

全国音乐院系教学总谱系列

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BEETHOVEN

QUARTET

for 2 Violins, Viola and Violoncello

E^b major/Es-Dur/Mi^b 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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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 Eflat Quartet, op. 74, commonly known as the "Harp" quartet on account of the nizzicato arpeggio passages in the various parts during the first movement, was composed in the year 1809, immediately after the Eflat 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 publi-

sher, 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 dédié 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 $\frac{3}{4}$ 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 $\frac{3}{4}$ 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, Litloff, 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

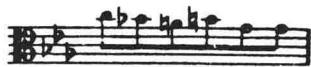


The original copy at this point is not quite clear owing to a little spot of ink, but the latter reading is in all probability correct.

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

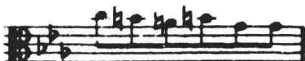


but in the Mannheim Edition (the 16 bar phrase being written out in full and not divided into two 8 bar periods with repeat) we find for the first time the following,

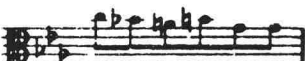


^{*)} Litloff and Joachim-Moser give *G* here, which is correct; both editions give *D♭* for the last note of the bar.

and 8 bars further on



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



and it is clear that this \flat 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., Litolf 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 $C\sharp$, which in my opinion would be preferable, but for the fact that a \sharp 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, I, 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

Quartet

I.

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

Poco Adagio (♩ = 60)

Violino I. *sotto voce*

Violino II. *sotto voce*

Viola. *sotto voce*

Violoncello. *sotto voce*

10

cresc. *espressivo* *p* *espressivo*

cresc. *p*

cresc. *p*

cresc. *p*

f *p* *f* *p* *f* *p* *f* *p*

20

cresc. *cresc.* *cresc.* *cresc.*

Allegro $\text{♩} = 84$

30

Musical score for measures 30-33. The score is in 3/4 time with a key signature of two flats. It features a melody in the upper voice and accompaniment in the lower voices. Dynamics include piano (*p*) and forte (*f*).

Musical score for measures 34-39. The score continues with the melody and accompaniment. Dynamics include crescendo (*cresc.*), piano (*p*), and pizzicato (*pizz.*).

Musical score for measures 40-43. The score includes arco and pizzicato markings. Measure 40 is marked with *pizz.* and *arco*. Measure 41 is marked with *arco*. Measure 42 is marked with *pizz.*. Measure 43 is marked with *arco*.

Musical score for measures 44-47. The score includes arco and dynamic markings such as *f*, *p*, *p cresc.*, *sf*, and *p*.

E.E. 1122

50

First system of musical notation, measures 50-53. It consists of four staves: two treble clefs and two bass clefs. The music is in a minor key. Measure 50 starts with a treble clef staff playing a melodic line and a bass clef staff playing a rhythmic accompaniment. Measure 51 continues the melodic line in the treble and the accompaniment in the bass. Measure 52 features a *cresc.* marking in the middle bass staff and a *p* marking in the top treble staff. Measure 53 ends with a *p* marking in the top treble staff.

Second system of musical notation, measures 54-57. It consists of four staves. Measure 54 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measure 55 continues the melodic line in the treble and the accompaniment in the bass. Measure 56 features a *p* marking in the top treble staff. Measure 57 ends with a *p* marking in the top treble staff.

60

Third system of musical notation, measures 58-61. It consists of four staves. Measure 58 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measure 59 features a *cresc.* marking in the top treble staff and a *p* marking in the middle treble staff. Measure 60 continues the melodic line in the treble and the accompaniment in the bass. Measure 61 ends with a *p* marking in the middle treble staff.

Fourth system of musical notation, measures 62-65. It consists of four staves. Measure 62 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measure 63 features a *cresc.* marking in the middle treble staff and a *cresc.* marking in the bottom bass staff. Measure 64 continues the melodic line in the treble and the accompaniment in the bass. Measure 65 ends with a *cresc.* marking in the bottom bass staff.

70

First system of musical notation, measures 70-74. It consists of four staves: Treble, Treble, Bass, and Bass. The key signature has two flats. The first three staves begin with a piano (*p*) dynamic and a *cresc.* marking. The fourth staff begins with a piano (*p*) dynamic. The system concludes with a fortissimo (*sf*) dynamic.

Second system of musical notation, measures 75-79. It consists of four staves. The first three staves begin with a fortissimo (*sf*) dynamic and a *dim.* marking. The fourth staff begins with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic.

80

Third system of musical notation, measures 80-84. It consists of four staves. The first three staves begin with a fortissimo (*f*) dynamic. The fourth staff begins with a pianissimo (*pp*) dynamic. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation, measures 85-89. It consists of four staves. The first three staves begin with a piano (*p*) dynamic. The fourth staff begins with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic.

90

Musical score for measures 90-93. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *cresc.* and the last two are marked *ff*. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 94-97. The score is in 3/4 time with a key signature of two flats. It features four staves. The first two staves are marked *sf* and the last two are marked *sf*. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 98-101. The score is in 3/4 time with a key signature of two flats. It features four staves. The first two staves are marked *sempre f* and the last two are marked *sempre f*. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

100

Musical score for measures 102-105. The score is in 3/4 time with a key signature of two flats. It features four staves. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

First system of musical notation, consisting of four staves (treble, two middle, and bass clefs). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Second system of musical notation, starting at measure 110. It includes dynamic markings: *dim.* (diminuendo) in the first, second, and third staves, and *dim.* in the fourth staff.

Third system of musical notation, featuring piano dynamics. The first, second, and third staves are marked with *p* (piano), and the fourth staff is also marked with *p*.

Fourth system of musical notation, starting at measure 120. It includes dynamic markings: *più p* (pianissimo) in the first, second, and third staves, and *pp* (pianissimo) in the fourth staff.

Musical score for measures 130-134. The score is in 3/4 time with a key signature of two flats. It features a melody in the upper voice and accompaniment in the lower voices. The word "pizz." (pizzicato) is written above the first, second, and third staves. The melody includes a triplet of eighth notes in measure 134.

Musical score for measures 135-139. The score continues with the melody and accompaniment. The word "arco" (arco) is written above the first, second, and third staves in measure 139. The melody includes a triplet of eighth notes in measure 139.

Musical score for measures 140-144. The score is in 3/4 time with a key signature of two flats. It features a melody in the upper voice and accompaniment in the lower voices. The word "cresc." (crescendo) is written above the first, second, and third staves in measures 140, 141, and 142. The word "f" (forte) is written below the third staff in measure 144.

Musical score for measures 145-149. The score is in 3/4 time with a key signature of two flats. It features a melody in the upper voice and accompaniment in the lower voices. The word "p" (piano) is written above the first staff in measure 145 and below the second staff in measure 146. The word "dolce" (dolce) is written below the second staff in measure 147. The word "cresc." (crescendo) is written above the first staff in measure 149 and below the second staff in measure 149.

150

cresc. *p* *p* *p*

cresc. *pizz.* *cresc.* *pizz.* *cresc.* *pizz.* *cresc.* *pizz.* *cresc.* *pizz.* *arco* *arco*

160

pizz. *arco* *arco* *pizz.* *pizz.* *pizz.*

pizz. *pizz.* *arco* *arco*