



BACH 巴 赫

Overtures Nos. 1-2

BWV 1066-1067



第一、第二管弦乐组曲

BWV 1066-1067



EULENBURG

湖南文艺出版社

Johann Sebastian Bach

Overtures Nos.1-2

BWV 1066-1067

Edited by / Herausgegeben von

Harry Newstone

Urtext

约翰·塞巴斯蒂安·巴赫

第一、第二管弦乐组曲

BWV 1066 - 1067

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《第一、第二管弦乐组曲》: BWV1066-1067 /

(德) 巴赫 (Bach, J.S.) 作曲; 路旦俊译. —长沙:

湖南文艺出版社, 2006.9

ISBN 7-5404-3804-5

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 103924 号

© 2006 Ernst Eulenburg & Co.Gmbh, Mainz

巴赫

第一、第二管弦乐组曲

BWV 1066—1067

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

印数: 1-2,500

ISBN 7-5404-3804-5

J·1138 定价: 28.00 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 'Ouverture' 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 'Ouverturen' 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. 1 in C major, BWV 1046

Composed: probably in Cöthen in ca. 1718, but in any case before 1725

Original publisher: not published during the composer's lifetime

Instrumentation: 2 oboes, bassoon – violin1 and 2, viola, violoncello, double bass – continuo

Duration: ca. 22 minutes

Our present edition is based on three sources labelled A, B and C in the NBA Critical Report of 1967. Source A (orchestral parts: shelf-mark *Mus. ms. Bach St 152*) initialled C.G.M. by the copyist (identified as Christian Gottlob Messner). Sources B and C are MS scores with the shelf-marks *Am.B.551* and *Am.B.52*. All of these sources are located in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn Archiv.

Overture (Suite) No. 2 in F major, BWV 1047

Composed: ca. 1721 in Cöthen, or later (see text)

Original publisher: not published during the composer's lifetime

Instrumentation: flute – violin 1 and 2, viola, violoncello, double bass – continuo

Duration: ca. 19 minutes

The present Suite No. 2 (to which Stephen Daw allocates the dates 1737–39), is, he claims, 'almost certainly Bach's latest preserved example of this genre, although it is possible that the surviving set of Leipzig parts, with flute and viola in the hand of Bach himself, is copied from an earlier score, or one which had been adapted from a lost earlier version. However, on stylistic and other, historical, grounds it seems improbable that this popular suite was composed before the 1730s, and the actual use of the flute in the music would even in 1737 or later, have been up-to-date even in Paris.'

Irving Godt, in an article 'Politics, Patriotism and a Polonaise: A Possible Revision in Bach's Suite in B Minor' (*The Musical Quarterly*, 75, 1990) also suggests the period around 1735–36

for the reworking of the suite from an earlier (Cöthen?) version, possibly for Pierre-Gabriel Buffardin, the principal flautist of the Dresden Court Orchestra (a suggestion of Martin Bernstein, in: *Report of the Eighth Congress of the International Musicological Society*, 1962). At the same time he may well have added the Polonaise, a dance he rarely used but which he incorporated here in support of, or in thanks for, the granting of his petition for the title of composer-at-large to Augustus III, King of Poland and Elector of Saxony.

The main sources for our new edition are, inevitably, the above-mentioned MS materials which are preserved in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, copies of which we gratefully acknowledge. The most important of these are listed ‘Sources A–G’ in the NBA Critical Report, pp. 34–41, the most valuable of them being Source A, a set of MS parts two of which – Flute, headed ‘Traversiere’, and Viola – are in Bach’s hand, the remaining parts being in the hands of four unidentified copyists with corrections by Bach. The library shelf-mark is *Mus. ms. Bach St 154 (1–6)*. The cover bears the inscription ‘H moll, Ouverture a 1 Flauto, 2 Violini, Viola e Baſſo di J. S. Bach’, and at the bottom of the page, in the later hand of Carl Friedrich Zelter (1758–1832), the incipits of the overture marked ‘Grave’ and the main section marked ‘fuga’. The set has two Continuo parts, one of which is figured.

The NBA Source G bears the same basic shelf-mark (*Mus. ms. Bach St 154 (7–12)*) and is another set of MS parts neatly written and all in one hand. This has phrasings in addition to those in Source a, an indication, perhaps, of a performing convention in which slurring was expected although not always specifically marked. I have not shown these in our score.

I have also re-examined the 1913 Eulenburg score of the Suite No. 2 (edited by Wilhelm Altmann) as well as the NBA score of 1966 and the sources B–F listed in the Critical Report of 1967, both with much benefit. Sources D and E (the copies made by Penzel at the Thomaschule, possibly from the now lost autograph) do have a few textual differences from Source A. Source D is a score in the Staatsbibliothek zu Berlin, shelf-mark *Mus. ms. Bach P 1065*. Source F, a neatly written MS score is a later copy of Source D and is signed ‘Anton Werner, 28 Mai 1839’; it was of little consequence in the preparation of this new edition.

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。”

C 大调第一管弦乐组曲, BWV 1046

创作时间与地点:可能在 1718 年前后创作于科滕;总之创作于 1725 年前

首次出版:作曲家生前未出版

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

演奏时间:约 22 分钟

目前这个版本所依据的是 1967 年《新版巴赫作品集》评述报告中标为 A、B 和 C 的三个版本。版本 A(乐队分谱:图书馆排架号为 Mus.ms.Bach St 152)首页上有抄谱员的名字缩写 C.G.M.(被确认为克里斯蒂安·戈特洛勃·梅斯纳)。版本 B 和 C 是手抄总谱,排架号分别为 Am.B.551 和 Am.B.52。所有这些版本均存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。

F 大调第二管弦乐组曲, BWV 1047

创作时间与地点:约 1721 年或之后(见下文),科滕

首次出版:作曲家生前未出版

乐队编制:长笛—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

斯蒂芬·道认为这部作品的创作时间为 1737 – 1739 年,并且说这部第二组曲“几乎可以肯定是巴赫为这一曲式创作的最后一部现存作品,虽然有可能现存的这套莱比锡的分谱(上面的长笛和中提琴出自巴赫笔下)是从一份更早的总谱抄写而来的,或者根据现已遗失的一个更早版本改编而成。不过,从风格和其他历史原因的角度来看,这部颇受欢迎的组曲创作于 1730 年前的可能性不大,作品中所使用的长笛是 1737 年,甚至更晚在巴黎完成”。

欧文·戈特在他的文章《政治、爱国主义和波兰舞曲:巴赫 b 小调组曲中一个可能的修改》(《音乐季刊》,75,1990 年)中也提出,根据一个更早的(科滕?)版本进行修改应该是 1735 – 1736 年的事,而且可能是为德累斯顿宫廷乐队的首席长笛家皮埃尔 – 加布里尔·布

法丹所做的修改(见马丁·伯恩斯坦的《国际音乐学协会第八次大会报告》,1962年)。与此同时,他很可能加入了波兰舞曲;巴赫很少使用这种舞曲,但却在这里加了进来,为的是支持或感谢波兰国王兼萨克森选帝侯奥古斯丁三世接受了他的请求,赐予了他自由作曲家的头衔。

我们这个新版本的主要依据不可避免地是上文提到的现存于柏林国立图书馆中的手抄稿资料——普鲁士文化遗产馆音乐部的门德尔松档案馆,我们为此万分感激。这些资料中最重要的被列为《新版巴赫作品集》评述报告中的“版本 A - G”(第 34 - 41 页),其中最有价值的是版本 A。这是一套手抄分谱,其中两个声部——长笛和中提琴——出自巴赫笔下,其他声部出自四位身份不详的抄谱员,并有巴赫的修改痕迹。图书馆的排架号为 Mus.ms.Bach St 154(1 - 6)。封面有题词《J.S.巴赫为 1 长笛、2 小提琴、中提琴和通奏低音而作的 b 小调组曲》,下方还有卡尔·弗雷德里希·泽尔特(1758 - 1832)在组曲开始处所写的“庄重的”以及主乐段上方标出的“赋格”。这套谱有两个通奏低音声部,其中一个为数字低音。

《新版巴赫作品集》中的版本 G 也有着相同的排架号(Mus.ms.Bach St 154 [7-12]),而且也是另一套出自同一人之手的整洁的手抄分谱。除了与版本 A 相同外,这上面还有句法处理,表明这也许是一次演出聚会,因而其中的连线是期待中的事,尽管这些连线并非总是很具体。我没有在本书中标出这些连线。

我还重新仔细考订了 1913 年奥伊伦堡第二组曲的总谱(威廉·阿尔特曼编订)、1966 年《新版巴赫作品集》的总谱以及 1967 年评述报告中所列的 B - F 版本,并从中受益匪浅。版本 D 和 E(彭泽尔在圣托马斯教堂抄出的手稿,可能依据的是现在已经遗失的巴赫手稿)的确与版本 A 有几处区别。版本 D 是柏林国立图书馆所藏的一份总谱,排架号为 Mus.ms.Bach P 1065。版本 F 为一抄写工整的手抄稿总谱,是后人根据版本 D 的抄稿,上面署有“安东·维尔纳,1839 年 5 月 28 日”,因而对本书没有什么帮助。

哈里·纽斯顿

(路旦俊 译)

Contents / 目次

Preface	VI
Vorwort	XI

Overture No. 1 in C major BWV 1066

I. Ouverture	1	Track 1
--------------	---	---------



II. Courante	14	Track 2
--------------	----	---------



III. Gavotte 1 alternativement – Gavotte 2	16	Track 3
--	----	---------



IV. Forlane	18	Track 4
-------------	----	---------



V. Menuet 1 alternativement – Menuet 2

19 Track 5



VI. Bourrée 1 alternativement – Bourrée 2

21 Track 6



VII. Passepied 1 alternativement – Passepied 2

23 Track 7



Overture No. 2 in B minor BWV 1067

I. Ouverture

25 Track 8



II. Rondeaux

38 Track 9



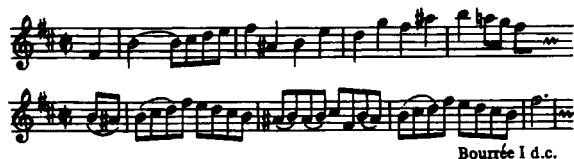
III. Sarabande

41 Track 10



IV. Bourrée I alternativement – Bourrée II

43 Track 11



V. Polonoise – Double

45 Track 12



VI. Menuet

47 Track 13



VII. Battinerie

48 Track 14



Overture No. 1 in C major

Johann Sebastian Bach

(1685–1750)

BWV 1066

I. Ouverture

1 Oboe

2 Oboe

Fagotto

I Violino

II Violino

Viola

Basso Continuo

This system shows the first two measures of the Overture. The Oboes and Bassoon play a rhythmic pattern of eighth notes. The Violins and Viola play a similar pattern, while the Basso Continuo provides a steady bass line. The music is in C major and 3/4 time.

1 Ob.

2 Ob.

Fg.

I VI.

II VI.

Vla.

B. c.

This system shows the next three measures of the Overture. The Oboes and Bassoon continue their rhythmic pattern. The Violins and Viola play a similar pattern, while the Basso Continuo provides a steady bass line. The music is in C major and 3/4 time.

The image displays three systems of a musical score, each corresponding to a specific measure: measure 6, measure 9, and measure 12. Each system includes staves for Oboe (Ob.), Bassoon (Fg.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (B. c.).

- Measure 6:** The Oboe and Bassoon parts feature a melodic line with eighth and sixteenth notes. The Violin I and II parts play a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts provide a harmonic foundation with a mix of eighth and sixteenth notes.
- Measure 9:** This measure introduces a key signature change to one sharp (F#). The Oboe and Bassoon parts have a more complex, syncopated melody. The Violin I and II parts continue with their eighth-note accompaniment. The Viola and Cello/Double Bass parts maintain the harmonic support.
- Measure 12:** The Oboe and Bassoon parts play a melodic line with a mix of eighth and sixteenth notes. The Violin I and II parts continue with their eighth-note accompaniment. The Viola and Cello/Double Bass parts provide the harmonic base.

Rehearsal marks (double bar lines with a diagonal slash) are placed before measures 6, 9, and 12. Measure numbers 6, 9, and 12 are printed above the first staff of each system.