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BEETHOVEN

QUARTET

for 2 Violins, Viola and Violoncello
E♭ major/Es-Dur/Mi♭ majeur
Op.74
"Harp Quartet"
„Harfenquartett"

贝多芬

弦乐四重奏

降 E 大调
Op.74
"竖琴四重奏"

Eulenburg
湖南文艺出版社

原版引进

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LUDWIG VAN BEETHOVEN

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Edited by/Herausgegeben von
Wilhelm Altmann

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威廉姆·阿特曼　编订

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BEETHOVEN, STRING QUARTET, E♭ MAJOR, OP. 74

Beethoven's E flat Quartet, op. 74, commonly known as the "Harp" quartet on account of the pizzicato arpeggio passages in the various parts during the first movement, was composed in the year 1809, immediately after the E flat Piano Concerto and about the same time as the last two movements of the Piano Sonata, op. 81, in the same key. From the existing sketches it appears, in Gustave Nottebohm's "Second Beethoveniana" (1887), page 91, etc., that the four movements were commenced and finished in their order, and each sent in turn to the printers. In the drafts which have come down to us the work on the first and second movements would seem to be slightly in advance of this. Those for the first movement relate chiefly to the second part of it, but do not attain the ultimate and complete form as was the case in the second movement.

The Scherzo appears in the sketches in a different guise, while the theme of the variations for the last movement was originally of quite another character. In the midst of his work upon the Quartet, Beethoven wrote about it to the firm of Breitkopf & Härtel in a letter dated September, 1809. The manuscript of the finished work (which formerly belonged to the Mendelssohn-Bartholdy family, but which was transferred to the State Library in Berlin in April 1909) is also dated 1809.

On Feb. 4th 1810 the composer offered the Quartet along with some other works to Breitkopf & Härtel for all countries except England, on the condition that, with regard to the ultimate English publisher, the Quartet should not appear before September the first. Beethoven did not receive the fee for these works however until July 2nd. He then sent the Quartet with other things to be published, again with the proviso that these works were not to appear as regards the English publisher before Sep. 1st. Who the latter was I cannot say. In August 1810 Beethoven wrote again to Breitkopf & Härtel, saying that the Violin Quartet was to be dedicated to Prince Lobkowitz, adding some extra marks as regards tempi for the second and third movements, and giving some instructions as to rhythm and repeats for the purposes of printing. How particular he was about the latter is proved by his letter of October 1810, in which he says amongst other things:—"Agree to what I have so frequently requested; send the manuscript back with the proofs. Complaints are made as to the inaccuracy of the printing, and I have noticed that even the clearest writing is misconstrued."

On Oct. 3rd 1810 Breitkopf & Härtel announced the coming appearance of a number of Beethoven's works in their Allgemeine musikalische Zeitung and included this Quartet in the announcement. The parts appeared (probably not before December) with the publication number 1609 and the following title:—Quatuor pour deux Violons, Viola et Violoncelle, composé et dedié à Son Altesse le Prince regnant de Lobkowitz, Duc de Raudnitz, par L. v. Beethoven. Oeuvre 74, à Leipsic chez Breitkopf & Härtel.

Between the Autograph copy, original and later editions are to be found the following —

DIFFERENT READINGS:

I. In the first edition, and in that of Peters (David and Joachim-Moser) the $\frac{4}{4}$ time, clearly indicated by Beethoven's subsequent metronome mark $\text{♩} = 60$, in the Introduction (Poco Adagio) is wrongly set down Alla-Breve ¢, whilst the other editions (Heckel, Holle-Liszt and the Krit.-Ausg.) give $\frac{4}{4}$ C.

The mark C written in ink in the manuscript and apparently by a different hand is crossed through lightly in pencil.

II. Eighteen bars after the repeat in the Allegro (Score, page 5, brace 2, bar 3) most editions give *G* for the first crotchet in the Cello part; it must of course be *F*, as is clearly shown in the autograph score and by Joachim-Moser.

III. Shortly before the close of the first movement (Score 12, IV, 1). The Viol. I part is written thus in the original edition, also in Heckel's and that of B. & H.:

The tenth semiquaver should naturally be B♭ as given correctly in the M.S. and by Holle-Liszt, Litolff, Joachim-Moser.—Two bars later on, on the third beat in the same Viol. part, B. & H. give the notes

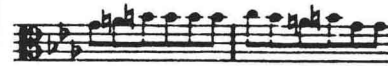
the result of editing, whilst the passage in the original is clearly.

IV. In the 49th bar before the Presto (Score 19, II, 1) the 2nd Viol. part, in all editions save the Krit.-Ausg., is written thus:

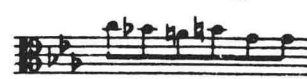
Following Dugge, the B. & H. mode is preferable

The original copy at this point is not quite clear owing to a little spot of ink, but the latter reading is in all probability correct.

V. Bar 5 in the Presto (Score 21, II, 5) deserves special attention. The M.S., original edition, Krit.-Ausg., Litolff, & Peters all give the following for the Viola,



but in the Mannheim Edition (the 16 bar phrase being written out in full and not divided into two 8 bar periods with repeat) we find for the first time the following,



*) Litolff and Joachim-Moser give *G* here, which is correct; both editions give *D*♮ for the last note of the bar.

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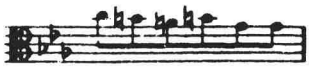
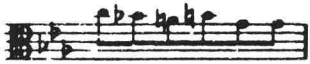
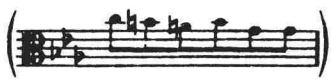
and 8 bars further on



Later (Score 26, I and 30, III) it is always



and it is clear that this ♭ was only corrected subsequently. As, therefore, no contradiction sign occurs in the M.S. the alteration does not appear to Dugge completely incontestable, though introduced by Holle-Liszt and Konzertmeister E. Röntgen in their editions of the parts.



VI. Tallying with the M.S., the original edition, the Krit.-Ausg., Litolff and Joachim-Moser give *D* to the Viola in the 35th bar of the Più presto quasi prestissimo (Score 24, IV, 3). Doubtless Beethoven made a slip here, and the notes should read as in the Mannheim and Holle-Liszt Editions

(Cf. Score 29, II, 1.)

VII. Attention must be called to the Cello in the last bar but one of the Presto (Score 34, IV, 6). In the above-named editions, tallying with the autograph copy, it is written

but in Dugge's revision of the score we find *C♯*, which in my opinion would be preferable, but for the fact that a ♮ is clearly marked in the M.S.

VIII. In the final movement (Allegretto con Variazioni), eleven bars before the words Un poco più vivace (Score 39, 1, 2), the 1st Violin is written thus in all later editions;

the M.S., original edition, (and also Joachim-Moser) however give

Prof. Dr. Wilh. Altmann

贝多芬《降 E 大调弦乐四重奏》Op.74

贝多芬的《降 E 大调弦乐四重奏》Op.74，通常被称作“竖琴四重奏”，因为第一乐章的不同声部中均出现了拨奏琶音乐句。这首作品写于 1809 年，即他刚刚完成《降 E 大调钢琴协奏曲》之后，创作时间与同样采用了降 E 大调的钢琴奏鸣曲（Op.81）的最后两个乐章相仿。从现存手稿来看，正如古斯塔夫·诺特伯姆在其《贝多芬大全》（1887 年，第 91 页）中所述，这首作品的四个乐章完全按顺序开始和完成，然后被依次寄给了出版社。现存的初稿显示，贝多芬似乎稍早前就已经开始动笔写第一和第二乐章，因为现存初稿中的第一乐章主要为该乐章的后半部分，并没有像第二乐章那样呈现最终的完整形式。

草稿簿中的“谐谑曲”乐章也与最终完成的结构不同，而最后乐章中的变奏主题与其最初的形式更是截然不同。贝多芬在写这首弦乐四重奏时，曾在 1809 年 9 月致布赖特科普夫与黑泰尔公司的一封信中提到过这首作品。最后完成的抄谱（最初属于门德尔松家族，后来于 1909 年 4 月被捐献给了位于柏林的国家图书馆）上所标的日期也为 1809 年。

1810 年 2 月，贝多芬将这首弦乐四重奏以及其他几首作品一起交给了布赖特科普夫与黑泰尔出版公司，允许其在除英国之外的所有国家出版，并且规定无论最终的英国出版商是谁，这首四重奏在英国出版的时间不得早于 9 月 1 日。但贝多芬直到 7 月 2 日才收到这些作品的报酬。随后，他将这首四重奏以及其他几首作品送去出版，并再次提出了附带条件：这些作品在英国出版的时间不得早于 9 月 1 日。至于英国出版商具体为谁，笔者不得而知。1810 年 8 月，贝多芬再次致信布赖特科普夫与黑泰尔公司，说将这首四重奏题献给罗布科维茨侯爵。他还为第二和第三乐章添加了一些速度记号，并就节奏与反复等记号的印制提出了

一些要求。我们可以从他 1810 年 10 月的信中看出他的要求有多么严格，在信中他在提及其他事务的同时说道："请一定遵照我一再提出的要求，将手抄稿与清样一起寄给我。常常有人抱怨印刷过程中出现了不准确的地方，而我也注意到了，即使是抄写得最清楚的地方在印刷时也会出现错误。"

1810 年 10 月 3 日，布赖特科普夫与黑泰尔公司在《大众音乐报》上宣布即将出版贝多芬的一些作品，其中包括这首弦乐四重奏。分谱的出版号为 1609，时间可能不会在 12 月前，标题为"贝多芬创作并题献给劳德尼兹公爵罗布科维茨的为二把小提琴、中提琴和大提琴而作的弦乐四重奏，作品 74 号，由莱比锡的布赖特科普夫与黑泰尔公司出版"。

威廉姆·阿特曼

（路旦俊　译）

I. Poco Adagio–Allegro ·····1

II. Adagio ma non troppo ·····14

III. Presto–più presto quasi prestissimo ·····21

IV. Allegretto con Variazioni ·····35

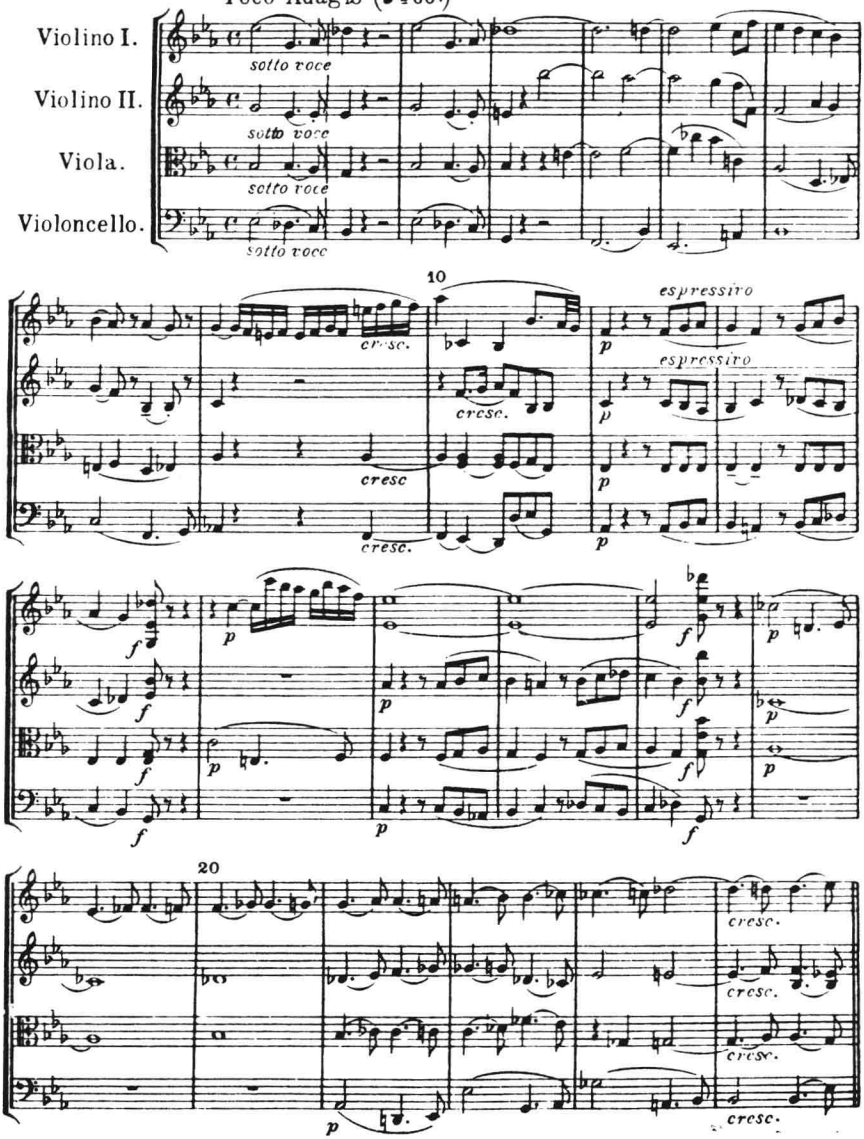
To His Highness the Prince Regent of Lobkowitz, Duke of Raudnitz

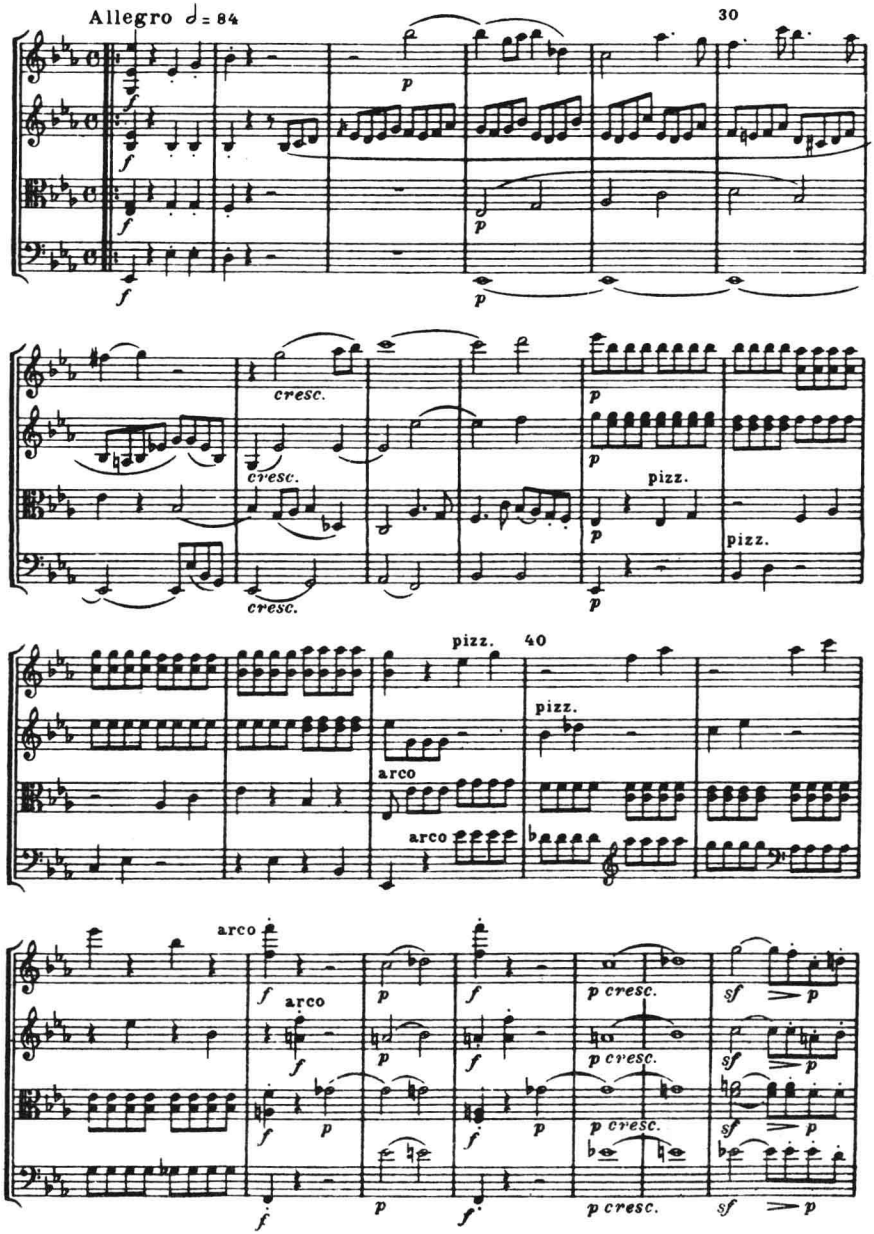
Quartet

I.

L. van Beethoven, Op. 74.
1770 - 1827

Poco Adagio (♩ = 60.)





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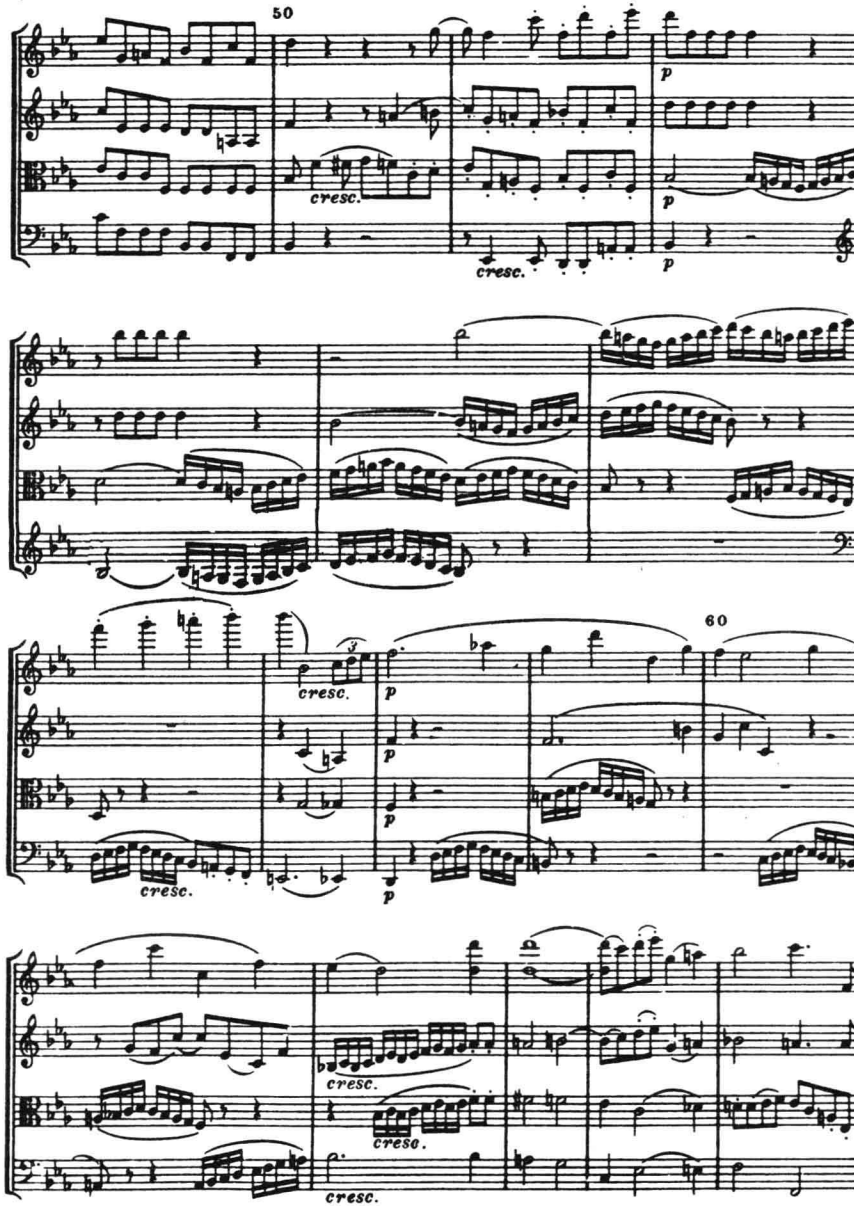
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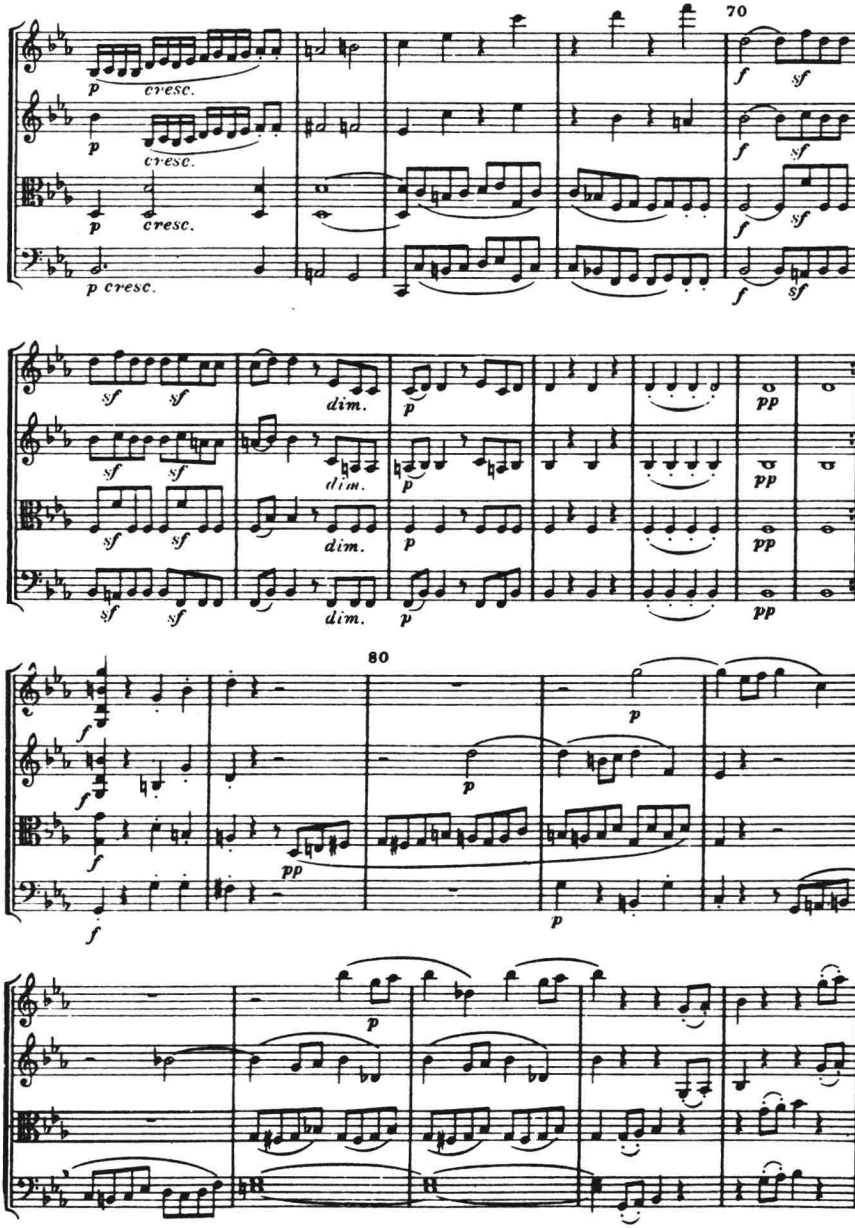
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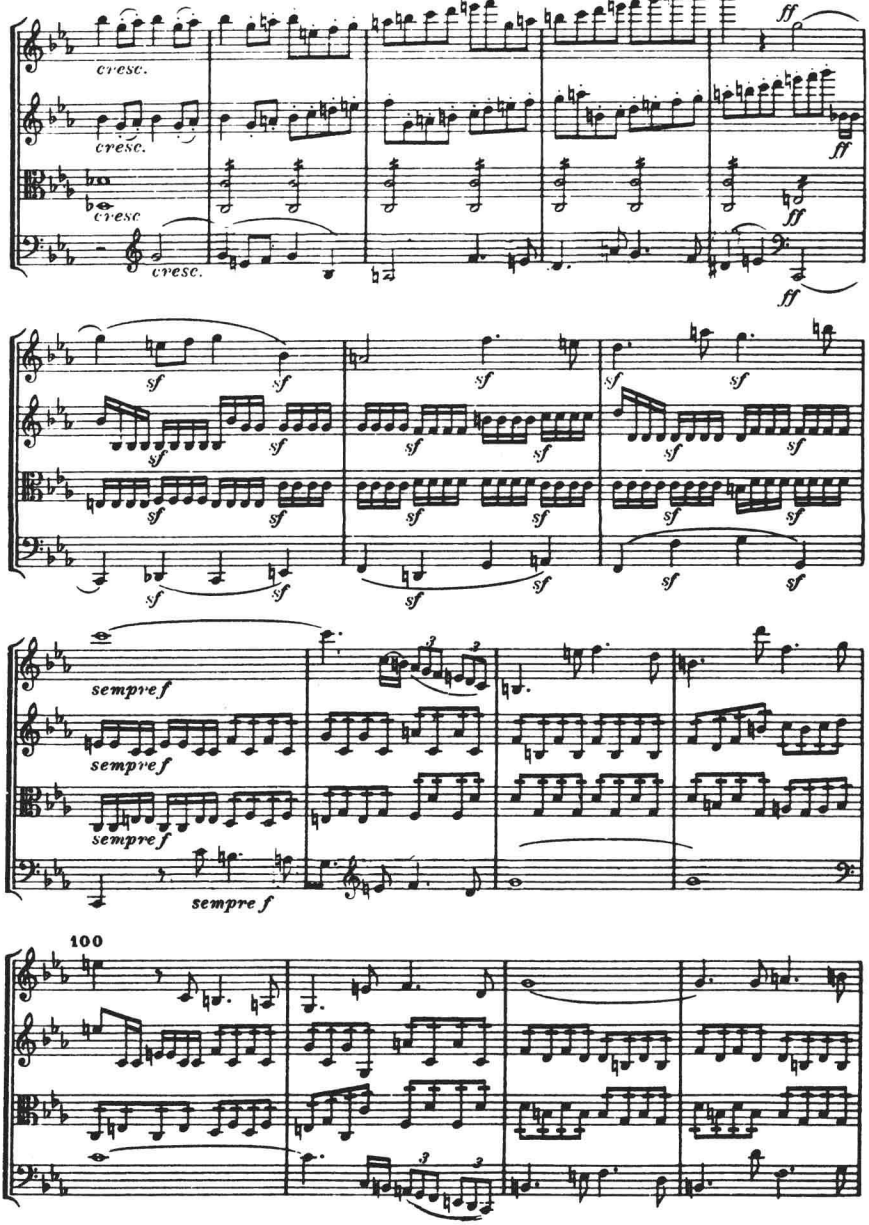
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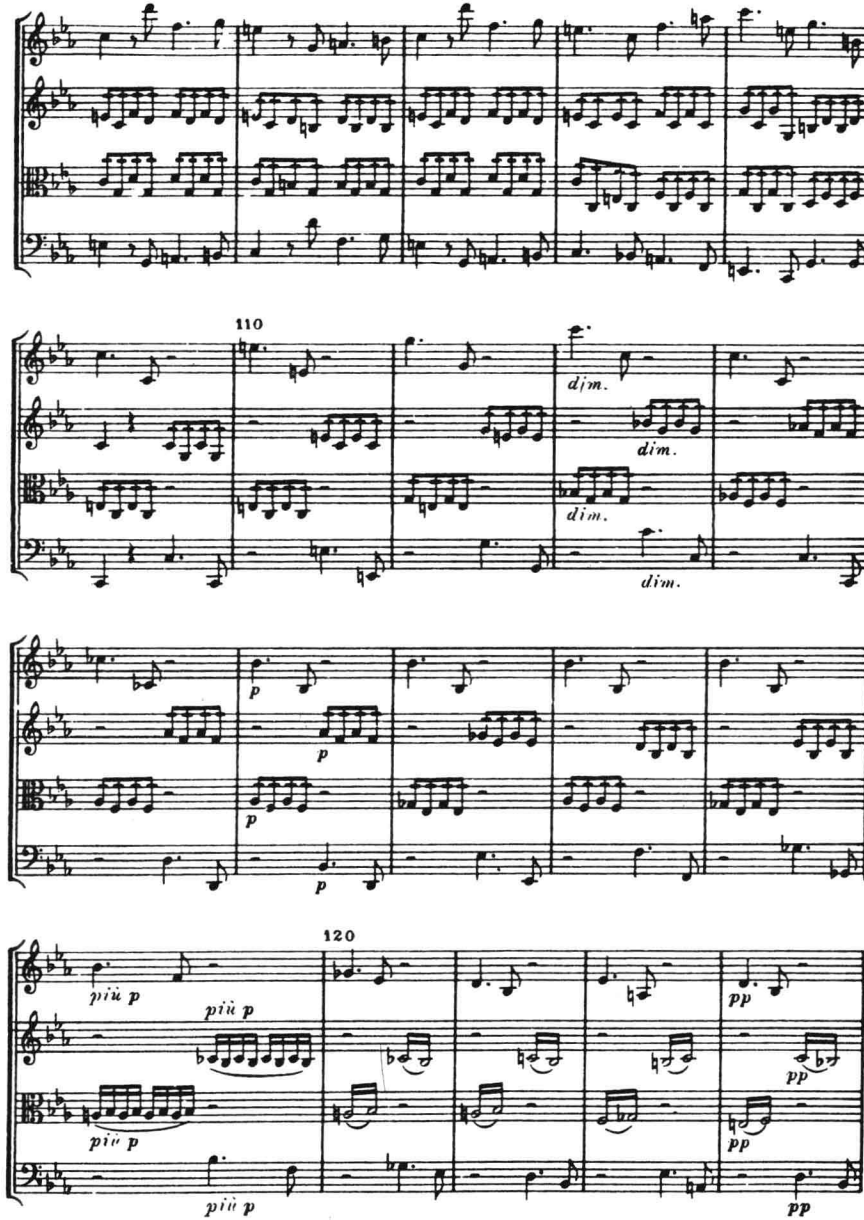
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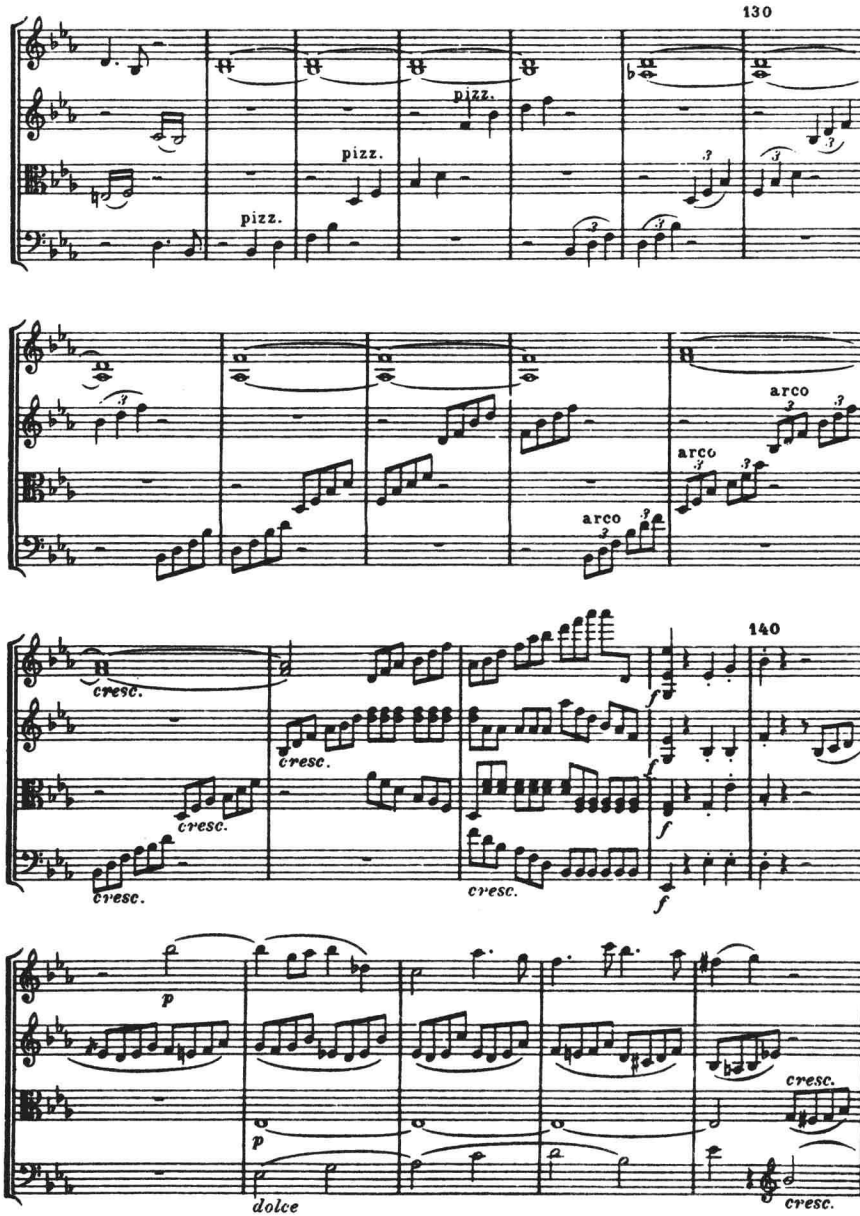
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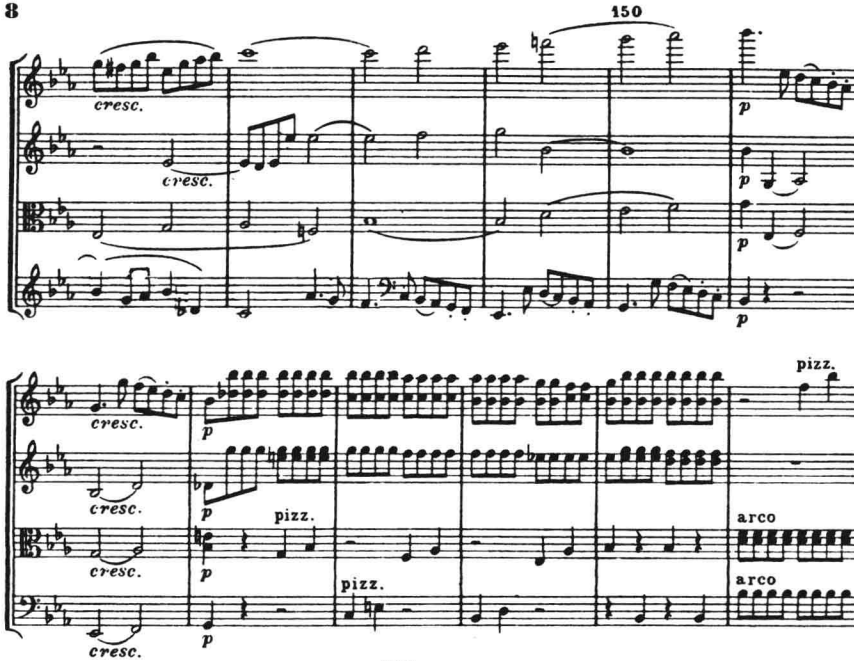

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