众群一致要求他们再演奏一遍,乐手们在这一点上似乎与听众们的看法完全一致,结果他们欣然再次演奏了一遍。”

克劳斯·多吉  
(路旦俊 译)

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I. The Flying Dutchman – Overture

1 Track 1

**Allegro con brio**  $\text{♩} = 72$

Musical score for the Overture of The Flying Dutchman. The score is in 3/4 time and features strings (Str.) and horns (Cor.). The tempo is **Allegro con brio** with a quarter note equal to 72 beats per minute. The music begins with a forte (**f**) dynamic and includes the instruction **molto marcato**. The score shows the first two staves of the piece, with the second staff including the instruction **sempre più f**.

II. The Mastersingers – Prelude

55 Track 2

**Sehr mäßig bewegt**

Musical score for the Prelude of The Mastersingers. The score is in 4/4 time and features a forte (**f**) dynamic. The tempo is **Sehr mäßig bewegt**. The score shows the first two staves of the piece, with the first staff including the instruction **sehr gehalten**.

# Der fliegende Holländer – Ouvertüre

## The Flying Dutchman – Overture

Richard Wagner  
(1813–1883)

**Allegro con brio** 5

kleine Flöte  
Flöten 1,2  
Oboen 1,2  
Englischhorn (F)  
Klarinetten (B) 1,2  
Fagotte 1,2  
Hörner 1,2 (F) / 3,4 (D)  
Trompeten (F) 1,2  
Posaunen 1,2 / 3  
Baßtruba  
Pauken (D,A)  
Harfe  
Violinen I / II  
Bratschen  
Violoncelli, Kontrabässe

**Allegro con brio** 5

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Kl. Fl.

Fl. 1,2

Ob. 1,2

Klar (B) 1,2

Fag. 1,2

1,2 (F)  
Hr.

3,4 (D)

Trp (F) 1,2

1,2  
Pos.

3

Baßtb.

Pk.

Viol. I

Viol. II

Br.

Vc.

Kb.

*sf*

*f molto marcato*

*f molto marcato*

*f molto marcato*

15

Kl F1

Fl 1,2

Ob 1,2

Klar (B) 1,2

Fag 1,2

1,2 (F)  
Hr

3,4 (D)

Trp (F) 1,2

1,2  
Pw

3

Bu&tb

Pk

15

Viol I

Viol II

Br

Vc

Kb

EAS 148

This page of a musical score covers measures 20 to 25. The instruments are arranged as follows:

- Flutes:** Kl Fl (1, 2), Fl (1, 2)
- Woodwinds:** Ob 1, 2; Klar (B) 1, 2; Fag (1, 2)
- Brass:** Hr 1 (F), Hr 2 (F), 3, 4 (D); Ttp (F) 1, 2; Pos 1, 2, 3; Baßh
- Percussion:** Pk
- Strings:** Viol (I, II), Br, Vc, Kb

The score includes various musical notations such as dynamics (e.g., *ff*, *f*), articulation (accents), and phrasing slurs. Measure numbers 20, 25, and 32 are clearly marked. The bottom staff shows a complex rhythmic pattern for the strings, likely a cello or double bass part.

This musical score page contains measures 29 and 30 for an orchestra and string ensemble. The instruments are arranged as follows:

- Woodwinds:** Kl F1 (Flute 1), Fl 1, 2 (Flutes 1 and 2), Ob 1, 2 (Oboes 1 and 2), Klar (B) 1, 2 (Clarinets B-flat 1 and 2), Fag 1, 2 (Bassoons 1 and 2).
- Brass:** 1, 2 (F) Hr (Horns F 1 and 2), 3, 4 (D) Hr (Horns D 3 and 4), Trp (F) 1, 2 (Trumpets F 1 and 2), 1, 2 Pos (Positones 1 and 2), 3 (Pos) (Positone 3), Baßtrb (Baritone).
- Percussion:** Pk (Kettler).
- Strings:** Viol I, Viol II, Br (Bassoon), Vc, Kb (Violoncello and Kontrabaß).

Measure 29 begins with a *ff* dynamic. Measure 30 features a *ff* dynamic and includes a *staccato* marking for the strings. The score includes various musical notations such as slurs, accents, and dynamic markings.



Kl Ff  
 Fl 1,2  
 Ob 1,2  
 Klar (B) 1,2  
 Fag 1,2  
 Hr 1,2 (F)  
 Hr 3,4 (D)  
 Trp (F) 1,2  
 Pos 1,2  
 Pos 3  
 Baßb  
 Pk  
 Viol I  
 Viol II  
 Hr  
 Vc, Kb

Musical score for measures 35-40. The score includes parts for Kl Ff, Fl 1,2, Ob 1,2, Klar (B) 1,2, Fag 1,2, Hr 1,2 (F), Hr 3,4 (D), Trp (F) 1,2, Pos 1,2, Pos 3, Baßb, Pk, Viol I, Viol II, Hr, and Vc, Kb. The score features various musical notations such as dynamics (f, mf, dim), articulation (accents, slurs), and performance instructions like 'dim' and '(in A)'.