



BRUCH

布鲁赫

G小调小提琴协奏曲

(钢琴缩谱与小提琴分谱)

Violin Concerto in g minor

Op. 26

URTEXT

(原始版)



G. HENLE VERLAG

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4J1344

Max Bruch

马克斯·布鲁赫

G 小调小提琴协奏曲, Op. 26

钢琴缩谱

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前言

马克斯·布鲁赫（1838—1920）创作的《G小调小提琴协奏曲》（Op.26）是小提琴曲库中的标准曲目之一。这部作品自1868年出版以来一直长演不衰，尽管布鲁赫后来又创作了两部D小调协奏曲（Op.44和Op.58），但它们以及其他作品并不成功，仅有《科尔尼德莱》（Op.47）可称例外。时至今日，布鲁赫的名字通常独与“这部”小提琴协奏曲联系在一起，这一可悲的成见在作曲家的有生之年便已开始冒头。早在1887年，布鲁赫便写信给其出版商弗里茨·西姆洛克，抱怨独奏家们只对这一部作品感兴趣：“每两周就有人来我这里，要拉一遍我的——第一协奏曲。我态度变得很差，跟他们说‘这首协奏曲我再也不要听了。你是不是以为我只写过一首协奏曲？别拉这首了，换一首我写的其他协奏曲，它们与这首一样好，甚至更好！’”从布鲁赫1903年11月24日从那不勒斯写给家人的信中可以看出他已忍无可忍：“人们等在托莱多大道的拐角处、海堡、波西利波，一看到我来，就要拉一遍我的‘第一’协奏曲。（让他们见鬼去吧！好像我没写过其他出色的协奏曲似的！）”（引自威廉·劳特，马克斯·布鲁赫《第一小提琴协奏曲》Op.26的起源与历史，《马克斯·布鲁赫研究》，迪特里希·肯佩尔编，科隆，1970年，第65页。）

《G小调小提琴协奏曲》太受欢迎，不但曲解了我们看待布鲁赫其他作品的观点，而且还使得这部作品复杂的起源失真。听到赫尔曼·莱维在

该作出版后对其无端挑剔时，作曲家在1868年4月26日猛烈回击道：“难道我非得告诉你，我从1864年夏天就动笔写作这部小提琴协奏曲，吃苦耐劳、精心创作，还时断时续，最终才能出版吗？我写好又舍弃了末乐章里的四个展开部，因为我都不够满意。最后我有思路了，现在才像样，它就应该这样。”（引自劳特，第63页。）时至今日，我们还能在亲笔手稿中看到大量删节和更改过的页码，证明了上述言论。另外，大量细节披露，第一和第二乐章都是重新写作的，它们与作品首演时的最初版本不尽相同。首演于1866年4月24日在科布伦茨举行，布鲁赫担任指挥，小提琴独奏是奥托·冯·柯尼希斯洛夫。尽管反响基本上都很积极[参见乌维·鲍尔：《马克斯·布鲁赫与科布伦茨（1865—1867）·文献记录》，美因茨，1996年，第54页起]，布鲁赫还是意识到他的作品需要一番彻底修订。一开始，他联系了约瑟夫·约阿希姆，征求他对于调整独奏部分的意见。（作为一名钢琴家，布鲁赫几乎不了解小提琴的技巧和音色细节。）1866年夏，首演仅仅过去几周之后，他将乐谱寄给约阿希姆过目并请求指教。约阿希姆在8月17日的回信中称这部作品“非常小提琴化”，但也关注到好几处可以修订完善的段落。他还打消了布鲁赫对使用“协奏曲”一词的顾虑（由于曲式特殊，第一乐章的标题原来写的是“近似幻想曲的引子”）。略去（以前是独立的）前两个乐章是约阿希姆的建议。约阿希姆直接用铅笔在乐谱上写下其他建议。显然是受到这一答复的鼓舞，布鲁赫在随后数周反复修改这部作品。到9月26日，他便能将新近写成的独奏部分寄给约阿希姆了。然而，布鲁赫写的附信在这些修改的性质上提供了诸多

细节，大部分修改都受到约阿希姆的启发，以至于数十年后，出于对自己声誉的考虑，他都不允许出版。（各书信原件的翻印稿可见于克里斯多弗·菲费尔德著《马克斯·布鲁赫：作曲家传记》，苏黎世，1990年，第59—66页。）二人后来约定在汉诺威会面，最终促成一场由宫廷乐队演奏的私人演出。[十年之后，在勃拉姆斯《小提琴协奏曲》（Op.77）的最终定型过程中，约阿希姆再次扮演了相同的角色。参见君特·魏斯《作曲家与小提琴家：约瑟夫·约阿希姆与约翰内斯·勃拉姆斯合作的小提琴协奏曲》，《新音乐杂志》，135（1974年），第232—236页。]由于布鲁赫心里对自己的作品仍然没底，他后来将乐谱寄给费迪南德·大卫再次过目，大卫力劝他再度修订独奏部分。这一次，作曲家对“纯大卫风格的小提琴经过句”心中不悦，所以没有积极处理。相反，新版终曲起草于1866年底，其问世是由于赫尔曼·莱维先前的非议。其后又最后修订了一次，正如我们从1868年2月19日的信中了解到的那样：“（这部协奏曲）将于两周内问世，还有雕刻版总谱，上面有约阿希姆所写的标记。去年10月，我在汉诺威住了一个星期，与约阿希姆一起完成定稿。”最后，布鲁赫在手写乐谱中写上了日期，与我们今天所见一致：“松德斯豪森/1867年10月22日/马克斯·布鲁赫。”布鲁赫自己准备了钢琴缩谱，像总谱一样，它直到1868年3月底才问世（参见《马克斯·布鲁赫：致劳拉与鲁道夫·冯·贝克拉特的书信集》，佩特拉·里德雷尔-西特编，埃森，1997年，第67—68页）。在此之前，约阿希姆已于1868年1月7日在不莱梅空前成功地完成了首演，由布鲁赫任指挥。不出意外，这部协奏曲正式出版后

不久,便由此开启了“似锦前程”,成为全欧洲每一名著名小提琴家的音乐会曲目。

底本

- A 总谱的亲笔手稿(皮尔庞特·摩根图书馆,纽约,玛丽·弗拉格勒·凯瑞音乐收藏室)。
- F_S 总谱的初版,奥古斯特·F.克朗茨(不莱梅)出版,印版号 551。
- F_{PR} 马克斯·布鲁赫的钢琴缩谱初版,奥古斯特·F.克朗茨(不莱梅)出版,印版号 552。
- F_{vn} 钢琴缩谱初版所附的独奏部分,奥古斯特·F.克朗茨(不莱梅)出版,印版号 552。
- S 在付印前,供布鲁赫与约阿希姆编辑用的独奏部分手稿(松德斯豪森城堡博物馆,书架号:II 1963/Mu 51)。
- A_{PRII} 第二乐章早期版本的钢琴缩谱亲笔手稿(慕尼黑巴伐利亚州立图书馆,书架号:Mus. Ms. 6559)。

关于本版本

由于其他各底本或各文件的缺失,几乎不可能厘清出版过程,与此有关的是,也无法阐明不一致的出版物记谱(多数涉及句法或力度)哪一版本存在潜在的权威性。因此,本版基于总谱初版(F_S),它出版于1868年,从可识别的印版修正来看,布鲁赫本人似乎在付印前又修订过一遍,然而,无论是校对页还是与出版商的通信都未能存世。F_S大概是基于一份已经遗失的抄谱员手稿,因为总谱的亲笔手稿(A)上看不出雕版师所写的记号或注解。相比之下,A中独奏部分的大量修订以及终曲中的各种删节与重写的页码(这是整页整页进行增减的结果)都证实,第一份完整稿和乐谱定稿完成之间存在添加与调整,布鲁赫本人曾提到过这些变化(参见上文)。事实证明:布鲁赫的钢琴缩谱亲笔手稿下落不明;所附独奏部分是基于抄谱员的部分(参见上文布鲁赫于1868年2月19日写给莱维的信),现在也失传了。独奏部分的早期抄本(S)是布鲁赫于1866年9月26日寄给约阿希姆的手稿(参见上文)。这份手稿正如柔板的钢琴缩谱(A_{PRII})一样,是布鲁赫于1866年2月17日写给“路易丝·拉登堡小姐”的,这一乐章的早期版本唯一引起我们注意的是,它能帮助我们进一步了解这部作品的起源——第二乐章前20小节的摹真本出版于《音乐》(第7卷,第5

册,1907—1908年),现已证实这是布鲁赫特意将其作为清样稿而写的。

只要有可能,F_S中偶有缺失的各类符号、力度记号和句法标记都根据对应段落补全而不加说明,包括A中被马克斯·布鲁赫删去的数段。从A、F_{PR}或F_{vn}中收纳进来的更加精确的各力度与句法标记也不特意注明。仅仅是取自A、F_{PR}或F_{vn}中的各类符号和提示,用圆括号括起来的方式表示。所有底本中均已缺失,但编者认为有必要呈现的各种标记也用这一方法予以体现。我们还采纳了F_S独奏部分中添加的各种指法与弓法标记。

布鲁赫十分注重各力度记号与句法在记谱上的区别。例如,他不但在个别音符上,而且还在个别音组上加上重音记号:请勿将其误读为渐弱记号(第一乐章,第86小节起;第二乐章,第9小节起;第三乐章,第80小节起,第146小节起和第253小节起)。*rinforzando*和*rinforzato*(*rf*和*rfz*)的用法是他的另一特点。这一表情记号意指对应音符“应比重音更有力,但还不及*sf*那么尖锐……*sf*则代表最高等级的强调”(《赫尔曼·门德尔与奥古斯特·赖斯曼》,音乐谈话汇编,第8卷,柏林,1877年,第357页)。

迈克尔·库贝

2013年春写于安格尔巴赫塔尔

Preface

The g-minor Violin Concerto, op.26, by Max Bruch (1838–1920), is one of the standard works of the violin repertoire. Yet the lasting success that has accompanied this piece ever since its publication in 1868 was not bestowed on either of Bruch's two later violin concertos, both in d minor (opp.44 and 58), nor on any of his other compositions, with the possible exception of the *Kol Nidrei*, op.47. Today Bruch's name is commonly associated solely and exclusively with "the" violin concerto, a regrettable fixation that already began to rear its head during the composer's lifetime. As early as 1887 Bruch, in a letter to his publisher Fritz Simrock, complained that soloists were only interested in this one work: "Every two weeks somebody comes along and wants to run through my - first concerto. I've even become surly and told them 'I can't listen to this concerto any more. Do you suppose I've only written one concerto? Go off and play one of my other concertos for a change; they're just as good, perhaps even better!'" A letter sent to his family from Naples on 24 November 1903 reveals Bruch virtually at the end of his patience: "They already stand at the corner of the Via Toledo, at Castellammare, at the Posilippo, ready to pop up the moment I appear and run through my *first* concerto. (Devil take the whole lot of them! As if I haven't written other concertos just as good!)" (Quoted from Wilhelm Lauth, *Entstehung und Geschichte des ersten Violinkonzerts op. 26 von Max Bruch*, *Max Bruch-Studien*, ed. Dietrich Kämper, Cologne, 1970, p.65.)

The popularity of the g-minor Concerto has distorted not only our view of Bruch's other compositions, but the

complex genesis of the work itself. When Hermann Levi misguidedly caviled at the piece after its publication, the composer responded sharply on 26 April 1868: "Do I really have to tell you that I started work on the Violin Concerto in the summer of 1864 and only got around to publishing it now after a lot of hard, patient, and loving work with frequent interruptions and resumptions? I wrote and scrapped three or four developments in the Finale; nothing was enough to satisfy me. Finally it turned out the way I wanted it, and now it is good and exactly as it ought to be." (Quoted from Lauth, p.63.) Even today evidence of these revisions can be seen in the many cuts and frequently altered page numbers in the autograph score. Moreover, many a detail reveals that both the first and the second movements were written out afresh, and that they no longer represent the initial version that was premiered in Koblenz on 24 April 1866 under Bruch's baton, with the solo part taken by Otto von Königslöw. Despite the basically positive reception (see Uwe Baur: *Max Bruch und Koblenz (1865–1867). Eine Dokumentation*, Mainz, 1996, pp.54ff.), Bruch realized that his piece needed a thorough revision. He began by contacting Joseph Joachim and seeking his advice in the shaping of the solo part (Bruch, a pianist, was practically unacquainted with the technical and timbral subtleties of the violin). In the early summer of 1866, just a few weeks after the première, he sent Joachim the score for his perusal and comments. In his answer of 17 August, Joachim called the piece "very violinistic", but drew attention to a number of passages that could benefit from revision. He also dispelled Bruch's doubts regarding the term "concerto" (the first movement had originally been headed "Introduzione quasi Fantasia" owing to its formal peculiarities). It was at Joachim's suggestion that

the first two movements, formerly self-contained, were now elided. Joachim penciled other suggestions directly into the score. Obviously encouraged by this response, Bruch reworked the piece over the next few weeks. By 26 September he was able to send Joachim a freshly written solo part. However, Bruch's cover letter offered such detailed information on the nature of the changes, most of which had been inspired by Joachim, that decades later he refused to allow its publication out of concern for his reputation. (The original letters are reproduced on pp.59–66 of Christopher Fifield's *Max Bruch: Biographie eines Komponisten*, Zurich, 1990.) The two men then arranged a personal meeting in Hanover that ultimately led to a private performance with the court orchestra. (Ten years later Joachim played a similar role in the final working-out of Brahms's Violin Concerto, op.77; see Günter Weiss-Augner, *Komponist und Geiger: Joseph Joachims Mitarbeit am Violinkonzert von Johannes Brahms*, *Neue Zeitschrift für Musik*, 135 [1974], pp.232–236.) Still unsure of his composition, Bruch then sent the score to Ferdinand David for further perusal. David urged him to undertake yet another thorough revision of the solo part. This time the composer, annoyed by the "genuinely Davidian violin passage-work," was not positively disposed. In contrast, the new version of the finale, prepared at the end of 1866, came about as a result of earlier objections by Hermann Levi. It was then followed by a final redaction, as we are informed in a letter of 19 February 1868: "[The Concerto] will appear in two weeks' time, as will the engraved full score, with Joachim's markings. I spent a week in Hanover last October finishing off the definitive version with Joachim." Finally Bruch added the date to the handwritten score as we have it today: "Sondershausen | 22.Oct. 1867 | M.B." Bruch

himself prepared the piano reduction, which, like the full score, did not appear until the end of March 1868 (see *Max Bruch: Briefe an Laura und Rudolf von Beckerath*, ed. Petra Riederer-Sitte, Essen, 1997, pp.67–68). Before then, on 7 January 1868, Joachim had already given the extraordinarily successful première in Bremen, with Bruch conducting. It thus need come as no surprise that the concerto, shortly after its publication, embarked on a “quite fabulous career” and entered the concert programs of every violinist of note throughout the whole of Europe.

Sources

- A Autograph full score (Pierpont Morgan Library, New York, Mary Flagler Cary Music Collection).
- F_S First edition of the full score published by August F. Cranz (Bremen), plate number 551.
- F_{PR} First edition of Max Bruch’s piano reduction published by August F. Cranz (Bremen), plate number 552.
- F_{vn} Solo part enclosed in the first edition of the piano reduction, published by August F. Cranz (Bremen), plate number 552.
- S Manuscript solo part used for editorial purposes by Bruch and Joachim before completion of the print (Schlossmuseum Sondershausen, shelfmark: II 1963/Mu 51).
- A_{PRII} Autograph piano reduction of an earlier version of the 2nd movement (Bayerische Staatsbibliothek Munich, shelfmark: Mus.ms. 6559).

About this edition

Given the lack of other sources or documents it is virtually impossible to clarify both the publication process and, on a related point, any potential authority for the discrepancies between the various prints (most of which concern phrasing or dynamics). The present edition is thus based on the first edition of the score (F_S), which was published in 1868 and, on account of discernable plate corrections, seems to have been revised once more by Bruch himself before being sent off to print; neither the proof sheets nor any correspondence with the publisher has survived. F_S was presumably based on a copyist’s manuscript that is no longer extant, since the autograph score (A) exhibits no engraver’s markings or annotations. By contrast, the numerous corrections to the solo part in A, as well as the various cuts and overwritten page numbers in the finale (the result of the removal and insertion of entire pages), supply evidence of the additions and alterations that Bruch himself mentioned as having occurred between the first full draft and the definitive completion of the score (see above). It has proved impossible to locate Bruch’s autograph manuscript of the piano reduction; the enclosed solo part was based on a copyist’s part (see above, Bruch’s letter to Levi of 19 February 1868), which is now also lost. The earlier copy of the solo part (S) is the manuscript sent by Bruch to Joachim on 26 September 1866 (see above). This manuscript, just as the piano reduction of the Adagio (A_{PRII}) that Bruch wrote out on 17 February 1866 for “Fräulein Louise Ladenburg” and which captures this movement in an earlier version, is of interest only for the light it sheds on the

work’s genesis. – A facsimile of the first twenty measures of the second movement, published in *Die Musik* (vol.7, no.5, 1907-08), proves to be a fair copy that Bruch apparently prepared expressly for this purpose.

Wherever possible, signs, dynamics and phrase marks occasionally missing from F_S have been added without comment based on parallel passages, including several passages crossed out by Max Bruch in A. Nor have we specifically indicated the more accurate dynamic and phrase marks adopted from A, F_{PR} or F_{vn}. Signs and instructions occurring only in A, F_{PR} or F_{vn} and adopted from them appear in parentheses. The same applies to the markings missing from all the sources but deemed necessary by the editor. We have also included the fingerings and bowing marks added to the solo part in F_S.

Bruch notated very fine distinctions of dynamics and phrasing. One example is his placing of accents not only on single notes but also on individual note-groups: these should not be mistaken for decrescendo hairpins (1st movement, M.86ff.; 2nd movement, M.9f.; 3rd movement, M.80f. as well as M.146ff. and M.253 ff.). Another peculiarity is his frequent use of *rinforzando* and *rinforzato* (*rf* and *rfz*). This expression mark indicates that the note in question “must be played with a heightened accent, but not as sharply as is indicated by *sf* [...], which represents the highest degree of strong emphasis” (Hermann Mendel and August Reissmann, *Musikalisches Conversations-Lexikon*, vol.8, Berlin, 1877, p.357).

Angelbachtal, spring 2013
Michael Kube

Max Bruch

马克斯·布鲁赫

G 小调小提琴协奏曲, Op. 26

钢琴缩谱

编者: 迈克尔·库贝 (Michael Kube)

钢琴缩谱: 约翰内斯·翁布莱特 (Johannes Umbreit)

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协奏曲

献给尊敬的好友约瑟夫·约阿希姆

1868年3月出版

I. Vorspiel Allegro moderato

Opus 26

Violine

Klavier

pp

p

Pk.

Bl.

ad libitum

f

rit.

cresc.

f

cresc. e string.

rit.

pp

ff

rf

rf

pp

Vc., Kb. pizz.

p un poco marcato

ff marcato

18 *pp*

23 *p*

27 *ff* *p* *rfz*

31 *ff* *poco cresc.*

34 *rfz* *largamente* *fespess.* *rfz* *fp* *rfz*

*) 斜体字的指法和弓法源自总谱的初版。

*) Fingerings in italics and bowings originate from the first edition of the score.

38 rit. **B** a tempo

Fag. Klar. *colla parte* *ff*

Vc., Kb. arco *sf sf* *

43 *(mf)* *espress.* *cresc.*

Vl. *p* *pp*

Vc. *sf sf* *

48 rit. *f* *molto espress.*

Ob. Solo *p*

53 a tempo *sempre cresc.*

Vl. *p*

Kb. pizz.

57

cresc. *mf* *p* *ff* 3

61

rit. Un poco più lento

ff *molto espress.* 3 3 5 12

VI. *pp* Vc. Kb. pizz.

65

ff *rfz* *poco cresc.* *pp*

69

sul A

p molto cresc. *sul A* *sfz* *ad lib.* *pp* *p colla parte*

C
Tempo I

74

ff *Hrn. mf* *trem. pp* *Vc., Kb. pizz.*

78

ff

82

rfz *sfz* *sfz*

86

pp *6* *6*

*) 在亲笔手稿和总谱初版中:

*) In autograph score and first edition of score:

88

6 6 11 *)

Fl. dolce

90

p string. poco a poco

string. poco a poco Fag.

Vc., Kb. pizz.

93

cresc.

Klar. Fl. Klar.

96

sempre cresc.

Fl. Va. Vl. I

p

*) 亲笔手稿中:

*) In autograph score:

99

VI. I

102

ff

pp

105

tr

ff

VI.

p

cresc.

108

Un poco più vivo

D

ff

ff

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

113

sfz

sfz

sfz

116

Measures 116-118. The music is in B-flat major (two flats). The right hand features a continuous eighth-note pattern. The left hand has a more complex rhythmic pattern with some rests. A *sfz* (sforzando) marking is present in measure 118.

119

Measures 119-122. The right hand has a more varied melodic line. The left hand continues with a rhythmic pattern. A *sfz* marking is in measure 119, and *ff* (fortissimo) and *rfz* (ritardando) markings are in measure 122.

123

Measures 123-127. The right hand features a series of chords and some trills. The left hand has a rhythmic pattern. A *rfz* marking is in measure 123, *ff* in measure 124, and *sempre ff marcato* in measure 127. A trill is marked in measure 126.

128

Measures 128-131. The right hand has a series of chords and some trills. The left hand has a rhythmic pattern. A *ff* marking is in measure 130.

132

Measures 132-135. The right hand has a series of chords and some trills. The left hand has a rhythmic pattern. A *ff* marking is in measure 134. A section marked 'E' begins in measure 135.

136 poco rit.

decresc.

140 Tempo I (Allegro moderato)

Bl. p Bl.

144 stringendo a tempo

ad libitum

f *pp* *p cresc.*

147 a tempo (Allegro)

ad libitum

ff *p*

stringendo - - - -

150

Allegro moderato

153

159

164