

BRAHMS



勃拉姆斯 D大调小提琴协奏曲

(钢琴缩谱与小提琴分谱)

Violin Concerto in D major
Op. 77

URTEXT
(原始版)



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约翰内斯·勃拉姆斯

D 大调小提琴协奏曲, Op. 77

钢琴缩谱

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前言

约翰内斯·勃拉姆斯的《带乐队伴奏的小提琴协奏曲》(Op.77)是19世纪最重要的小提琴协奏曲之一。与路德维希·范·贝多芬、费利克斯·门德尔松·巴托尔迪、罗伯特·舒曼、安东宁·德沃夏克、彼得·柴科夫斯基和马克斯·布鲁赫等人创作的小提琴协奏曲一样,它留下了作曲家与当时顶尖小提琴家通力合作的印记。指引勃拉姆斯创作《小提琴协奏曲》及后来的《二重协奏曲》(Op.102),并与其对话的,是约瑟夫·约阿希姆(1831—1907年)。他与勃拉姆斯的友谊始于1853年,以小提琴家或指挥家的身份演出过他的多部作品。除了克拉拉·舒曼之外,约阿希姆是勃拉姆斯唯一两次题献作品的人:《第一钢琴奏鸣曲》(1853年)和《小提琴协奏曲》(1879年)。

这部小提琴协奏曲创作于1878年,勃拉姆斯当时正在奥地利小镇沃尔特西的博特沙赫度暑假。8月21日,勃拉姆斯告诉约阿希姆,要送“几段小提琴曲”,第二天便把独奏部分的亲笔手稿抄本寄给了他。这份手稿上写有完整第一乐章和终曲开头的小提琴部分,由于大量使用双音,终曲开头的技术十分棘手。勃拉姆斯在信中对约阿希姆说,这部作品包含四个乐章,当时想在原先的慢乐章(据推测与最后出版的慢乐章无关)之后加一首谐谑曲。8月24日,约阿希姆一开始就反应积极(《勃拉姆斯书信集》,第6集,第140—142页)。两位好友随即于9月初在博特沙赫会面,着手完善小提琴部分。我们不确定约阿希姆当时是否了解全部四个乐

章。将近月底时二人再度于汉堡见面,为同道的艺术家克拉拉·舒曼从头至尾演奏了第一乐章。克拉拉立刻把自己的感受告诉指挥家赫尔曼·莱维:“您完全能够想象得到,管弦乐队与(独奏)演奏家在这部协奏曲中水乳交融。这个乐章的基调与《第二交响曲》(Op.73)像极了,也是D大调。”(贝托尔德·里茨曼:《克拉拉·舒曼——艺术生涯,据日记与书信记载》,第3卷,莱比锡,1920年4月,第386页)1878年10至11月间,勃拉姆斯全情投入于这部协奏曲的创作,还与约阿希姆谈论何时首演。10月23日,他取消了原定在莱比锡1879年新年音乐会上演该作品的计划,理由是自己“不喜欢仓促作曲,草率演出”,尤其是在“柔板和谐谑曲下笔还不顺畅”的情况下。他在12月10日写给约阿希姆的信中提到,他用“一曲微不足道的柔板”替换了中间的两个乐章,这最终将成为正式的慢乐章。他还表示乐意将这部作品托付给约阿希姆,让他在1879年1月的奥地利和匈牙利巡演中演出。直到12月中旬,勃拉姆斯才最终同意这部作品在1879年1月1日于莱比锡首演——这一决定使约阿希姆不胜欣慰,而独奏部分中“非比寻常的难点”也使他不得不顾虑。(他还要求自己创作第一乐章的华彩段,勃拉姆斯则把这一责任赋予了独奏家。)约阿希姆在这么短的时间内就掌握了如此高难度的小提琴部分,显示出超凡的艺术造诣与技术功力。尽管如此,一位乐评家在莱比锡首演后,虽然把这部小提琴协奏曲称作是“作曲家最易懂、真诚、淳朴的作品之一”,但也指出“就连约阿希姆这样全副武装、久经沙场的战士”也“显然要竭尽全力,攻克独奏部分

中的技术难关和平衡难点”(《音乐界信号》,37/2,第23页)。1月8日,约阿希姆在佩斯(今布达佩斯)演奏了这部协奏曲,还是由勃拉姆斯执棒。1879年1月14日的维也纳首演对二人至关重要,由约瑟夫·海尔姆斯伯格指挥。著名乐评家爱德华·汉斯立克听后立刻宣称这部作品是“自贝多芬和门德尔松之后最重要的小提琴协奏曲”,但他不知道“普通听众的欣赏趣味能否与此二人匹配”[爱德华·汉斯立克:勃拉姆斯《小提琴协奏曲》(约阿希姆演奏),选自《最后十五年中的音乐会、作曲家及演奏家——1870~1885年》,柏林,1886年2月,第266页]。

作品在维也纳首演之后初次修订,这样的修订今后还将历经数次,勃拉姆斯请约阿希姆就小提琴技术和作品创作方面提出修改建议。这位小提琴巨匠将这部协奏曲作为巡演曲目在1879年2月至3月于英格兰上演,在伦敦成功上演了三次:2月22日于水晶宫,3月6日、20日在伦敦爱乐协会的第三、第四场音乐会[参见《D大调小提琴协奏曲》(Op.77)第XVI页和注释59,琳达·克雷尔·吕斯纳和迈克尔·施特鲁克编辑,选自《新版勃拉姆斯全集》,系列1,第9卷,慕尼黑,2004年(缩写为JBG I/9)]。接着,二人于4月中旬在柏林见面时进一步讨论了技术与作曲方面的问题,他俩于5月至6月的来往信件中还不断切磋。6月,出版商弗里茨·西姆洛克收到一份独奏部分的抄谱员手稿、一部分由作曲家亲笔手写的钢琴缩谱和总谱的亲笔手稿,全部作为雕版师用谱。即便如此,对Op.77的修改也未告结束:8月中旬,勃拉姆斯和约阿希姆再次聚首,审阅校样,并对小提琴部分作最后修改。

第三乐章开头的改动太多，终曲的独奏分谱索性全部重新雕版。最终，总谱、乐队分谱、独奏谱和钢琴缩谱于1879年10月初出版。

勃拉姆斯与约阿希姆的密切合作不仅体现在这部协奏曲的缘起、出版过程和题献，还集中在独奏的华彩段。在1879年1月1日于莱比锡的首演中，约阿希姆演奏了他写的华彩段的初步版本，后来他在佩斯和维也纳的两场演出中不断将其润色。维也纳首演后，勃拉姆斯称这段华彩“现在是那么动听，观众的掌声甚至持续到我要写的尾声”（《勃拉姆斯书信集》，第1集，第90页）。显然，约阿希姆在随后数十年间不断雕琢着这部作品的华彩段，最终于1902年答应西姆洛克出版，此时勃拉姆斯已逝世5年。相比之下，小提琴家卡尔·哈里尔（于1895年）和雨果·赫尔曼（于1896年）早在作曲家有生之年就出版了各自为Op.77所写的华彩段。作曲家身后涌现出更多版本的华彩段，其中只有弗里茨·克莱斯勒的版本占有一席之地。

然而，一直以来最常演的版本都是约阿希姆的，在其正式出版之前，早已在学生中间以手抄本的形式大量流传（参见JBG I/9，第292、295和297页）。特别引人注目的是一位名叫玛丽·索尔达特（1863—1955）的小提琴家的手抄谱，她不仅得到老师约阿希姆的热烈拥护，还得到勃拉姆斯本人的坚定支持。1885年3月8日，她在维也纳首次与乐队合作的音乐会上演奏了勃拉姆斯的《小提琴协奏曲》，作曲家对她“无与伦比”的表现感到十分高兴，乃至用德语单词Soldat（意为“战士”）作为双关语大喊道：“小索尔达特太绝了！她在沙场上可以以一当十！无人能出其

右！”为了表示欣赏，勃拉姆斯赠予她一本装帧精美的协奏曲乐谱，这是出版商弗里茨·西姆洛克在1879年底敬赠给他的（参见马克斯·卡尔贝格：《约翰内斯·勃拉姆斯》，第3卷/1，柏林，1912年2月，第158页，注释2；《约翰内斯·勃拉姆斯与弗里茨·西姆洛克——友谊之道》。出版商与作曲家通信集，汉堡，1961年，第149页起；《勃拉姆斯书信集》，第10集，第137页起；《勃拉姆斯书信集》，第11集，第90页）。玛丽·索尔达特在其首演前7个月肯定问勃拉姆斯要过他本人写的华彩段，因为勃拉姆斯在1884年8月9日曾友好但带有讽刺意味地拒绝道：“是的，假如华彩段是为长笛写的！我对小提琴知之甚少，而这一点在这件事里非常重要。”（JBG I/9，第295页）于是小提琴家手抄了一份约阿希姆的华彩段，除了许多细小的差异外，这段当时的华彩（1884年末至1885年初）在长度和设计上与后来出版的样子大致匹配。然而，玛丽·索尔达特在维也纳演出前六天告诉母亲，勃拉姆斯“从我的华彩段中删去了一些他认为太冗长的内容”（JBG I/9，第293—296页）。她的华彩段手稿上确实有勃拉姆斯匆匆写下的删节和改动笔迹。后来，小提琴家自己写了两个精简的过渡句，它们既丰富又改变了针对勃拉姆斯提出的删节建议，部分进行了修饰，部分进行了修改。比较研究显示，这一正式修订版的华彩段确实复原了早先的版本，很有可能是约阿希姆在19世纪80年代所演奏的（参见JBG I/9，第293—298页及第304—307页）。

勃拉姆斯在玛丽·索尔达特的手稿中匆匆添笔时，他显然只能回忆出这一更为简练的华彩段的梗概。尽管如此，事实证明，它远比约阿希姆

稍加修改后出版的“太冗长”的版本更吸引勃拉姆斯。因此，本版所附的约阿希姆为Op.77所写的华彩段，不但有1902年出版的版本，还有勃拉姆斯喜欢的精简形式，它经过两次修订后，在玛丽·索尔达特的手稿中确定下来。这一版本首次出版是在2004年，被收入到《新版勃拉姆斯全集》中，广受小提琴家欢迎。

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在《新版勃拉姆斯全集》中，《小提琴协奏曲》总谱的主要底本是勃拉姆斯私人的初版乐谱。这份乐谱作为勃拉姆斯的遗产，现存于维也纳音乐之友协会档案室。为避免偏见，我们还参考了作曲家亲笔手稿（总谱）和独奏部分的抄谱员手稿，这两者都被用作各雕版师用谱（国会图书馆，华盛顿），还有勃拉姆斯早先亲笔所写的独奏部分，包含完整的第一乐章和第三乐章的开头（柏林国立图书馆·普鲁士文化遗产），部分是作曲家亲笔所写的雕版师用谱的钢琴缩谱（奥地利国家图书馆，维也纳），总谱的初版，包括用于演出的乐谱（维也纳音乐之友协会档案室），以及独奏部分、乐队分谱和钢琴缩谱的初版。

在本钢琴缩谱中，小提琴独奏部分主要基于《约翰内斯·勃拉姆斯全集》中的总谱。不过它有别于“全集”的音乐文本，“全集”里附加了演奏指导（主要是指法和弓法），那些是勃拉姆斯向好友约瑟夫·约阿希姆请教后加入的，他是作品的受献者，在首演时担任小提琴独奏。勃拉姆斯认可了这些“指导”，但他希望仅将它们写在初版的独奏分谱中，而不要写在总谱或钢琴缩谱里。因此在本版中，它们大都写在小提琴独奏分谱里，不另行说明。而实际上，它们也写在新版钢

琴缩谱上方的独奏声部里。

此外，初版的小提琴分谱包含各种不同的连线写法，可看作表示独奏部分在演奏技术上的差异。即便答案尚未完全揭开，我们还是将其写进本版，而在读谱上，与“全集”中独奏部分的音乐文本不一致之处则列于脚注。独奏部分中某一具有困惑的读谱会写成评注，同样列于脚注。（欲求这些读谱之甚解，可参见 JBG I/9 的《校勘报告》，第 221—290 页。）

本版中由约瑟夫·约阿希姆所写的两个版本的华彩段也是基于《新版

勃拉姆斯全集》中的文本。它们来自以下底本：印刷版来自 1902 年的初版，以及（为作比较）约瑟夫·约阿希姆与安德里亚斯·摩瑟在 1905 年共同出版的《小提琴教程》第 3 卷，出版时略作修订；勃拉姆斯喜爱的删节版，来自玛丽·索尔达特在作曲家建议下修订的手稿。（维也纳音乐之友协会档案室约阿希姆的再传弟子安娜·勒夫的私人图书室里存有另一份手稿，它证实了玛丽·索尔达特手稿里修订版华彩段的最终可靠形式，可参见 JBG/9，第 294—298 页。）

本版的钢琴部分确定是取自勃拉姆斯所写的钢琴缩谱，经约翰内斯·翁布莱特调整后更易上手。勃拉姆斯的钢琴缩谱原谱同总谱和分谱一起出版于 1879 年，它在 2009 年的《约翰内斯·勃拉姆斯全集》（JBG IA/7）中问世，一起出版的还有《二重协奏曲》（Op.102）的钢琴缩谱。

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迈克尔·施特鲁克
2009 年春写于基尔

Preface

Johannes Brahms's *CONCERT für VIOLINE mit Begleitung des Orchesters* op. 77 is one of the most significant violin concertos of the nineteenth century.

Like its companions by Ludwig van Beethoven, Felix Mendelssohn Bartholdy, Robert Schumann, Antonín Dvořák, Peter Tchaikovsky, and Max Bruch, it bears the imprint of the composer's working relationship with a leading violinist of his day. The guide and interlocutor for Brahms's concerto – and later for the Double Concerto, op. 102 – was Joseph Joachim (1831–1907), who enjoyed the composer's friendship from 1853 and performed many of his works either as a violinist or as a conductor. Joachim, along with Clara Schumann, was the only person to whom Brahms dedicated two of his compositions: the First Piano Sonata (1853) and the Violin Concerto (1879).

The Violin Concerto was composed in 1878 during Brahms's summer holidays in the Austrian town of Pörschach am Wörthersee. Having announced to Joachim on 21 August that he wanted to send him "a number of violin passages," Brahms posted an autograph copy of the solo part on the following day. The manuscript contained the violin part for the entire first movement and the opening of the finale, a particularly precarious section on account of its many double stops. In his cover letter Brahms told Joachim that the work consisted of four movements, for at that time the original slow movement (presumably unrelated to the one eventually published) was meant to be accompanied by a Scherzo. Joachim's initial reaction, on 24 August, was positive (*Brahms-Briefwechsel VI*, pp. 140–142). The two friends thereupon met in Pörschach at the beginning of September to work through the violin

part. Whether Joachim became acquainted with all four movements at that time is uncertain. The two men met again in Hamburg toward the end of the month and played through the first movement to their artistic colleague Clara Schumann. She immediately reported her impressions to the conductor Hermann Levi: "As you can well imagine, it is a concerto in which the orchestra blends completely and utterly with the [solo] player; the mood of the movement is very much like that of the Second Symphony [op. 73], also in D major" (Berthold Litzmann, *Clara Schumann. Ein Künstlerleben. Nach Tagebüchern und Briefen*, vol. III, Leipzig, ⁴1920, p. 386). Between October and December 1878 Brahms worked fervidly on the concerto and discussed the date of its première with Joachim. On 23 October he rejected his previous plan to have the work performed at the New Year's Concert in Leipzig in 1879, arguing that he was "not fond of haste in composing and performing," particularly as he had "stumbled over the Adagio and Scherzo after all." Writing to Joachim on 10 December, he reported that he had replaced the middle movements with "a paltry adagio" that would eventually become the definitive slow movement. He also expressed his willingness to entrust the work to Joachim for his tour of Austria and Hungary in January 1879. It was not until mid-December that Brahms finally granted permission for the work's première in Leipzig on 1 January 1879 – a decision that gave Joachim great pleasure as well as some misgivings regarding the "truly unusual difficulties" of the solo part. (He also had to produce the first-movement cadenza, Brahms having made this the responsibility of the soloist.) That Joachim managed to master the highly demanding violin part in such a brief span of time was a testament to his extraordinary artistic and technical prowess. Nonetheless, a critic of the Leipzig

première, besides calling the Violin Concerto "one of this composer's most approachable, translucent, and spontaneous creations," pointed out that "even Joachim, the case-hardened and battle-tested warrior," had to "visibly exert himself to negotiate the technical difficulties and precarious balance of the solo part" (*Signale für die musikalische Welt*, 37/2, p. 23). On 8 January Joachim played the concerto in Pest (Budapest), again under Brahms's baton. Especially important to both men was the Vienna première, conducted by Joseph Hellmesberger on 14 January 1879. The renowned critic Eduard Hanslick immediately proclaimed the work to be "the most significant violin concerto to appear since Beethoven's and Mendelssohn's," but also expressed doubts "that it would ever rival those two in the favour of the general public" (Eduard Hanslick, *Brahms' Violin-Concert [gespielt von Joachim]*, in: *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre. 1870–1885*, Berlin, ²1886, p. 266).

The Vienna première was followed by the first of several periods of revision in which Brahms asked Joachim to suggest changes regarding the violin writing and the compositional fabric. The great violinist took the concerto along with him on his tour of England in February and March 1879 and played it successfully in London on three occasions: at the Crystal Palace on 22 February, and in the third and fourth concerts of the London Philharmonic Society on 6 and 20 March (see p. XVI and note 59 of *Violinkonzert D-Dur Opus 77*, ed. by Linda Correll Roesner and Michael Struck, in: *Johannes Brahms. Neue Ausgabe sämtlicher Werke*, series 1, vol. 9, Munich, 2004 [= JBG I/9]). Further discussions of technical and compositional issues ensued in mid-April, when the two men met in Berlin, and again in May and June in an exchange of letters. During June publisher Fritz Simrock

was sent a copyist's manuscript of the solo part, the partly autograph manuscript of the piano reduction, and the autograph full score, all for use as engraver's copies. Yet even then the work on op. 77 had not come to an end: in mid-August Brahms and Joachim met once again to read the proofs and make their final changes to the violin part. These changes were so extensive at the opening of the third movement that the entire finale in the separate solo part had to be re-engraved. Finally, the full score, orchestral material, solo part, and piano reduction appeared in print in early October 1879.

The close working relationship between Brahms and Joachim is documented not only in the concerto's genesis, publication history, and dedication, but also in its solo cadenza. At the Leipzig premiere on 1 January 1879 Joachim had played his cadenza in a preliminary version that he went on to elaborate in the course of the next two performances in Pest and Vienna. After the Vienna premiere Brahms was able to report that the cadenza was now "so beautiful that the applause from the audience went on during my coda" (*Brahms-Briefwechsel I*, p. 90). Joachim evidently continued to work on the cadenza in the decades that followed before finally allowing it to be published by Simrock in 1902, five years after Brahms's death. In contrast, the violinists Karl Halir (in 1895) and Hugo Heermann (in 1896) had already published cadenzas to op. 77 during the composer's lifetime. Many more cadenzas appeared in print posthumously, of which only Fritz Kreisler's has managed to gain a foothold.

Yet the most frequently heard cadenza continues, as ever, to be Joachim's, which had already circulated among his pupils in a large number of manuscript copies prior to its publication (see *JBG I/9*, pp. 292, 295, 297). Particularly revealing is a copy in the hand of a

young violinist named Marie Soldat (1863–1955), who was ardently championed not only by her teacher Joachim but also by Brahms himself. She chose Brahms's Violin Concerto for her Viennese orchestral debut on 8 March 1885, and so delighted the composer with her "unsurpassable" playing that he is said to have exclaimed, with a pun on the German word *Soldat* (soldier): "Isn't little Soldat a capital fellow? Can't she cross swords with ten men? Who claims it can be done better?" As a gesture of appreciation he gave her the lavishly bound presentation copy of the score that his publisher, Fritz Simrock, had honoured him with at the end of 1879 (see Max Kalbeck, *Johannes Brahms*, vol. III/1, Berlin, ²1912, p. 158, note 2; *Johannes Brahms und Fritz Simrock – Weg einer Freundschaft. Briefe des Verlegers an den Komponisten*, Hamburg, 1961, pp. 149f.; *Brahms-Briefwechsel X*, pp. 137 f.; *Brahms-Briefwechsel XI*, p. 90). Seven months before her debut performance Marie Soldat must have asked Brahms himself for a cadenza. This would explain his friendly if ironic refusal on 9 August 1884: "Yes, if the cadenza is to be for flute! I know far too little about the violin, and that is essential in this case" (*JBG I/9*, p. 295). The violinist thereupon wrote out a copy of Joachim's cadenza, which at that time (late 1884 or early 1885) largely matched its later published form in length and design, despite many minor discrepancies. Nevertheless, as Marie Soldat informed her mother six days before the Vienna performance, Brahms "cut something from my cadenza that he found too long" (*JBG I/9*, pp. 293–296). Her manuscript of the cadenza does indeed contain a few hastily sketched suggestions in Brahms's hand regarding cuts and alterations. The violinist then proceeded on her own to write out two shortcut transitions that partly elaborated and partly trans-

formed Brahms's suggested abridgements. Comparative studies reveal that this definitive revision of the cadenza evidently restored an earlier version most likely played by Joachim in his performances of the early 1880s (see *JBG I/9*, pp. 293–298 and 304–307).

When Brahms entered his jottings in Marie Soldat's manuscript he could evidently recall only the rudiments of this more concise form of the cadenza. Nonetheless, it is a proven fact that it appealed to him more than the "too long" version that Joachim, with minor alterations, ultimately saw into print. For this reason, our edition appends Joachim's cadenza for op. 77 not only in its published version of 1902, but also in the leaner form preferred by Brahms and set down, after two stages of revision, in Marie Soldat's manuscript copy. This version was published for the first time in 2004 as part of the New Brahms Complete Edition and is warmly recommended to all violinists.

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The principal source for the full score of the Violin Concerto in the New Brahms Complete Edition is Brahms's personal copy of the first edition in score. This copy, part of the composer's posthumous estate, is preserved in the archives of the Gesellschaft der Musikfreunde in Vienna. As corrective reference sources we have also consulted the autograph full score and the copyist's manuscript of the solo part, both of which served as engraver's copies (Library of Congress, Washington), as well as Brahms's early autograph solo part comprising the entire first movement and the opening of the third (Staatsbibliothek zu Berlin · Preugischer Kulturbesitz), the partly autograph engraver's copy of the piano reduction (Österreichische Nationalbibliothek, Vienna), the first edition in score, including the presentation copy

(Gesellschaft der Musikfreunde in Wien, Archives), and the first editions of the solo part, the orchestral material, and the piano reduction.

The solo part in the present piano reduction is principally based on the full score edition in the Johannes Brahms Gesamtausgabe. However, it differs from the musical text of the Complete Edition insofar as it contains additional performance instructions – above all, fingerings and bowings – that Brahms requested, and received, from his friend Joseph Joachim, the work's dedicatee and the soloist at its première. These instructions were authorized by Brahms, but according to his wishes appeared only in the separate solo part of the first edition, not in the full score or the piano reduction. Therefore they generally appear in the separate solo part of our edition without further comment. For practical reasons they are also reproduced in the solo line above the new piano reduction.

Furthermore, the separate solo part in the first edition contains variants in

slurring that may also perhaps be considered as indicating technical performance differences in the solo part. Even though their presence cannot completely be explained, they have been adopted in the present edition, while readings that differ from the musical text of the solo part in the Complete Edition volume are listed in footnotes. Commentary about particularly problematic readings in the solo part also appears in footnotes. (For a thorough discussion of these readings, see the Critical Report in *JBG I/9*, pp. 221–290.)

Two versions of Joseph Joachim's cadenza printed here are also based on the text of the New Brahms Complete Edition. They were prepared from the following sources: the printed version is taken from the first edition of 1902 and (for comparison purposes) from a slightly revised print published in volume 3 of Joseph Joachim's and Andreas Moser's *Violinschule* of 1905; the abridged version preferred by Brahms is taken from Marie Soldat's manuscript in the form in which she revised it at

the composer's suggestion (Gesellschaft der Musikfreunde in Wien, Archives). (For another manuscript copy from the private library of Anna Löw, a second-generation pupil of Joachim, that substantiates the final, definitive form of the revised cadenza in Maria Soldat's manuscript see *JBG I/9*, pp. 294–298.)

The piano part of the present edition clearly derives from Brahms's piano reduction, but has been arranged by Johannes Umbreit to make it easier to play. Brahms's original piano reduction, which was published in 1879 together with the full score and parts, will appear in 2009 in the Johannes Brahms Gesamtausgabe (*JBG IA/7*), together with the piano reduction for the Double Concerto op. 102.

The editor and the publisher wish to express their thanks to all libraries and individuals who kindly placed source material at their disposal.

Kiel, spring 2009

Michael Struck

脚注中的字母缩写表
详见“评注”

A ⁺	总谱的亲笔手稿，雕版师用谱
A-vn	独奏部分的亲笔手稿（第一乐章，第三乐章的开头）
CM-vn ₂ ⁺	小提琴独奏部分的抄谱员手稿，雕版师用谱
A/CM-pf ⁺	钢琴缩谱，钢琴部分为作曲家亲笔手稿，独奏部分由抄谱员写谱，雕版师用谱

List of sigla used in the footnotes
For a detailed description see *Comments*

A ⁺	Autograph full score, engraver's copy
A-vn	Autograph solo part (movement 1 and opening of movement 3)
CM-vn ₂ ⁺	Copyist's manuscript of the solo violin part, engraver's copy
A/CM-pf ⁺	Piano reduction with autograph piano part, solo part written by a copyist, engraver's copy

协奏曲

1

献给约瑟夫·约阿希姆

创作于 1878 年

I

Allegro non troppo

Opus 77

Violine

Klavier

mp Va., Vc., Fg.

Ob.

Str.

p dolce

10

17

f Str., Holzbl.

27

ff Tutti

35

A Ob., Hrn.

fp

42

Holzbl. *fp* \rightarrow *p* Str. *poco cresc.* + Ob.

49

VI. *pp*

56

ppp *p* Holzbl.

64

p dolce Str. Pk.

69

+ Holzbl. *p* *dim.*

76

Str. *f marc.*

81

f
Blechbl.

84

B
Bl.
Str.

87

Bässe, Fg.

90

Solo
fpp
Str.
f marc.

*) CM-vn₂⁺, A/CM-pf⁺, E-vn 和 E-pf 没有下方音 *bb*¹, 而在小节前有连音线, 可能是误用。

*) CM-vn₂⁺, A/CM-pf⁺, E-vn 和 E-pf lack lower note *bb*¹ and preceding tie at beginning of measure, probably by mistake.

96 ^(*)

100

104

107

111

fp

fp

f

fpp Bl.

cresc.

p

Ob.

Klar., Fg.

Fl.

p

*) 参见第 92 小节的脚注。

*) See footnote to M. 92.

115

dim.

p *Fg.* *dim.*

119

pp

Str. pp dolce

123

espress.

Ob.

127

pp

131

rit.

rit.

tr.

*) 只有 E-vn 写了连线。

*) Slur only in E-vn.

136 *a tempo*
p
a tempo
p espress.
Va.
Hrn., Fg.

141
p Str.

147
dolce
dolce

153
+ Va.
Vc. *espress.*
Hrn.

159

3 3 3 *cresc.* Vc. *cresc.* + Fg. *p.*

164

f Bässe *fp marc.*

170

Str. *mf marc.*

174

f C *f*

178 *p dolce* *Fl.* *fp* *Hrn.* *Str. p* *+ Fg.*

183 *cresc.*

188 *pp* *pp Str., Holzbl.*

193 *ppp*

198 *Solo p* *Holzbl. pp* *pp Tutti* *Pk.*

*) 只有 E-vn 写了两条连线, 其他底本全都在整小节上方写了一条连线。

*) Only E-vn has two slurs; all other sources have a slur over whole measure.