



BACH 巴 赫

Overtures Nos. 3-4

BWV 1068-1069

第三、第四管弦乐组曲

BWV 1068-1069



EULENBURG

湖南文艺出版社

Johann Sebastian Bach

Overtures Nos.3-4

BWV 1068-1069

Edited by / Herausgegeben von

Harry Newstone

Urtext

约翰·塞巴斯蒂安·巴赫

第三、第四管弦乐组曲

BWV 1068 - 1069

哈里·纽斯顿 编订

净本



EULENBURG

湖南文艺出版社

图书在版编目 (CIP) 数据

巴赫《第三、第四管弦乐组曲》: BWV1068~1069 /

(德) 巴赫 (Bach, J.S.) 作曲; 路旦俊译. —长沙:

湖南文艺出版社, 2006.9

ISBN 7-5404-3805-3

I. 巴... II. ①巴...②路... III. 管弦乐—组曲

—总谱—德国—近代 IV. J657.616

中国版本图书馆 CIP 数据核字 (2006) 第 103923 号

© 2006 Ernst Eulenburg & Co.Gmbh, Mainz

巴赫

第三、第四管弦乐组曲

BWV 1068—1069

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

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2006 年 10 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 7.25

印数: 1—2,500

ISBN 7-5404-3805-3

J·1139 定价: 30.00 元 (含 CD)

本社邮购电话: 0731-5983015

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 in 50 Volumes

Bach Brandenburg Concertos Nos. 1–3 · Brandenburg Concertos Nos. 4–6 · Overtures Nos. 1–2 · Overtures Nos. 3–4 **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. 3 · Symphony No. 4 · Piano Concerto No. 2 · Violin Concerto **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. 104 'London' **Mendelssohn** Symphony No. 3 'Scottish' · Symphony No. 4 'Italian' · Violin Concerto · Overtures 'A Midsummer Night's Dream' and 'The Hebrides' **Mozart** Symphony No. 35 'Haffner' K 385 · 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 **Rossini** Overtures 'Il Barbiere di Siviglia' and 'Guillaume Tell' **Schubert** 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 **Vivaldi** The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

Preface

From early in the 17th century until the form engaged the interest of Johann Sebastian Bach, various composers had contributed to the development of the orchestral suite, notably and one of the first, Johann Rosenmüller (c.1619–1684), a predecessor of Bach's at the Thomasschule in Leipzig where he was appointed assistant master in 1642 and where, three years later, he published his first work – a collection of instrumental dances entitled 'Paduanen, Alemanden, Couranten, Balletten, Sarabanden mit 3 Stimmen und ihren Basso pro Organo'.

Other German composers, among them Johann Caspar Ferdinand Fischer (c.1665–1746) whose Op. 1 of 8 Overture-Suites 'Journal de printemps' was published in 1695, and later Georg Philipp Telemann (1681–1767) and Johann Friedrich Fasch (1688–1758) also produced instrumental suites of dances. Fasch, who was to become a scholar at the Thomasschule under Bach's immediate predecessor, Johann Kuhnau (1660–1722), wrote a number of orchestral suites in emulation of his admired Telemann and behind so many of his German contemporaries can be discerned the masterful presence of Jean-Baptiste Lully (1632–1687), not least in the innovation of preceding his dances with an imposing 'Ouvverture' from which the form eventually took its name. Fasch, later to go into the service of Count Morzin of Lukavec, Bohemia, (who was in 1759 to give Joseph Haydn his first Music-Directorship) was much admired by Bach who hand-copied a number of Fasch's orchestral suites.

From Bach himself, only four such suites have come down to us although Heinrich Bessler who, with Hans Grüss, edited these works for the *Neue Bach Ausgabe* (NBA), suggest that there may well have been others, now lost, a proposition rejected by Werner Breig in a more recent article on the Bach Suites (in: *The Cambridge Companion to Bach*, 1997, p133). Of the four survivors, only sets of parts (some in Bach's hand) and some copyists' scores are extant, the original autograph scores having disappeared. It would seem that we owe a good deal of our limited knowledge of the Suites Nos. 2, 3 and 4 to the diligence of Christian Friedrich Penzel (1737–1801) who was a student at the Thomasschule from 1751 (the year after Bach's death) and who made copies of Bach manuscripts he found there.

Thus, neither the dates nor the order of composition of the suites can be established with any certainty. The NBA editors suggest that they were composed in the order by which we know them today with the following approximate dates: No. 1 (BWV 1066) 1718, No. 2 (BWV 1067) 1721, No. 3 (BWV 1068) 1722, and No. 4 (BWV 1069) 1723. This would place the suites (or 'Ouvverturen' as Bach called them), like the Brandenburg Concertos, in the composer's Cöthen period at which time No. 4 lacked the trumpets and timpani which were added in Leipzig at Christmas 1725 when the first movement was adapted for the opening chorus of the Cantata BWV 110, *Unser Mund sei voll Lachens*. It is possible that the trumpet

parts and timpani of the Suite No. 3 were also added later in Leipzig but there is no direct evidence to support this. Breig even suggests that the Suite No. 3 may originally have been written for strings only (CD-liner-notes: Hyperion CDD22002, 1991).

An alternative and quite different chronology for these works is proposed by Stephen Daw, placing the Suite No. 3 in its original version first in order of composition 'by 1724' and the fourth suite in its first version, and the Suite No. 1, 'by the end of 1724', the final version of No. 4 being completed 'c.1729', and the Suite No. 3 'adapted to form its final version' between 'c.1729–31'. '[...] we have no evidence to indicate – as has often been stated –', writes Daw, 'that any of these works were composed before Bach's arrival in Leipzig in May 1723'. Breig supports this possibility and points out that all the surviving sources for the suites originated in Leipzig and proposes the following chronology: 'The principal source of Suite No. 1 [...] almost certainly dates from his first year in office; in its original form, Suite No. 4 [...] must have been completed before Christmas 1725; Suite No. 3 [...] survives in a set of parts dating from 1731; and Suite No. 2 [...] survives in an MS from around 1738/9.'

Overture (Suite) No. 3 in D major, BWV 1068

Composed: ca. 1722 in Cöthen

Original publisher: not published during the composer's lifetime

Instrumentation: 2 oboes – 3 trumpets – timpani – violin 1 and 2, viola, violoncello, double bass – continuo

Duration: ca. 20 minutes

The Suite No. 3, which Breig suggests may originally have been written for strings only, dates, in its final form, from around 1731. Among the sources listed in the NBA's Critical Report (Sources A–D), source A is a set of parts in which the first violin part and the continuo parts of the Bourrée and the Gigue are in Bach's hand, the whole of the second violin is in C. P. E. Bach's hand, the rest of Violin I and continuo were written by Johann Ludwig Krebs (who became Bach's pupil in 1726) and the remaining parts by an unidentified copyist. Our edition is based on sources A, C, and D; source B is a handwritten score with a pencilled figured bass and is textually virtually identical with source A. All of these sources are located in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv.

Overture (Suite) No. 4 in D major, BWV 1069

Composed: final version completed in 1725 at the latest;
first version probably dates from Bach's last years in Cöthen,
so therefore before 1723

Original publisher: not published during the composer's lifetime

Other versions: Bach used the first movement in 1725 for his cantata
'Unser Mund sei voll Lachens' BWV 110

Instrumentation: 3 oboes, bassoon – 3 trumpets – timpani – violin 1 and 2,
viola, violoncello, double bass – continuo

Duration: ca. 19 minutes

The aforementioned Penzel material of the Suite No.4 is, like that of Nos. 2 and 3, located in the Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn Archiv, and, in the absence of a more 'authentic' source, must be taken as the nearest thing to a copy of the missing autograph MS if such actually existed, given the changes that the work went through before it reached this stage. The NBA Critical Report of 1967 lists source A (*Mus. ms. Bach St 160*) as a set of parts. NBA source B (*Mus. ms. Bach P 307 adn. 3*) is a much later score, copied by Anton Werner circa 1839. The oboes are listed in Fischhof's catalogue as 3 *Flauti*, though this is presumed to be erroneous as the copyist seemed to have confused the handwritten H and Fl. Source C (*Mus. ms. Bach St 445*) is an incomplete set of parts by an unknown copyist written on paper that can be dated back to Bach's time. Neither of these sources has been used in the preparation of the present new edition. The previous Eulenburg edition by Wilhelm Altmann and dated 1927 has been examined but similarly rejected because it has simply standardized the phrasing without direct reference to the sources from which they derive.

Harry Newstone (adapted)

前言

从 17 世纪初到这种曲式引起约翰·塞巴斯蒂安·巴赫的兴趣为止,不同的作曲家都为管弦乐组曲的发展作出过贡献,其中包括最初采用这一曲式的人之一——约翰·罗森缪勒(约 1619 – 1684)。罗森缪勒是巴赫在莱比锡圣托马斯教堂的前辈,于 1642 年被任命为圣托马斯教堂的助理乐师,并于三年前发表了他的第一部作品——一组器乐舞曲,曲名为《带三个人声声部及管风琴低音的帕凡、阿列曼德、库兰、芭蕾、萨拉班德》。

其他德国作曲家也创作过管弦乐舞曲组曲,如约翰·加斯帕·费迪南德·菲舍尔(约 1665 – 1746)于 1695 年出版了他的八首组曲《春天的日记》(Op.1),以及后来的乔治·菲力普·泰勒曼(1681 – 1767)和约翰·弗雷德里希·法施(1688 – 1758)。法施后来在巴赫的前任约翰·库瑙(1660 – 1722)的手下成了圣托马斯教堂的一位学者,出于对泰勒曼的崇拜而模仿泰勒曼创作了许多管弦乐组曲,并且继他的许多德国同代人之后可以被视作德国的让-巴蒂斯特·吕利(1632 – 1687);更有甚者,他创造性地在舞曲之前加入了一段“序曲”,因而这种曲式最终获得了其名称。法施后来效力于波希米亚卢卡维克的莫尔津伯爵(这位伯爵还于 1759 年任命海顿为自己的首席乐正),备受巴赫的推崇,巴赫甚至亲自抄写了许多法施的管弦乐组曲。

巴赫本人只留下四首管弦乐组曲,不过与汉斯·格律斯合作为《新版巴赫作品集》编订了这四首作品的海因策希·贝斯勒却认为,巴赫可能还有其他管弦乐组曲,只是现在已经遗失,但这一观点被维尔纳·布雷格在他最近的一篇论述巴赫这些管弦乐组曲的文章中否定(见:《剑桥巴赫指南》,1997 年,133 页)。在现存的四首管弦乐组曲中,我们目前只能见到一些分谱,其中一些出自巴赫之手,另一些则为抄谱员所为,总谱手稿现已遗失。我们现在对第二、第三、第四组曲极为有限的了解也要归功于勤奋的克里斯蒂安·弗雷德里希·彭泽尔(1737 – 1801),这位从 1751 年(巴赫去世后的次年)起成为圣托马斯教堂学生的人抄写了他所能找到的所有巴赫的手稿。

这样一来,这些组曲的创作日期和顺序均无法确定。《新版巴赫作品集》的编订者认为它们的创作顺序与我们今天所知的相同,大致年代为:第一组曲 BWV 1066,1718 年;第二

组曲 BWV 1067, 1721 年; 第三组曲 BWV 1068, 1722 年; 第四组曲 BWV 1069, 1723 年。这便将这些组曲(巴赫将它们称作“序曲”)的创作时间, 像他的《勃兰登堡协奏曲》一样, 定在了他的科滕宫廷时期, 当时的第四组曲还没有小号和定音鼓声部, 这些都是后来于 1725 年圣诞节期间在莱比锡添加的, 当时巴赫将第一乐章改编后用作了康塔塔《让我们的嘴上挂满笑容》BWV 110 的开始合唱。第四组曲中的小号声部和定音鼓也是后来在莱比锡加入的, 不过我们没有直接证据可以证明这一点。布雷格甚至认为第三组曲可能最初只是为弦乐器而作(见 CD 曲目介绍, Hyperion CDD 22002, 1991 年)。

斯蒂芬·道为这些作品提出了另一个不同的时间顺序, 他认为原始版的第三组曲应该是最初完成的, 其创作时间应为“到 1724 年”; 原始版第四组曲完成于“约 1729”, 第三组曲“约 1729 - 1731”年“被改编后构成了其最后版本”。他写道: “……正如常常论述的那样, 我们没有证据表明这些作品创作于巴赫 1723 年 5 月来到莱比锡之前。”布雷格赞同这一看法, 并且指出这些组曲现存的所有版本均出自莱比锡, 他还提出了下列时间顺序: “第一组曲的主要版本……几乎肯定追溯到他任期的第一年; 第四组曲的初稿……一定完成于 1725 年前; 第三组曲……现存有一套 1731 年的分谱; 第二组曲……现存有 1738-1739 年前后的一份手抄稿。”

D 大调第三管弦乐组曲, BWV 1068

创作时间与地点:约 1722 年, 科滕

首次出版:作曲家生前未出版

乐队编制:2 双簧管—3 小号—定音鼓—小提琴 I、II, 中提琴, 大提琴, 低音提琴—通奏低音

演奏时间:约 20 分钟

布雷格认为第三组曲可能最初只为弦乐而作, 其最后版本可以追溯到 1731 年前后。在《新版巴赫作品集》评述报告中所列的所有版本(版本 A - D)中, 版本 A 是一套分谱, 其中布列和吉格的第一小提琴声部和通奏低音声部为巴赫所写, 第二小提琴声部出自卡尔·

菲利普·埃马努埃尔·巴赫之手,其他部分的第一小提琴声部和通奏低音声部是 1726 年成为巴赫学生的约翰·路德维希·克雷勃斯所写,而其余声部则为一位身份不明的抄谱员所写。目前的版本所依据的是版本 A、C 和 D;版本 B 为带铅笔所写数字低音的手抄总谱,内容与版本 A 完全相同。所有这些版本都收藏在柏林国立图书馆普鲁士文化遗产馆音乐部的门德尔松档案馆。

D 大调第四管弦乐组曲, BWV 1069

创作时间与地点:最后一稿最迟完成于 1725 年;第一稿可能创作于巴赫在科滕的最后几年,因此应该在 1723 年前

首次出版:作曲家生前未出版

其他版本:巴赫于 1725 年将第一乐章用在了他的康塔塔《让我们的嘴上挂满笑容》BWV 110 中

乐队编制:3 双簧管,大管—3 小号—定音鼓—小提琴 I、II,中提琴,大提琴,低音提琴—通奏低音

演奏时间:约 19 分钟

如同第二和第三组曲一样,上文提到的彭泽尔抄写的第四组曲现收藏于柏林国立图书馆普鲁士文化遗产馆音乐部的门德尔松档案馆中。由于缺乏更加“可靠”的版本,彭泽尔的这个抄本应该被视作最接近已经遗失的巴赫手稿(如果确实存在过的话)的版本,尤其是考虑到这部作品在成为现在这个版本前所经历的修改的话。1967 年的《新版巴赫作品集》评述报告列出了版本 A(Mus.ms.Bach St 160)为一套分谱。《新版巴赫作品集》的版本 B(Mus.ms.Bach P 307 adn.3)是较晚的版本,为安东·维尔纳于 1839 年前后所抄写。费肖夫的目录将“双簧管”列为“3 长笛”,不过这可能是一个错误,是抄谱员将手写的 H 错看成了 F1。版本 C(Mus.ms.Bach St 445)是一套不完整的分谱,抄谱员身份不详,所用纸张属于巴赫年代。本书没有采用这两个版本。编者也仔细考订了威廉·阿尔特曼 1927 年编订的奥伊伦堡老版本,但同样弃之未用,因为这个版本只是对分句进行了标准化处理,而没有直接提及其来源。

哈里·纽斯顿

(路旦俊 译)

Contents / 目次

Preface

V

Vorwort

VIII

Overture No. 3 in D major BWV 1068

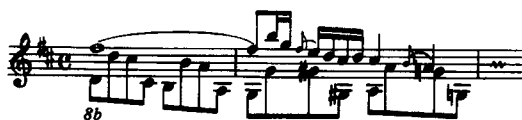
I. Ouverture

1 Track 1



II. Air

23 Track 2



III. Gavotte 1 – Gavotte 2

25 Track 3



IV. Bourrée

31 Track 4



V. Gigue

34 Track 5



Overture No. 4 in D major BWV 1069

I. Overture

48 Track 6



II. Bourrée 1 alternativement – Bourrée 2

82 Track 7



III. Gavotte

88 Track 8



IV. Menuet 1 alternativement – Menuet 2

94 Track 9



V. Réjouissance

98 Track 10



Overture No. 3 in D major

Johann Sebastian Bach
(1685–1750)
BWV 1068

I. Ouverture

1 Oboe

2 Tromba (D)

3 Timpani

I Violino

II Viola

Basso continuo

The image displays two systems of a musical score, measures 4 and 7. The first system (measures 4-6) includes parts for Oboes (Ob.), Trumpets in D (Tr. (D)), Timpani (Timp.), Violins (VI. I, II), Viola (Vla.), and Bassoon (B. c.). The second system (measures 7-9) includes parts for Oboes (Ob.), Violins (VI. I, II), Viola (Vla.), and Bassoon (B. c.). The score is written in 4/4 time with a key signature of two sharps (F# and C#). The woodwinds and strings play melodic lines, while the timpani provides a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

4

Ob. 1 2

Tr. (D) 1 2 3

Timp.

VI. I II

Vla.

B. c.

7

Ob. 1 2

VI. I II

Vla.

B. c.

10

Ob. 1

Ob. 2

VI. I

VI. II

Vla.

B. c.

13

Ob. 1

Ob. 2

VI. I

VI. II

Vla.

B. c.

16

Ob. 1 2

Tr. (D) 1 2 3

Timp.

VI. I II

Vla.

B. c.

19

Ob. 1 2

Tr. (D) 1 2 3

Timp.

VI. I II

Vla.

B. c.

The musical score is for a woodwind and percussion ensemble. It consists of two systems of staves. The first system covers measures 16 to 18, and the second system covers measures 19 to 21. The instruments are Oboe (Ob.), Trumpet in D (Tr. (D)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Bassoon (B. c.). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system (measures 16-18) features a double bar line and a repeat sign at the beginning. The second system (measures 19-21) also features a double bar line and a repeat sign at the beginning. The Oboe part has a [tr] marking in measures 16, 17, and 18. The Trumpet in D part has a [tr] marking in measure 19. The Timpani part has a [tr] marking in measure 19. The Violin I and II parts have a [tr] marking in measure 19. The Viola part has a [tr] marking in measure 19. The Bassoon part has a [tr] marking in measure 19.

22

Ob. 1 2

Tr. (D) 1 2 3

Timp.

VI. I II

Vla.

B. c.

24b [2] [viste]

Ob. 1 2

Tr. (D) 1 2 3

Timp.

VI. I II

Vla.

B. c.

viste