

管弦乐总谱

《培尔·金特》第二组曲

格里格作曲



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人民音乐出版社

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〔挪〕E·格里格作曲

人 民 音 乐 出 版 社

一九七八年·北京

《培尔·金特》第二组曲

[挪] E·格里格作曲

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关于《培尔·金特》第二组曲

爱德华·格里格(1843——1907)是挪威著名的作曲家。他把挪威的民间歌曲和舞曲融汇于自己的作品中,创作了大量的不同体裁的作品。他的作品旋律质朴,具有浓厚的民族气息,和声别致,手法巧妙而富于色彩。

《培尔·金特》第一、第二组曲原是格里格为挪威的著名剧作家易卜生所写的诗剧《培尔·金特》的配乐。

诗剧取材于挪威的民间故事:培尔·金特在农村的一次婚礼上诱拐了朋友的新娘,为了免受报复,不得不逃跑,可是落到了山林怪物——山神——的王国,后来偷偷地回到家乡去,给他的母亲送终。培尔·金特的全部财产由于没交税而被充公,因此只能又离开家乡,飘洋过海,开始了他的冒险生涯。暮年回到故乡,已是一个谁也不知道和谁也不需要的人了。幸而他的忠实的未婚妻苏尔维格的爱情救了他。

培尔·金特的冒险故事,乃是一连串五光十色的带有讽刺寓意性质的插话,易卜生借培尔·金特这个典型的市侩形象,揭露了惯于适应生活的资产阶级利己主义者的口是心非,怯懦而又残忍的面貌。在诗剧多次演出后,作曲家从中选出了八段改编成两套管弦乐组曲(《培尔·金特》第一组曲和第二组曲),它通俗易懂,成为许多乐团的演奏曲目。

《培尔·金特》第二组曲与第一组曲一样,也是四个乐章。除第三乐章外,每一乐章在主题上都带有鲜明的对比因素,与第一组曲相比较,音乐形象有较多的变化。

第一乐章《诱拐新娘》又称《英格丽德的悲叹》，原是诗剧第二幕的前奏曲。这个乐章的主要部分由一个乐段变奏发展而成，其中主题的对比起着重要作用，表现了两种不同的形象——培尔·金特诱拐英格丽德和英格丽德迫切的恳求。

第二乐章《阿拉伯舞曲》原来用于诗剧的第四幕，和女声合唱结合在一起。这是一首具有东方风味的舞曲，用复三部曲式的结构，轻快活泼，色彩明朗。

第三乐章《培尔·金特的归来》又称《海上风暴之夜》，原是诗剧第五幕开头的音乐，似一幅交响音画，作者采用单主题三部曲式的结构，由一个乐句发展而成。描写了培尔·金特倦游归来，当船驶近挪威海岸时遇到风暴沉船的情景，音乐把人们带进一幅惊涛骇浪的图景中去。

第四乐章《苏尔维格之歌》原用于诗剧第四幕，苏尔维格在茅屋前一面纺纱，一面唱这首歌，这首歌被许多歌唱家演唱至今。这是一首民歌格调的歌曲，运用“主歌——副歌”型的二部曲式结构和分节歌形式。作曲家用浪漫主义的手法表现苏尔维格想象见到培尔·金特时的喜悦之情。主歌是抒情性的，副歌具有花腔的特点。

1

1

(英格丽德的悲叹)

(Ingrids Klage)

E. Grieg

op. 55

Andante. $\text{♩} = 60$.

op. 55

Allegro furioso. $\text{♩} = 160$. Andante. $\text{♩} = 60$.

Flauto piccolo.

2 Flauti grandi.

2 Oboi.

2 Clarinetti in B.

2 Fagotti.

4 Corni in F.

2 Trombe in F.

Timpani in C .

Piatti.

Violini I.

Violini II.

Viola.

Violoncelli.

Bassi.

Allegro furioso. *Andante doloroso.*

ff *pp* *pp*

Allegro furioso. *Andante doloroso.* *cantab.*

arco *pizz.* *pizz.* *arco*

non divisi *divisi*

p *p* *p*

Viol. I. sul G

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

p *fp* *fp* *fp*

p *fp* *fp* *fp*

p *fp* *fp* *fp*

p *fp* *fp* *fp*

fp *cresc. molto* *f* *ff*

fp *cresc. molto* *f* *ff*

fp *cresc. molto* *f* *ff*

fp *cresc. molto* *f* *ff*

fp *cresc. molto* *f* *ff*

A

The musical score is divided into two systems. The first system consists of 10 staves, and the second system consists of 5 staves. The music is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

First System:

- Staff 1: Treble clef, key signature of one flat (B-flat), starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 2: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 3: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 4: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 5: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 6: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 7: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 8: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 9: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 10: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.

Second System:

- Staff 11: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 12: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 13: Treble clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 14: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.
- Staff 15: Bass clef, key signature of one flat, starting with a piano (*p*) dynamic. It contains a series of chords and a melodic line.

This page of musical notation, page 5, contains two systems of staves. The first system consists of five staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *p*.

The first system of staves (top) includes:

- Staff 1: Treble clef, key signature of two flats (Bb, Eb). It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 2: Treble clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 3: Treble clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 4: Bass clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 5: Bass clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.

The second system of staves (bottom) includes:

- Staff 6: Treble clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 7: Treble clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 8: Treble clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.
- Staff 9: Bass clef, key signature of two flats. It contains a series of chords and melodic lines with dynamic markings *mf* and *p*.

B

Musical score for system B, measures 1-8. The score is for a piano and includes multiple staves. Dynamics include *p*, *cresc. molto*, *f*, and *dim.*. The key signature has one flat.

B

Musical score for system B, measures 9-16. The score continues from the previous system. Dynamics include *p*, *cresc. molto*, *f*, and *dim.*. The key signature has one flat.

[illegible]

Andante.

The image shows a page from a musical score, likely for a symphony or concerto, featuring a full orchestra and a vocal soloist. The score is divided into two main sections: **Allegro furioso** and **Andante**.

Allegro furioso: This section is marked with a tempo of *Allegro furioso* and a key signature of one flat (B-flat). It consists of 12 measures. The music is characterized by rapid, driving rhythms, with many notes beamed together. The dynamics are marked *ff* (fortissimo) throughout. The instrumentation includes strings, woodwinds, brass, and a vocal soloist (soprano or alto).

Andante: This section is marked with a tempo of *Andante* and a key signature of one flat. It begins with a measure of rest, followed by a series of notes. The dynamics are marked *pp* (pianissimo) and *cresc. molto e stretto* (crescendo molto e stretto). The tempo is slower and more lyrical than the previous section.

The score is written for a full orchestra, with parts for strings, woodwinds, brass, and a vocal soloist. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Andante.

[illegible]

Allegro furioso. Andante.

ff *p*

Allegro furioso. Andante.

ff *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

2
阿 拉 伯 舞 曲
Arabischer Tanz

Allegretto vivace. ♩ = 132.

Flauto piccolo. *p*

2 Flauti grandi.
(1^{mo} con Piccolo.) *p* (Piccolo)

2 Oboi.

2 Clarinetti in C.

2 Fagotti.

4 Corni in F.

2 Trombe in F.

Triangolo. *pp*

Tamburino.

Tamburo piccolo.

Gran Cassa e Piatti. *pp*

Violini I. Allegretto vivace.

Violini II.

Viole.

Violoncelli.

Bassi.

This musical score page, numbered 11, features a piano and string arrangement. The piano part is written in a grand staff (treble and bass clefs) and includes a right-hand section with rapid sixteenth-note passages and a left-hand section with sustained chords. The string section consists of five staves (first and second violins, viola, first and second violas, and cellos/double basses). The score includes several performance markings: *II^o* (second ending), *(maia in Fl. gr.)* (maia in Fl. gr.), *cresc. molto* (crescendo molto), and *p* (piano). The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is indicated as *cresc. molto* (crescendo molto). The score is written in a standard musical notation style with various ornaments and dynamic markings.

The musical score on page 12 is divided into four systems. The first system consists of five staves, featuring intricate melodic lines with many beamed notes and slurs, and harmonic accompaniment. The second system has four staves; the first two staves contain block chords, while the third and fourth staves show a rhythmic pattern of eighth notes. The third system also has four staves, with the first two staves containing block chords and the third and fourth staves showing a rhythmic pattern of eighth notes. The fourth system has four staves, with the first two staves containing block chords and the third and fourth staves showing a rhythmic pattern of eighth notes. The notation includes various musical symbols such as notes, rests, and dynamic markings.