

# MENDELSSOHN



## 门德尔松

## E小调小提琴协奏曲

(钢琴缩谱与小提琴分谱)

Violin Concerto in e minor

Op. 64

### 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

4J1341

# Felix Mendelssohn Bartholdy 费利克斯·门德尔松·巴托尔迪

---

## E 小调小提琴协奏曲, Op. 64

钢琴缩谱

编者：乌尔里希·沙伊德勒 (Ullrich Scheideler)

钢琴缩谱：约翰内斯·翁布莱特 (Johannes Umbreit)

评论与小提琴部分补充标记：伊戈尔·欧齐姆 (Igor Ozim)

翻译：陆平

---



G. HENLE VERLAG

G. 亨乐出版社提供版权



上海音乐出版社  
WWW.SMPH.CN

**图书在版编目 (CIP) 数据**

门德尔松·E小调小提琴协奏曲 / 乌尔里希·沙伊德勒编; 陆平译

—上海: 上海音乐出版社, 2017.10

ISBN 978-7-5523-1450-2

I. 门… II. ①乌… ②陆… III. 小提琴—协奏曲—德国—近代 IV. J657.213

中国版本图书馆 CIP 数据核字 (2017) 第 218799 号

© Authorized by G. Henle Verlag, München

Chinese Translation Copyright © 2017 by Shanghai Music Publishing House

ALL RIGHTS RESERVED

书 名: 门德尔松·E小调小提琴协奏曲

编 者: 乌尔里希·沙伊德勒

译 者: 陆 平

---

出 品 人: 费维耀

责任编辑: 王 琳

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](http://www.ewen.co)

[www.smph.cn](http://www.smph.cn)

发行: 上海音乐出版社

印订: 上海书刊印刷有限公司

开本: 640×978 1/8 印张: 12 乐谱: 96 面

2017 年 10 月第 1 版 2017 年 10 月第 1 次印刷

印数: 1—2,000 册

ISBN 978-7-5523-1450-2/J·1341

定价: 45.00 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

# 前言

费利克斯·门德尔松·巴托尔迪（1809—1847）所作《E小调小提琴协奏曲》（Op.64）的创作始于1838年。那年的7月30日，作曲家告诉小提琴家朋友费迪南德·大卫：“（我）可能还要写出一部小提琴协奏曲，请你在今年冬天演奏。我的脑海里已有一首E小调协奏曲萦绕不去，而它的开头使我不得安宁。”然而，尽管最初的草稿最晚开始写于1841年，但是门德尔松真正实施他的计划要到1844年夏天。1844年9月2日，作曲家又写信给大卫，说他想去趟莱比锡，并透露他想借此机会“带上几首新写的小曲。”其中一首“小曲”很可能就是这部许诺已久的小提琴协奏曲，因为亲笔手稿的乐谱最后一页显示他是在9月16日截稿的。但是完成乐谱绝不标志着作曲过程的终结。在作品准备首演（于1845年3月13日）和出版（由布赖特科普夫与黑特尔出版社发行于1845年6月1日）的数月里，门德尔松先是对音乐结构作了重要修改，而后与大卫一起修改了许多细节，多数都与演奏技巧有关。这一修订过程的第一阶段已得到了证实：抄谱员爱德华·亨施克于乐谱上写下的门德尔松的注释，以及作曲家于1844年12月17日写给大卫的一封长信。第二阶段可以通过门德尔松与大卫之间以及门德尔松与其出版商之间后来的通信追溯。大卫还为独奏部分加了标注，添加指法，在某些乐段彻底重写连断奏。

门德尔松大概是在1844年9月下旬或10月上旬到达了莱比锡并将亲笔手稿交给大卫，嘱咐他按照手稿抄出总谱和一套完整的带独奏部分的乐

队分谱。然而不知为何，不久之后他又收回手稿。于是，大卫在10月10日将乐谱从柏林寄还给门德尔松，同时指出亨施克只写出了独奏部分，他想尽快拿回手稿。这大概就是事情的始末，因为大卫在11月12日说过乐谱“已经就绪，正在等待”，很可能指的是抄谱工作已经完成。亨施克在12月5日提交了一张账单，包括准备好的乐谱、独奏部分，以及一式两份的乐队分谱。

门德尔松原本计划11月底再去一次莱比锡，与大卫见面。二人可能到12月上旬才见面，而且会面一定相当短暂，因为作曲家决定立刻回到美茵河畔法兰克福的家人身边，他的小儿子病得很严重。由于大卫表达过为作曲家演奏这部作品的想法，我们有把握认为门德尔松在逗留莱比锡期间第一次听到了他的协奏曲，甚至有可能是一场非公开的乐队演出，因为那时当然已经有乐队分谱了。他用铅笔写在抄谱员乐谱上的改动很有可能是听了这次演奏效果后做出的。最重要的改动无疑是为第一乐章新写的大大扩展的华彩段。此外，第一乐章的速度标记由“火热的快板”改为“十分热情的快板”，又重写了第212及其之后小节和第461及其之后小节的音型。门德尔松还修改了第262到276小节的和声与动机细节。慢乐章从第32小节（第3个音符）到第44小节（第1个音符）移高了一个八度，门德尔松甚至还重写了第103及其之后小节的结尾。其他一系列改动发生在末乐章（例如：第146到149小节的十六分音符音型，在亲笔手稿中仅有两个小节的长度）。门德尔松还修订了所有三个乐章的乐队部分。修订过程的第一阶段至此告终，其他所有的改动都或多或少来自大卫的建议，而多半

涉及演奏技术的问题。

门德尔松接着便将修订稿寄给出版商，并在写给大卫的信中对其进行了解释。一周之后，大卫在12月24日回信，对若干段落提出了相应建议。作曲家在三天之后完成定稿。1845年2月15日，大卫再次写信给门德尔松求助——在首演的准备工作中又产生了一些问题。门德尔松在2月19日的去信中将问题明确解决。

除了主要涉及音高内容的修订过程外，作品演变发展的第二个线索发生在将近12月底，即独奏部分中的演奏标记。这项任务起先完全交由大卫完成，门德尔松仅需批准结果。在1845年1月2日的信中，大卫让作曲家了解作品的最新进展，就在寄出标记部分之前：“我还对其他方面（独奏部分）作了修订，删去了我之前添加的一些多余的指法和弓法标记，加入一些新内容，现在轮到你砍掉你觉得多余的内容了。然而，根据我个人以及贝多芬，尤其是巴赫的经验来看，我知道将一部不加任何弓法和指法等标记的小提琴作品发给未经培养的小提琴演奏者的做法并不好，因为他们不会尽力找到适当的演奏法，倒是会说这部作品吃力不讨好、无法演奏，所以请对不彻底违背你作曲家良知的一切保持耐心。”

1844年末至1845年初，大卫将他的添加与修改写入上文提及的亨施克的独奏部分抄本，这份资料已无从查考。他在3月12日写的信告诉我们，他在准备首演时再次修订了他的演奏标记。在此，我们对这些修订的程度也是一无所知，因为没有相关资料——一套印刷出来的独奏部分的校对稿。我们只能通过将亨施克乐谱中的独奏部分与钢琴缩谱的原始德国印刷版中传下来的部分进行比较，来

间接判断大卫修改的规模。我们无从知晓门德尔松是采纳了大卫的全部建议，还是继续鼓弄他的标记。

到了1844年12月底，准备工作已经就绪，等待付梓出版。从一开始这部作品似乎就决定只出版一份钢琴缩谱与一套乐队分谱，而不出总谱。1844年12月17日，门德尔松受布赖特科普夫与黑特尔委托写作了钢琴缩谱，只要求出版商在写有音符的谱表下方留出两行空五线谱，用作修改。这份手写的钢琴部分后来在1845年1月10日寄给了作曲家，他更正后于1月25日寄回，此后大概立刻就交给雕版师了。换言之，初版钢琴缩谱里，小号字印出的独奏部分很可能呈现了1月底至2月初的文本状态，因为它在某些方面与同一版中所附的小提琴分谱不一致。现存通信中最早提到校样的时间始于3月中旬。乐队分谱的雕版也很可能在当年初开工，因此3月13日的作品首演想必是照着印出的分谱校样演奏的。

事实证明独奏部分的出版过程更加艰难。本版的母版是亨施克于1844年10月的抄本，大卫先是在1844年12月往里添加了门德尔松的修改，然后又加入他自己的演奏标记。出版前，它被又一次寄到作曲家手中校对（1845年1月3日）。首演过后两个月，一套校样中的独奏部分已完成雕版，大卫进一步作了调整。3月15日，门德尔松收到独奏部分以作最后修订。他准是立刻审查了独奏部分，因为一周之后他已修改好另一套清样校对稿并将其寄回。而此时他抱怨雕版还是过于马虎，要再要一套校样，不久他就按时收到了。1845年4月10日，门德尔松写给布赖特科普夫与黑特尔的一封信使我们了解到，这一阶段尚需更多修改，因为门德尔松没有寄回校样，而是随信附上勘误表，却把校样寄给作品的英国版权所有人尤尔公司。奇怪的是，勘误表中的某些条目并没有被英国版收入；不是出版商工作不够细致，就是门德尔松的修改与他寄

给尤尔公司的校样上写得并不一致。乐谱定于1845年6月1日面市。而实际上，布赖特科普夫与黑特尔在5月31日的信中写道，他们能寄给门德尔松“几本刚刚印刷出厂的您所作的《小提琴协奏曲》的乐谱”。如此一来，紧随1845年3月13日莱比锡首演大获成功后（大卫和音乐期刊的乐评家对此大加赞赏），这部作品传遍无数小提琴家，其中就有年轻的约瑟夫·约阿希姆。

我们向所有提供底本资料以供查阅的图书馆致以诚挚的谢意。

有关底本的详尽评价、长篇评注，以及伊戈尔·欧齐姆站在小提琴技巧的立场，对亲笔手稿和初版关系的思考（“门德尔松抑或大卫？”）可见乐谱之后的“评注”。

乌尔里希·沙伊德勒  
2003年夏写于柏林

# Preface

The history of the e-minor Violin Concerto, op. 64, by Felix Mendelssohn Bartholdy (1809–1847), begins in the year 1838. On 30 July of that year the composer announced to his friend, the violinist Ferdinand David (1810–1873), that he would “probably also like to turn out a violin concerto for you to play next winter; I’ve got one in e minor stuck in my brain, and the opening won’t leave me any peace.” Yet although the initial sketches date from 1841 at the latest, it was not until the summer of 1844 that Mendelssohn actually carried out his plan. Writing again to David on 2 September 1844, the composer announced his intention to visit Leipzig and intimated that he would take the opportunity to “bring along some new odds and ends.” There is every likelihood that one of these “odds and end” was the long-promised violin concerto, for an annotation on the final page of the autograph score reveals that he finished the piece on 16 September. Yet the completion of the score by no means marked the end of the compositional process. In the months leading up to the work’s première (on 13 March 1845) and publication (it was officially issued by Breitkopf & Härtel on 1 June 1845), Mendelssohn first made substantial alterations to the musical fabric and then, together with David, altered many details, most of which had to do with matters of execution. The first stage of this process of revision is documented by Mendelssohn’s annotations in the copyist’s score, prepared by Eduard Henschke, and by his lengthy letter of 17 December 1844 to David. The second stage can be retraced in the further correspondence that ensued between Mendelssohn and David and between

Mendelssohn and his publishers. David also marked up the solo part, adding fingering and thoroughly reworking the articulation in several passages.

It was presumably late September or early October 1844 that Mendelssohn arrived in Leipzig and handed David his autograph score, asking him to have the manuscript copied out in full score and in a complete set of orchestral material with solo part. For unknown reasons, however, he asked to have his manuscript sent back a short while later. Accordingly, David posted the score to Mendelssohn in Berlin on 10 October, at the same time pointing out that Henschke had only been able to write out the solo part and would like to have the manuscript quickly returned. This is probably exactly what happened, for on 12 November David could report that the score was “ready and waiting,” presumably indicating that the copying work was now complete. On 5 December Henschke submitted a bill for preparing the score, the solo part, and the orchestral material with duplicates.

Mendelssohn originally planned to travel to Leipzig again and to meet with David at the end of November. The meeting probably only took place in early December, however, and it must have been fairly brief, for the composer decided to return immediately to his family in Frankfurt am Main, where his youngest son had fallen seriously ill. As David had announced his intention to play the piece for the composer, we may safely assume that Mendelssohn heard his concerto for the first time during his stay in Leipzig, perhaps even in a non-public orchestral performance since, of course, by that time the orchestral parts were already available. The changes that he penciled into the copyist’s score over the next few days may well have resulted from the impressions he had gained from this performance. The most serious alteration was unquestionably

the new and considerably expanded version of the first-movement cadenza. Moreover the tempo mark for the first movement was altered from *Allegro con fuoco* to *Allegro molto appassionato*, and the figure in bars 212 ff. and 461 ff. was recast. Mendelssohn also changed the harmony and the motivic elaboration of bars 262 to 276; bars 32 (note 3) to 44 (note 1) of the slow movement were moved up an octave; and Mendelssohn even rewrote the ending from bar 103. Another series of alterations occur in the final movement (the sixteenth-note figure in bars 146 to 149, for example, was only two bars long in the autograph). Mendelssohn also revised the orchestral parts in all three movements. With this, the first stage of the process of revision came to an end; all the other changes derive more or less from David’s suggestions and largely involved questions of performance technique.

Mendelssohn then sent his revisions to the publisher and explained them in a letter to David. One week later, on 24 December, David responded, offering counter-suggestions for several passages. The composer made his final decisions three days later. David again turned to Mendelssohn by letter on 15 February 1845: a few more questions had arisen during his preparations for the première. Mendelssohn resolved them definitively in his letter of 19 February.

Besides the process of revision, which mainly involved pitch content, a second strand in the work’s evolution arose toward the end of December, namely, the performance markings in the solo part. At first, this task was left entirely to David and the results were merely presented to Mendelssohn for approval. David kept the composer abreast of his work in a letter of 2 January 1845, just before posting the marked part: “I have also revised [the solo part] in other re-



spects, deleting a number of superfluous fingering and bowing marks I had added and entering several new things; now it's your turn to strike what you feel is superfluous. From my own experience, however, as well as Beethoven's and especially Bach's, I know that it is not good to send a violin piece out among the uncultivated violinists without any bowing or fingering marks whatsoever, as they make no effort to find the right ones, preferring to say that the work is thankless and unplayable[;] so please bear with everything that does not entirely offend your composer's conscience."

At the turn of the year from 1844 to 1845, David entered his additions and alterations in Henschke's above-mentioned copy of the solo part. This source can no longer be traced. He again revised his performance markings while preparing the première, as we are told in his letter of 12 March. Here, too, we can say nothing about the extent of these revisions since the relevant source – a set of proofs for the printed solo part – has vanished. We can only judge the scale of David's interventions indirectly by comparing the solo part in Henschke's score with the part handed down in the original German print of the piano reduction. We have no way of knowing whether Mendelssohn adopted all of David's suggestions or continued to tinker with his markings.

By the end of December 1844, preparations were already underway to see the concerto into print. From the very outset, it seems to have been decided to publish the piece only in a piano reduction and a set of orchestral parts, but not in full score. Mendelssohn commis-

sioned the piano reduction from Breitkopf & Härtel on 17 December 1844, merely asking them to leave two blank staves beneath the written staves in order to make changes. This handwritten piano part was then sent to the composer on 10 January 1845, and he returned it with corrections on 25 January, after which it was presumably sent immediately to the engraver. In other words, the solo part reproduced in small print in the first edition of the piano reduction probably represents the textual state of late January and early February, as it differs in several respects from the separate violin part enclosed in that same edition. The first mention of proofs in the surviving correspondence dates from the middle of March. The engraving of the orchestral material, too, probably began early that year, so that the première on 13 March was presumably played from the proofs of the printed parts.

The publication of the solo part proved to be more arduous. Here the production master was Henschke's copy of October 1844, into which David first entered Mendelssohn's changes of December 1844 and then his own performance markings. Before publication, it was again sent to the composer for proofreading (3 January 1845). By the time of the première two months later, the engraved solo part was available in a set of proofs, in which David made further alterations. Mendelssohn received the part for final revision on 15 March. He must have vetted the part immediately, for one week later he was already able to return another set of control proofs containing his corrections. At this time, however, he complained of the still

fairly slipshod engraving and asked for another set of proofs, which he duly received a short while later. A letter to Breitkopf & Härtel, dated 10 April 1845, sheds light on the further corrections still necessary at this stage, for in it Mendelssohn enclosed a list of errata in lieu of the proofs, which he instead sent to Ewer & Co., the owners of the English rights to the work. Oddly, some of Mendelssohn's errata were not incorporated in the English edition; either the publishers were not sufficiently careful in their work, or Mendelssohn's corrections disagreed with those on the proofs he sent to Ewer & Co. The edition was scheduled to appear on 1 June 1845; and indeed, in a letter of 31 May, Breitkopf & Härtel were able to send Mendelssohn "a few copies of your freshly printed Violin Concerto." Thus, shortly after the highly successful Leipzig première on 13 March 1845 – an event reported with elation by David as well as the critics in musical periodicals – the work was made available to countless other violinists, among whom was the young Joseph Joachim.

We hereby extend our warm thanks to all those libraries that kindly placed source material at our disposal.

A detailed evaluation of the sources, a large critical commentary, and Igor Ozim's thoughts on the relation between the autograph and the first edition from the standpoint of violin technique ("Mendelssohn or David?") can be found after the main body of the music.

Berlin, summer 2003  
Ullrich Scheideler

# **E 小调小提琴协奏曲**

Op. 64

钢琴缩谱



# 协奏曲

出版于 1845 年

Allegro molto appassionato

Opus 64

Violine

Klavier

Str. *p*

pizz.

Solo *p*

arco *p*

cre - - - -

21 *scen - - - do* *f* **A** *f* **Tutti**

26 *sf* *f*

31 *sf* *mf* *f* *p* *fp* *VI.* *p*

36 *IV<sup>\*</sup>* *(p)* *cre - - - scen - - - do* *sf* *f* *Klar.* *p* *cresc.* *Tutti* *f*

41 *ff*

\*) 指法和弓法取自各底本。

\*) Fingering and bow markings derive from the sources.

## B

47

Measures 47-52. The system begins with a treble clef staff containing a whole rest. The piano accompaniment starts at measure 47 with a fortissimo (*ff*) dynamic and a *Tutti* marking. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The system concludes at measure 52.

53

Measures 53-58. The treble clef staff continues with chords and moving lines. The piano accompaniment maintains its eighth-note pattern. At measure 56, a woodwind instrument (labeled *Holzbl.*) enters with a fortissimo (*ff*) dynamic. The piano part has a fortissimo (*f*) dynamic at measure 56 and a sforzando (*sf*) dynamic at measure 58. The system concludes at measure 58.

59

Measures 59-64. The treble clef staff continues with chords and moving lines. The piano accompaniment maintains its eighth-note pattern. The system begins with a sforzando (*sf*) dynamic at measure 59, followed by another *sf* at measure 61, and a fortissimo (*ff*) dynamic at measure 63. The system concludes at measure 64.

65

Measures 65-69. The treble clef staff continues with chords and moving lines. The piano accompaniment maintains its eighth-note pattern. The system begins with a sforzando (*sf*) dynamic at measure 65. The system concludes at measure 69.

70 C

Vl., Ob.

*fp* *p*

Klar., Fg.

75 Solo

*p*

80

*cresc.*

*cresc.*

85

*fsf* *sf*

Str. *f* *p* *f* *p*

91 *sf* *p* *cresc.* VI. *p* *p*

96 *sf* (p) *cresc.* Fl., VI. *sf* *p* *cresc.*

101 (p) *cresc.* *p* Fl. *cresc.* Str. *dim.* *p*

106 *cresc.* *cresc.*

110 *D* *f* *sf* Holzbl. *fp*

115

*sf sf dim.*

*fp dim.*

121

*sempre dimi - - - - - nu - - - - - en - - - - - do*

Str.

*p*

127

*p tranquillo*

*pp*

*pp*

Klar.

*pp tranquillo*

Fl.

134

*pp tranquillo*

*pp*

141

*p cresc.*



148

*sf*

Str.

*pp*

Fl., Klar.

*p*

*pp*

157

*cresc.*

Str.

*pp*

*pp*

166

*cresc.*

*p* Str.

pizz.

arco

*sf*

Ob.

*p*

*pp*

173

*sf*

*f cresc.*

*cresc.*

*p*

VI.

*p*

*sf*

178

*cresc.*

*sf*

*p*

pizz.

*p*

pizz.

183

pp

Fl.

Ob.

pizz.

pp

Fl.

Ob.

188

cresc.

s<sup>f</sup>

s<sup>f</sup>

s<sup>f</sup>

s<sup>f</sup>

Klar.

Str. arco

cresc.

arco

194

cresc.

s<sup>f</sup>

f

s<sup>f</sup>

s<sup>f</sup>

s<sup>f</sup>

s<sup>f</sup>

leggiere

p

pp

cresc.

s<sup>f</sup>

pp Str.

199

p

p

cresc.

Fl.

Ob.

p

Str.

cresc.

204

G

ff

Holzbl.

f

209

*ff* *Solo* *(ff)* *con forza*

*tr* *tr*

*ff* *sf* *Tutti* *ffsf*

216

*(dim.)* *tr* *tr* *tr* *(dim.)*

*ff* *dim.*

223

*agitato* *p*

*tr* *Klar., Fg.*

*p* *pizz.* *p*

228

*cresc.* *Fl.* *cresc.*

233

*f* *Tutti* *arco*