



BEETHOVEN 贝多芬

Symphony No. 7 in A major
Op. 92

A大调第七交响曲
Op.92



Flauto 1/2

Oboe 1/2

Clarinetto (A) 1/2

Fagotto 1/2



EULENBURG

Ludwig van Beethoven
Symphony No. 7 in A major /A-Dur
Op. 92

Edited by / Herausgegeben von
Richard Clarke

路德维希·凡·贝多芬
A 大调第七交响曲
Op.92

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EULENBURG

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Vivaldi The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

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Preface

Dedicated to Count Moritz von Fries

Composed: Autumn 1811 to June 1812 in Vienna

First performance: 8 December 1813 in Vienna

Original publisher: S.A.Steiner & Co., Vienna, 1816

**Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 2 Horns,
2 Trumpets – Timpani – Strings**

Duration: ca. 37 minutes

For most of his adult life, Beethoven was tormented by ill health. Quite apart from his famous deafness, he suffered from persistent ringing in the ears (tinnitus), headaches, abdominal disorders, severe constipation, rheumatic attacks and a whole host of more mysterious ailments. He was also prone to serious depression – not surprisingly perhaps, considering the pain and frustration that he endured. And yet he clearly had tremendous reserves of strength, both physical and mental, fighting off infections and rising above all manner of other tribulations. Sometimes it was the very act of working that saved him from despair – as Beethoven himself acknowledged in his famous private confession, the so-called *Heiligenstadt Testament*, dated 6–10 October 1802. At other times the experience of recovery gave new impetus to composition.

It was during just such a period of recuperation that Beethoven wrote his Seventh Symphony. In 1811, the prominent Viennese physician, Dr Giovanni Malfatti, recommended that Beethoven spend the summer in the Bohemian spa-town of Teplitz, famous for its ‘cure’. It was one of the few pieces of good medical advice that Beethoven ever received. Teplitz was also a place of relative peace in troubled times. During the Napoleonic wars, diplomats from all sides met there, regarding it as neutral territory. The visit obviously gave Beethoven a personal and artistic boost, as he returned to Vienna with plans for two symphonies. He began writing the Seventh almost immediately, while making notes about ‘a second symphony in D minor’. The latter did not fully materialise until 12 years later, as the choral Ninth Symphony; but as soon as Beethoven had finished No.7, in May 1812, he began work on the equally buoyant Eighth. Whatever else he may have been suffering from at this time, there was clearly no shortage of creative energy.

Granted, one should always resist drawing direct comparisons between Beethoven’s presumed emotional state and the character of the music that he produced at that particular time. When Beethoven wrote that despairing *Heiligenstadt Testament* in the autumn of 1802 he was also working on his Second Symphony – a work not without its abrasive moments but, most commentators would agree, one that is ultimately positive and full of vitality through-

out. It is difficult, however, to avoid the feeling that Beethoven's renewed dynamism after his stay in Teplitz found direct expression in his Seventh Symphony – the symphony Wagner famously described as 'the apotheosis of the dance'. The sheer physical energy of the work, expressed in bracing muscular rhythms and brilliant orchestration, can, in some performances, border on the unnerving. Confronted with one of the symphony's many obsessively repeating passages (possibly the final build-up in the first movement, bb401ff), Beethoven's younger contemporary Carl Maria von Weber pronounced him 'ripe for the madhouse'. There are darker, destabilizing elements, expressed in the symphony's recurring tendency to lean towards the relatively remote keys of C and F major (see for instance the two statements of the woodwind theme beginning at bb23 and 42 in the first movement introduction). Yet at the close of the finale the home key of A major re-emerges in full splendour, reinforced by two massive cadential passages, both marked *fff* (bb427 and 443) – one of the earliest examples of such an extreme dynamic in music.

In the introduction to the first movement there seems to be little of the dance about the Seventh Symphony. Slow woodwind phrases are brusquely punctuated by chords from the full orchestra, but then faster string figures galvanize the music into physical action (b10f). Eventually this relatively slow introduction settles on a single note – an E, repeated by alternating woodwind and strings (b53f). This soon develops into a sprightly dotted rhythm, and the *Vivace* begins. This dotted rhythm – basically an emphatic long note followed by two short ones (in poetic metrical terms, a 'dactyl') – not only dominates this first movement, but plays a crucial part in the other three movements as well. It is also present (in a slightly different form) in the main theme of the following *Allegretto* (bb3–4ff), after the initial minor key wind chord calls us to attention. This magically atmospheric movement was such a success at its first performance that it had to be repeated. It made a great impression on the young Schubert also, who echoed its measured, but strangely weightless tread in a number of his later works.

After the *Allegretto*, the *Presto* bursts into life. This has all the racing forward momentum of a typical Beethoven Scherzo. It is twice interrupted by a slower Trio section (with another version of the long-short-short rhythmic pattern in its main theme), and yet its vitality seems irrepressible: a third, more tentative attempt to establish the slower Trio theme (b645f) is magnificently dismissed by five crisp orchestral chords. The Scherzo is, however, in the 'wrong' key: the destabilizing F major. It is now the finale's task to ram home the symphony's tonic key, A major. It duly begins with a massive assertion of the note E, the dominant of A major, which continues emphatically in the bass almost throughout the first phase of the main theme (bb5–12). The movement develops into a magnificent bacchanal, pounding almost to a frenzy at the symphony's seminal long-short-short rhythmic pattern. The coda veers dangerously towards F for the last time (b377f), now felt as the dominant of B flat major; but at last the bass F falls to a far more rational E (b384f), and a huge *crescendo* on a reinforced dominant pedal begins (b389). The last thing we hear, in the final three bars, is the Seventh Symphony's basic dactylic rhythm, twice, fused triumphantly with the home triad, A major.

前言

题献给：莫利兹·冯·弗里斯伯爵

创作时间与地点：1811 年秋至 1812 年 6 月，维也纳

首演：1813 年 12 月 8 日，维也纳

首次出版：S.A.施泰纳出版公司，维也纳，1816 年

乐队编制：2 长笛，2 双簧管，2 单簧管，2 大管 - 2 圆号，2 小号 - 定音鼓 - 弦乐器

演奏时间：约 37 分钟

成年后的贝多芬几乎一直为疾病所困扰。除了众人所知的双耳失聪外，他还患有耳鸣、头痛、腹部紊乱、严重的便秘、风湿以及多种更加莫名其妙的疾病。

他还很容易患严重的抑郁症——如果考虑到他必须忍受的疼痛与挫折，这或许是可以理解的。可他显然在身心两方面都有着巨大的力量，能够战胜各种疾病，克服各种苦难。

正如贝多芬本人在他那部著名的非公开忏悔录——所谓的《圣城遗言》——在 1802 年 10 月 6—10 日的记载，有时候正是工作才没有让他陷入绝望，而有时候身体康复这种体验恰恰又给了他新的创作动力。

贝多芬正是在这样一种康复期写下了这首《A 大调第七交响曲》。1811 年，维也纳名医乔万尼·玛尔法蒂大夫建议贝多芬去著名的波希米亚温泉“疗养”小镇特布利兹度夏。这是屈指可数的几条贝多芬所接受的医疗建议之一。特布利兹也是当时那动荡年代一个相对宁静的地方。在拿破仑发起战争期间，各个方面的外交家云集这里，将其视为一个中立区。这一次的疗养之行显然给了贝多芬本人和他艺术上的动力，因为他回维也纳时已经计划写两部交响曲了。他几乎立刻开始动笔创作《A 大调第七交响曲》，同时为“另一部 d 小调交响曲”记录下一些乐思——后者直到十二年后才最终成为《第九“合唱”交响曲》。不过贝多芬在 1812 年 5 月刚一完成《A 大调第七交响曲》就开始创作同样轻松愉快的《第八交响曲》。不管他当时可能患有何种疾病，但他显然创作精力旺盛。

即便实际情况果真如此，我们也应该尽量避免直接将认定的贝多芬的情感状态与他在某个特定时期创作的音乐特点进行比较。当贝多芬在 1802 年秋写下那本令人心碎的

《圣城遗言》时,他也在创作他的《第二交响曲》——尽管这首作品也有刺耳的片断,但大多数评论家一致认为这首作品积极向上,始终充满了活力。

不过,我们仍然会不可避免地感到贝多芬从特布利兹回来后重新获得的动力在这首《A 大调第七交响曲》中有直接的表现——瓦格纳曾对此有过一句著名的评说:“舞曲的完美典范。”这首作品通过富于阳刚的节奏和出神入化的配器所表达出来的十足的力量在一些演出中甚至会让人不知所措。面对这首交响曲中多个反复乐句之一(可能是第一乐章第 401 小节起的最后一个增强)时,年龄比贝多芬小但与他同时代的卡尔·玛利亚·韦伯说他“完全可以进疯人院”。这首作品中也有一些比较阴暗、不稳定的要素,主要表现在作品反复出现的向相对遥远的 C 大调和 F 大调靠拢的倾向上(如第一乐章引子部分中第 23、42 小节开始的两个木管主题)。但是主调 A 大调在末乐章结束处辉煌地再现,由两个宏大的华彩乐段所巩固,并且均标有 *fff*(第 427、443 小节)——这是音乐史上如此极端力度的最早例子之一。

第一乐章的引子部分似乎没有《A 大调第七交响曲》的舞曲特点。舒缓的木管乐句不断被整个乐队的和弦粗暴地打断,但速度更快的弦乐音型驱动音乐进入了更具体化的动势(第 10 小节起)。这种相对较慢的引子最终以一个单音结束——由木管和弦乐交替反复的 E 音(第 52 小节起)。这很快就发展成一种活泼的附点节奏,然后开始的便是 *Vivace*。这种附点节奏——基本上是一种重音长音之后接两个短音符(在诗歌格律中,这被称作“扬抑抑格”)——不仅主导着第一乐章,而且在其他三个乐章中也起到了关键作用。它也出现在了随后的“小快板”乐章的主部主题中(略有不同)(第 3—4 小节),在最初的小调木管和弦引起我们的注意之后。这一奇妙的乐章首演时大获成功,不得不再演奏一遍。它也给年轻的舒伯特留下了深刻的印象——他也将自己的几首晚期作品中采用这种从容不迫、出乎人们意料的轻若羽毛的主线。

“小快板”之后的“急板”突然爆发出了勃勃生机,有着典型的贝多芬式的谐谑曲奔腾向前的动势。它虽然两次被一个较慢的三重奏乐段(又是主部主题式的长—短—短节奏模式)打断,但它的活力似乎无可抑制:乐队奏出的五个干净利落的和弦第三次驱散了创建较慢三重奏主题的企图(第 645 小节起)。不过,“谐谑曲”采用了“错误的”调:造成不稳定感的 F 大调。现在轮到终乐章来承担回到这首交响曲的主调——A 大调——上的任务了。它以强有力奏出的 A 大调属音——E 音——开始,而且这个音始终贯穿主部主题第一部分(第 5—12 小节)的低音部。这个乐章发展成了一段辉煌的饮酒歌,在这首交响曲开创性的长—慢—慢节奏模式中几乎演变成了一种疯狂。尾声最后一次令人胆战心惊地向 F 大调方向发展(第 377 小节起),只是现在感觉是降 B 大调的属调;但低音 F 最终化为了更加

合理的 E(第 384 小节起),随后便是在得到巩固后的属调基音上开始的一段结构庞大的渐强。我们在最后三小节中听到的是《A 大调第七交响曲》最根本的扬抑抑节奏两次成功地与主调 A 大调——三和弦融为一体。

斯蒂芬·约翰逊

路旦俊 译

Contents / 目次

Preface	V
前言	VII

I.	Poco sostenuto	1	Track ①
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Vivace



II.	Allegretto	41	Track ②
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III.	Presto	57	Track ③
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IV. Allegro con brio

86 Track 4



Symphony No. 7

*Dem Hochgeborenen Herrn Moritz Reichsgrafen von Fries
Sr. k. k. apost. Majestät wirklichen Kämmerer &&& in Erfurt gewidmet*

Ludwig van Beethoven

(1770–1827)

Op. 92

I. Poco sostenuto (♩ = 69)

Flauto 1/2

Oboe 1/2

Clarinetto (A) 1/2

Fagotto 1/2

Corno (A) 1/2

Tromba (D) 1/2

Timpani (A-E)

Violino I

Violino II

Viola

Violoncello Contrabbasso

Symphony No. 7

10

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl.(A) 1 2 *pp*

Fg. 1 2 *pp*

Cor.(A) 1 2 *pp*

I VI. *pp*

II *pp*

Vla. *pp*

Vc. Cb. *pp*

dolce

cresc...

p cresc...

15

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl.(A) 1 2 *ff*

Fg. 1 2 *ff*

Cor.(A) 1 2 *ff*

Tr.(D) 1 2 *ff*

Timp. *ff*

I VI. *ff*

II *ff*

Vla. *ff*

Vc. Cb. *ff*

a 2

a 2

[illegible]

37 *a2*

Fl. 1 2

Ob. 1 2 *a2*

Cl.(A) 1 2 *a2*

Fg. 1 2 *a2*

Cor.(A) 1 2

Tr.(D) 1 2

Timp.

I

VI. II

Vla.

Vc. Cb.

ff

41

Fl. 1 2 *dim.* *p dolce*

Ob. 1 2 *dim.* *p dolce*

Cl.(A) 1 2 *a2* *dim.* *p dolce*

Fg. 1 2 *dim.* *p dolce*

Cor.(A) 1 2 *dim.* *p*

Tr.(D) 1 2 *dim.*

Timp.

I *dim.* *p*

VI. II *dim.* *p*

Vla. *dim.* *p*

Vc. Cb. *dim.* *pizz.* *p*

$\equiv$

B