全国音乐院系教学总谱系列
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No.29

BEETHOVEN

QUARTET

for 2 Violins, Viola and Violoncello
E minor/e-Moll/Mi mineur
Op.59/2

贝多芬

弦乐四重奏

e 小调
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湖南文艺出版社

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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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Op.59/2

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BEETHOVEN
STRING QUARTET IN E MINOR, OP. 59 No. 2

In the year 1802 Beethoven had followed the String Quartets op. 18 with a Quartet arrangement of the E major Piano Sonata op. 14, but several years passed before he entered again into the composition of original String Quartets. The private inducement was a commission made to him by the amateur Graf Rasumovsky, the Russian ambassador in Vienna at that time.

The autograph copy of this 2nd Quartet, which for a long time has been in the possession of the Royal Library in Berlin bears Beethoven's inscription: – Quartetto 1mo La prima parte solamente una volta – Quartetto angefangen(begun)26.May1806.

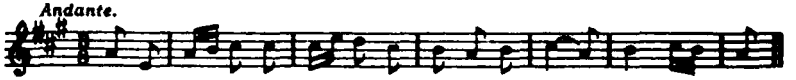
The composition of these Quartets which were not generally appreciated at the time occupied Beethoven together with his other works op. 56, 57, 58 and also 60; they were completed by the end of 1806. According to the custom then in vogue they remained unpublished for a year, the property of the person who had commissioned them and to whom they were dedicated. On Nov. 18th 1806 Beethoven offered them to Breitkopf & Härtel in Leipzig for the sum of 600 florins, but without success. It is uncertain which is the original edition. According to Dugge these Quartets appeared in Jan. 1808 under the title: – Trois Quatuors pour deux Violons, Alto e Violoncelle. Composés par Louis van Beethoven. Oeuvre 59me Livraison 1, bzw. 2, 3 à Vienne au Magazin de J. Riedl. 582. Hohenmarkt. (Stich-No. 580, 584, 585.) But Nottebohm gives the publication as: "Vienne au Bureau des arts et d'industrie à Pesth chez Schreyvogel & Comp." with the same publication number. The latter is probably correct; the firm of Johann Riedl in Vienna, which went out of existence about 1829, may have taken the quartets over from the Bureau.

The third page of the cover of the Riedl (probably the original) edition is adorned with the Rasumovsky coat of arms: Famam extendere factis; under which stands the following dedication: –

Trois Quatuors Très humblement Dediés à son Excellence Monsieur le Comte De Rasoumoffsky Conseiller privé actuel de Sa Majesté L'Empereur De Toutes Les Russies, Senateur, Chevalier des ordres de Saint André, de Saint Alexandre-Newsky et Grand-Croix de celui de Saint Wladimir de la première Classe etc. etc. par Louis van Beethoven.

The metronome marks were added later by the composer.

In honour of Count Rasumovsky, Beethoven has introduced a Russian folk-song into the first and second quartet. The Russian theme used in the Trio of the Scherzo in No. 2 occurs in the collection of Russian tunes by Ivan Pratsch, which Beethoven knew in the following form (see G. Nottebohm, Second Beethoveniana 90):



This popular song has been used by M. Mussorgsky in his opera "Boris Godunow" (finished 1872), also by A. Arensky in a string quartet op. 35 (1894), and by Wassily Zolotarew in a string quintet op. 19 (1905).

Wilh. Altmann

贝多芬《e小调弦乐四重奏》Op.59/2

贝多芬在1801年出版了他的六首弦乐四重奏(Op.18)之后，又于1802年将自己的E大调钢琴奏鸣曲（Op.14/1）改编成了弦乐四重奏(F大调)，但他一直要到几年后才重新开始创作新的弦乐四重奏。这次的创作激情主要来自拉索莫夫斯基伯爵的请求，这位热爱艺术的伯爵当时任俄国驻维也纳的大使。

这三首弦乐四重奏的手稿自1909年以来就一直为柏林的普鲁士国家图书馆所收藏，其中第一首的手稿上还留有贝多芬的笔迹：第一弦乐四重奏，第一声部的初稿，1806年5月26日开始。

这三首弦乐四重奏(尽管没有完全被当时的人们所欣赏)以及Op.56、Op.57、Op.58和Op.60的创作占据了贝多芬大量时间，直到1806年年底才得以完成。由于这三首四重奏是应伯爵所求并且题献给了他，所以按照当时的惯例，这三首四重奏在伯爵手中保留了一年，一直未出版。1806年11月18日，贝多芬开价600弗罗林[1]欲将它们卖给莱比锡的布赖特科普夫与黑泰尔出版公司，但没有成功。我们现在无法确定初版究竟出自哪家公司。都吉(Dugge)认为这三首四重奏于1808年出版，书名为：路德维希·凡·贝多芬为二把小提琴、中提琴和大提琴所作的三首弦乐四重奏，作品59号之1、2、3，由维也纳的J.里德尔公司出版，出版号582(印刷版号为580，584和585)。不过，诺特伯姆则认为出版者应为“艺术与工业署委托施雷沃格尔公司在维也纳出版”，印刷版号相同。或许他是对的。我们知道维也纳的约翰·里德尔公司在1829年倒闭前曾经从1811年破产的“艺术与工业署”接受了这三首四重奏。

里德尔版本(可能就是初版)的第三页上印有拉索莫夫斯基伯爵的徽章，以及贝多芬的题献：

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①弗罗林：欧洲金币名。——译者注

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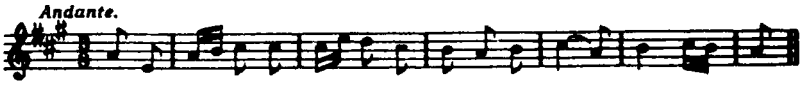
“路德维希·凡·贝多芬为二把小提琴、中提琴和大提琴而作的三首弦乐四重奏，非常尊敬地题献给俄国沙皇御前拉索莫夫斯基伯爵——议员、圣安德列骑士团骑士、圣亚力山大－涅夫斯基骑士团骑士以及圣弗拉狄米尔骑士团大一等十字骑士。”

为了表达自己对拉索莫夫斯基伯爵的敬意，贝多芬在第一和第三首弦乐四重奏中各加入了一首俄罗斯民歌。第一弦乐四重奏终乐章中采用的俄罗斯主题来自贝多芬所熟悉的由伊凡·普拉什出版的《俄罗斯民歌集》(见诺特伯姆《贝多芬大全》第 2 卷)：



这首颇为流传的歌曲先后被 M. 穆索尔斯基用在了他的歌剧《鲍里斯·戈杜诺夫》中(1872 年完成)，被 A.阿连斯基用在了弦乐四重奏 Op.35 (1894 年) 中，还被瓦希里·佐罗塔列夫用在了一首弦乐五重奏 Op.19 (1905 年)中。

威廉姆·阿特曼

(路旦俊　译)

I. Allegro ····· 1

II. Molto adagio ····· 14

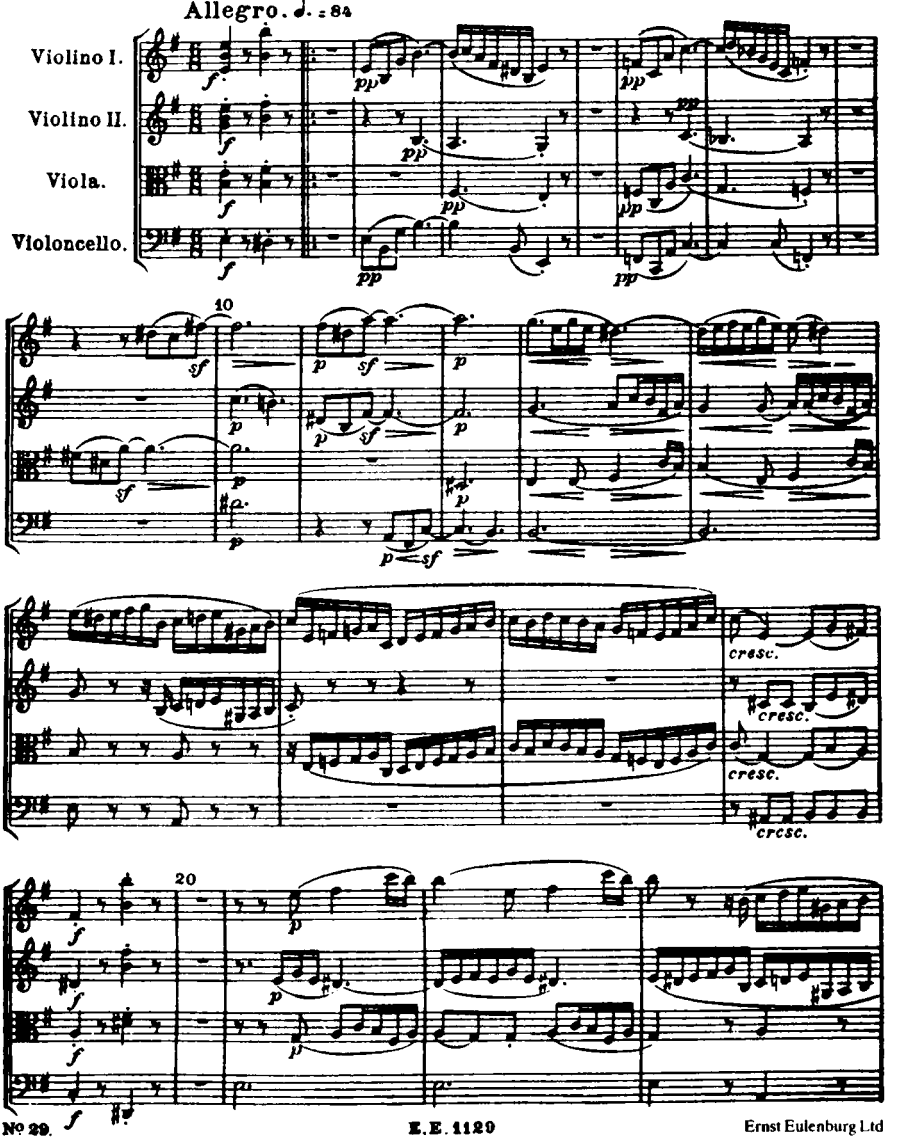
III. Allegretto ····· 23

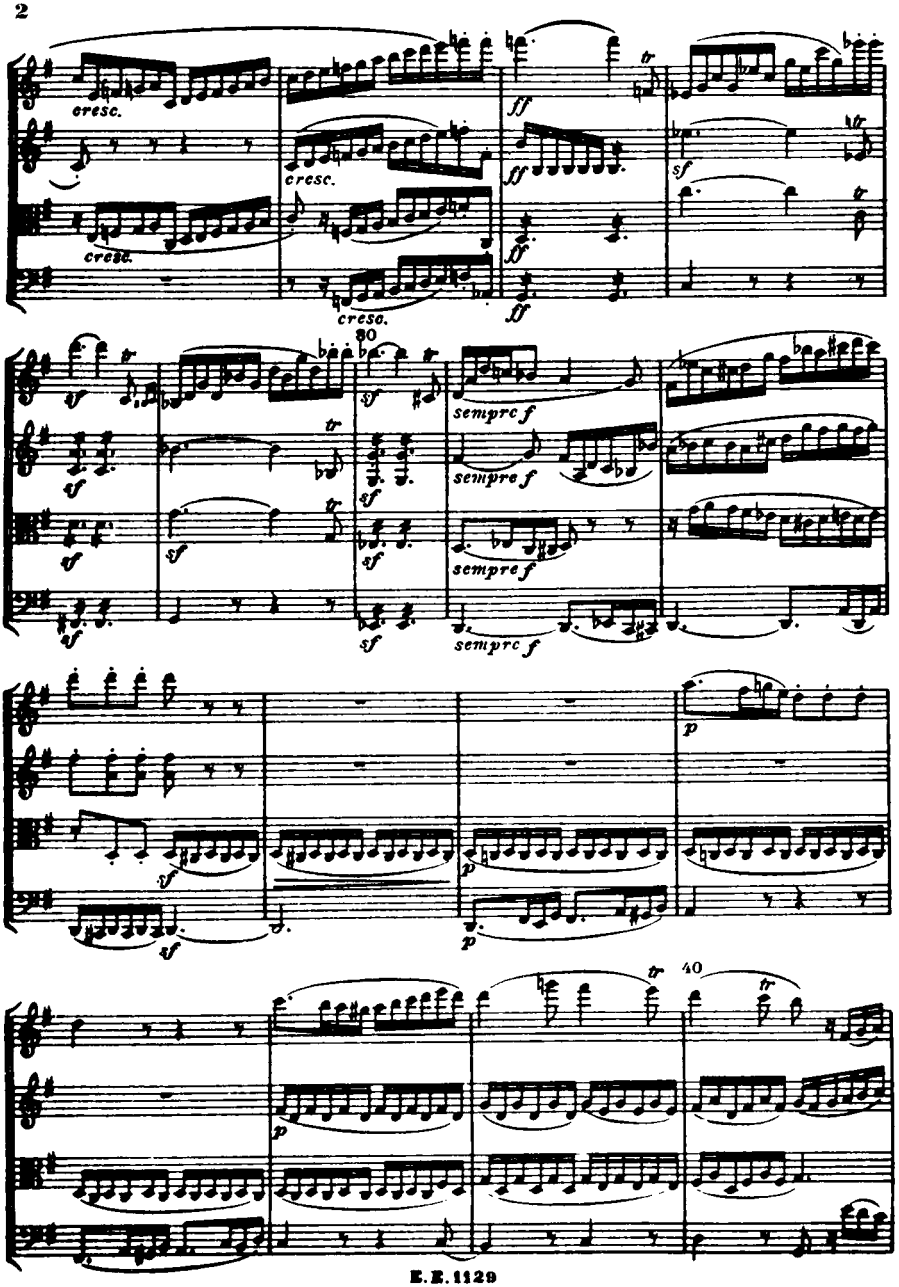
IV. Finale.Presto ····· 29

Quartet

I

Ludwig van Beethoven. Op. 59. Nº 2.
1770-1827




cresc.
cresc.
cresc.
cresc.
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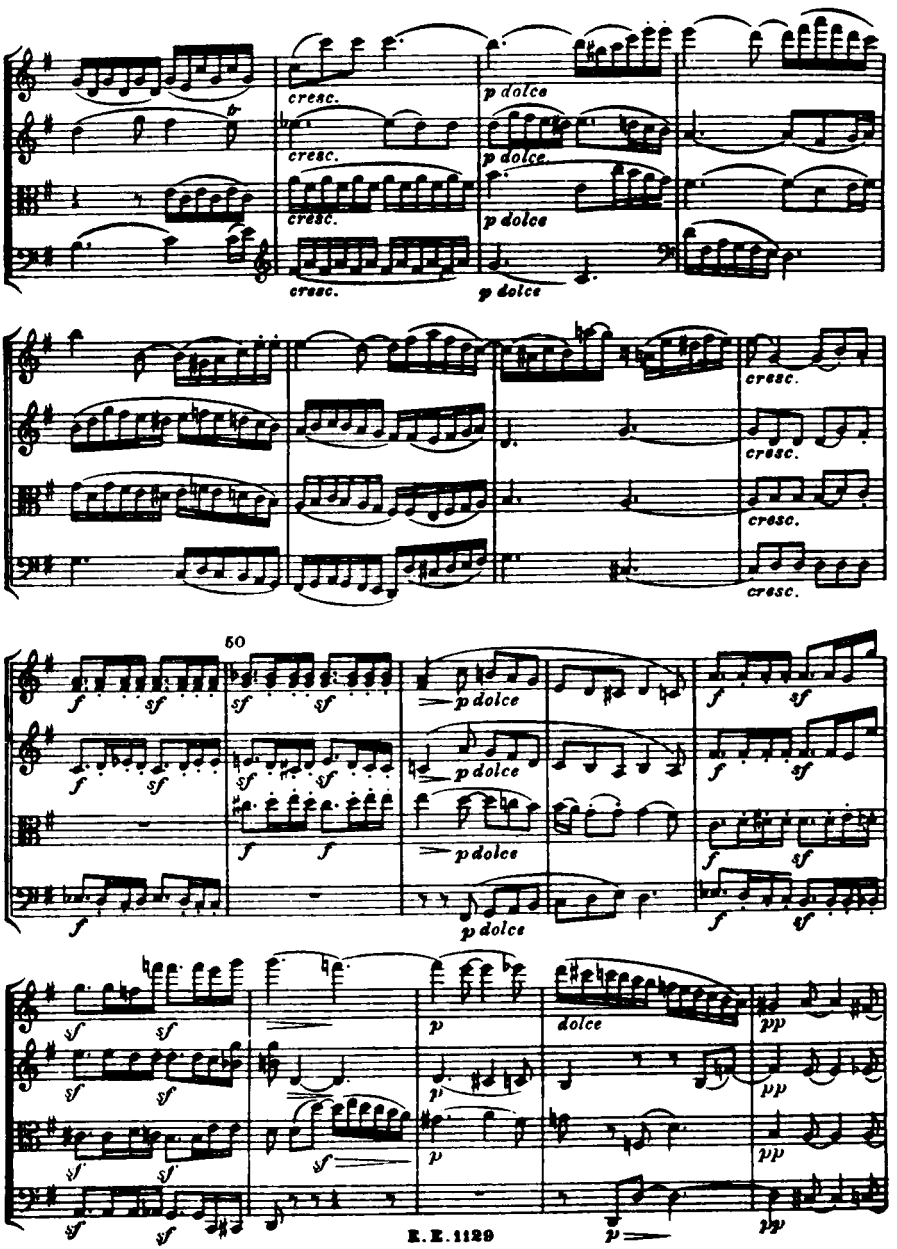
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50
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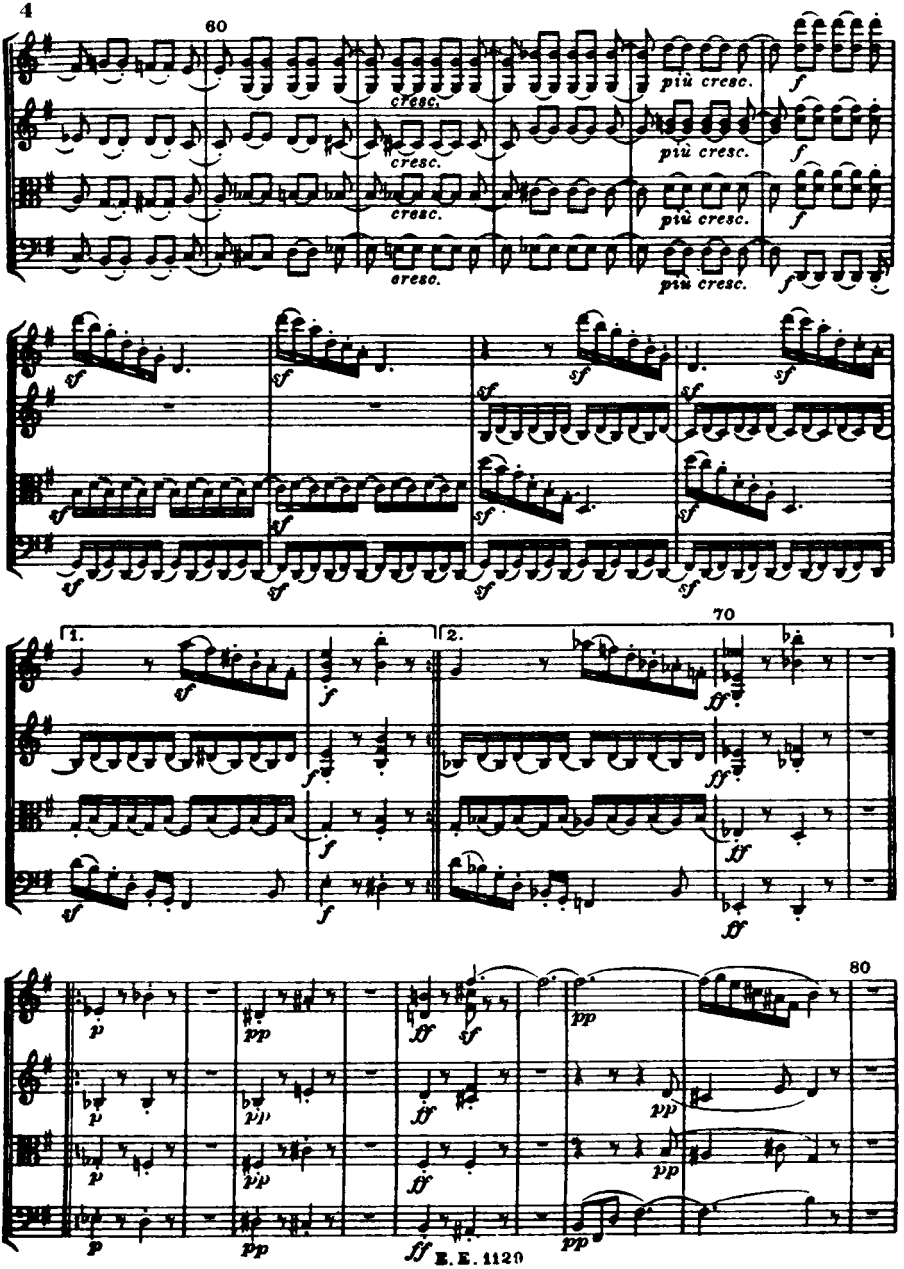

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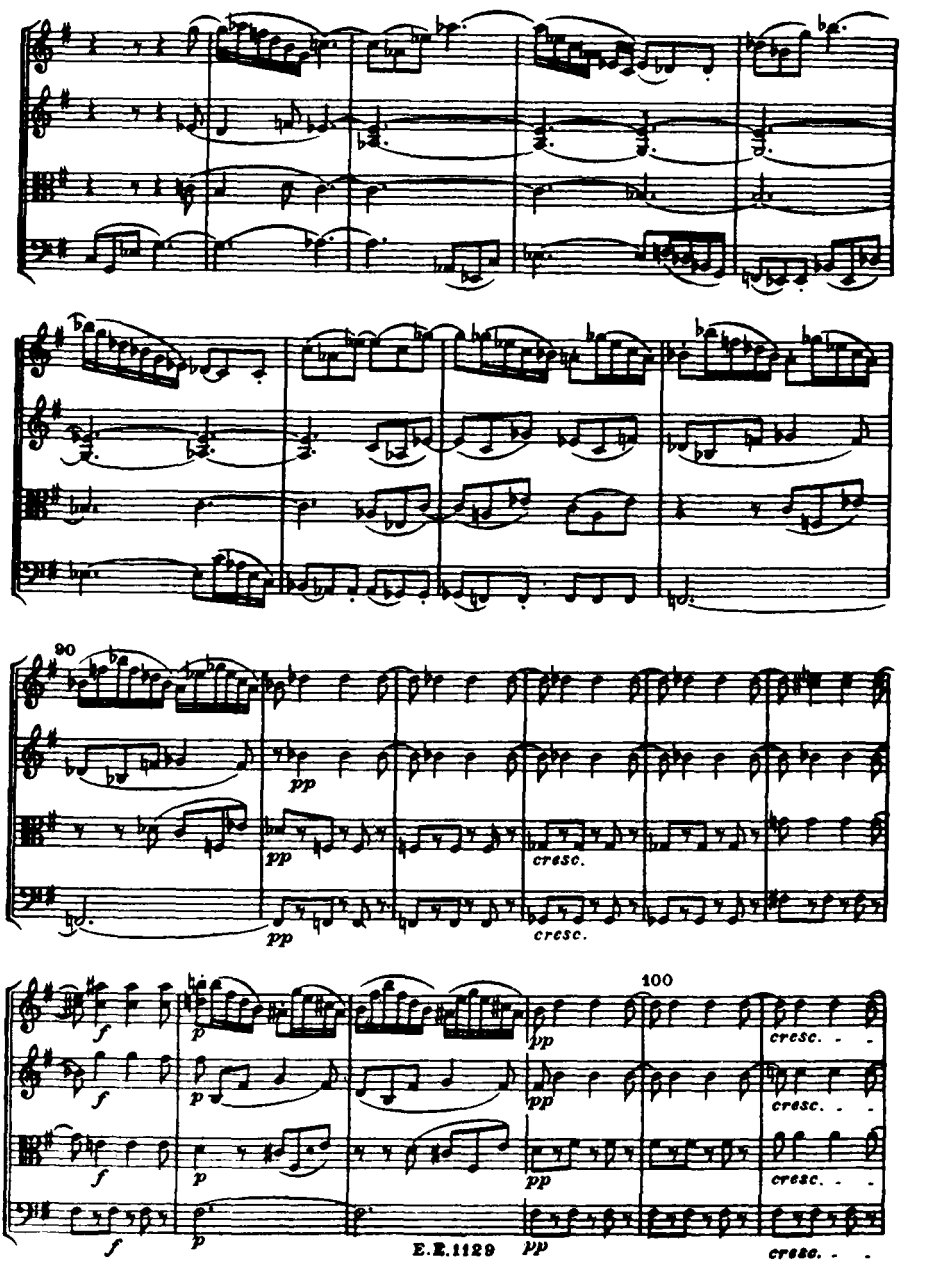
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cresc.
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cresc.
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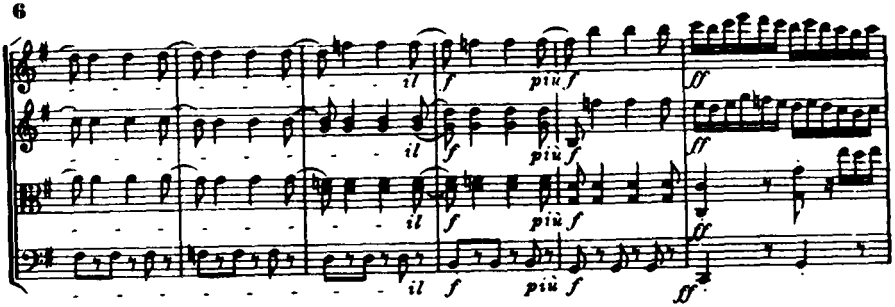
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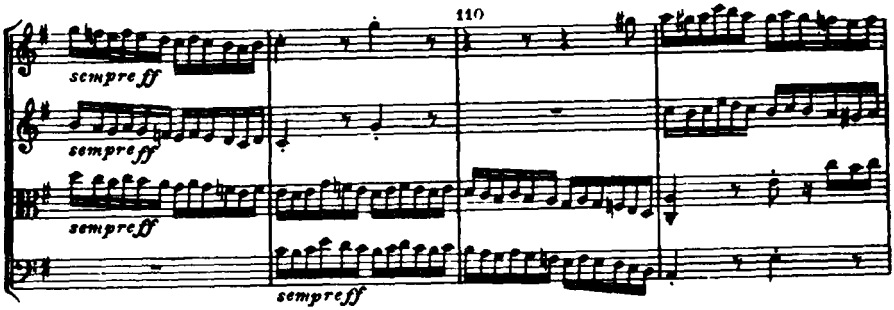
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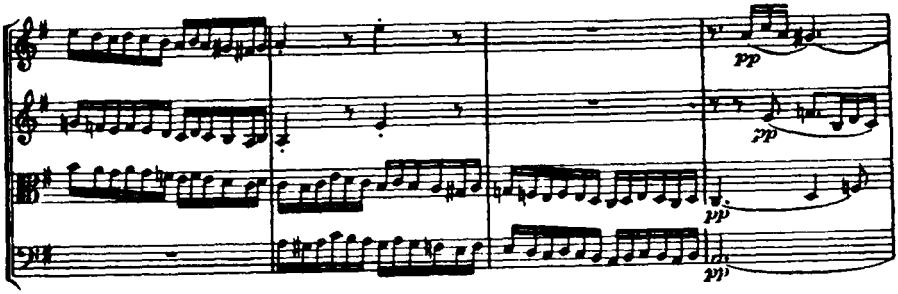
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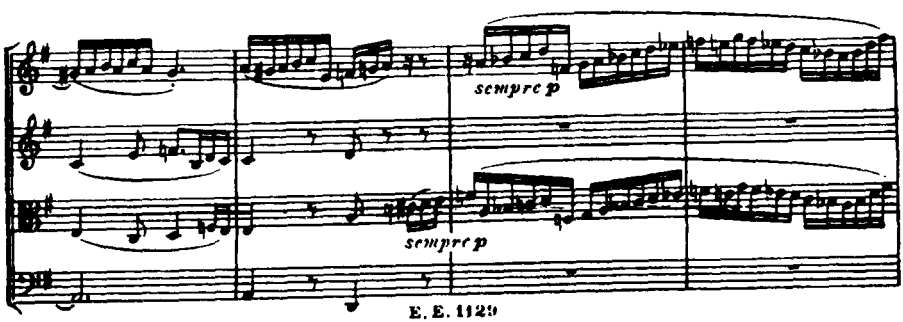
ppp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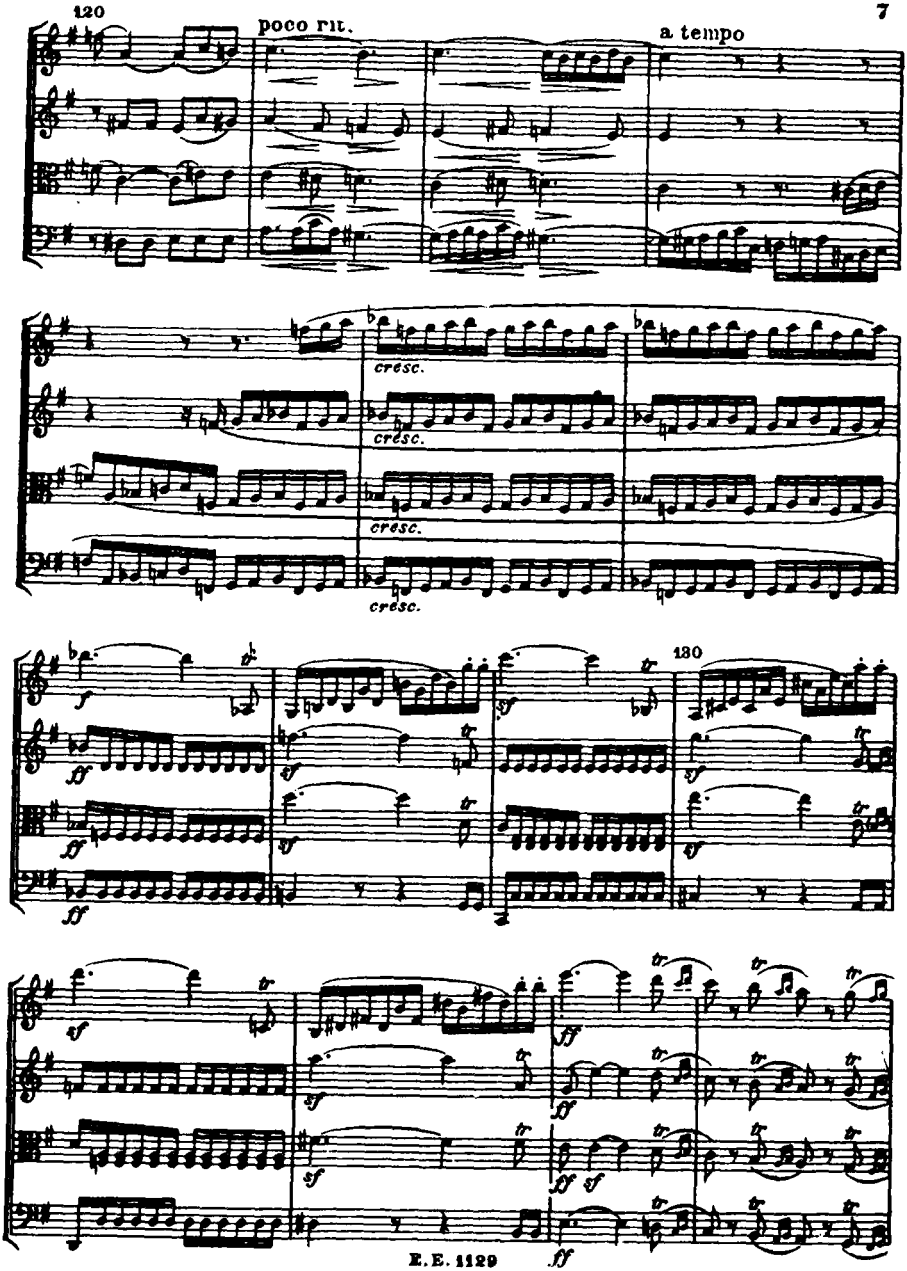
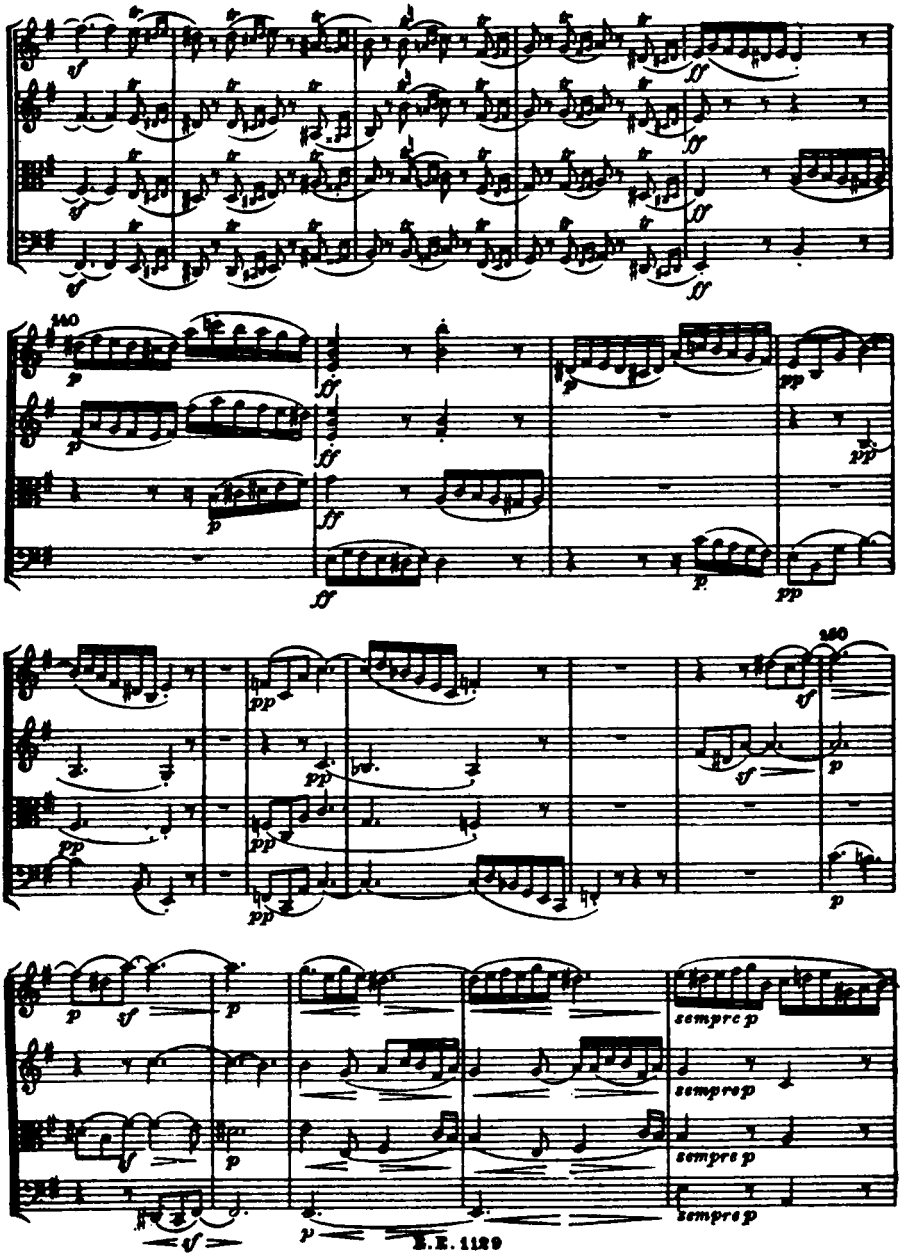

120
poco rit.
a tempo
cresc.
cresc.
cresc.
cresc.
130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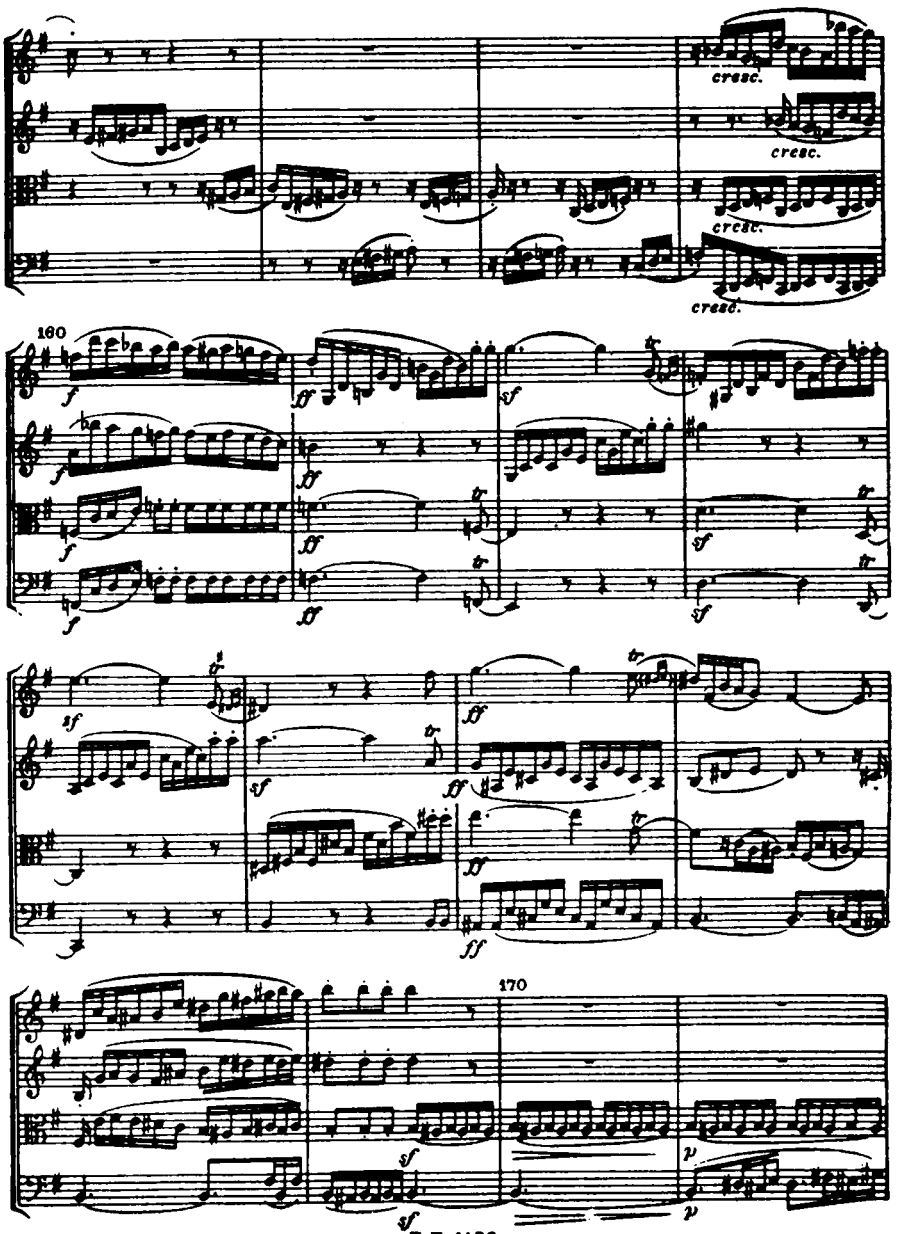
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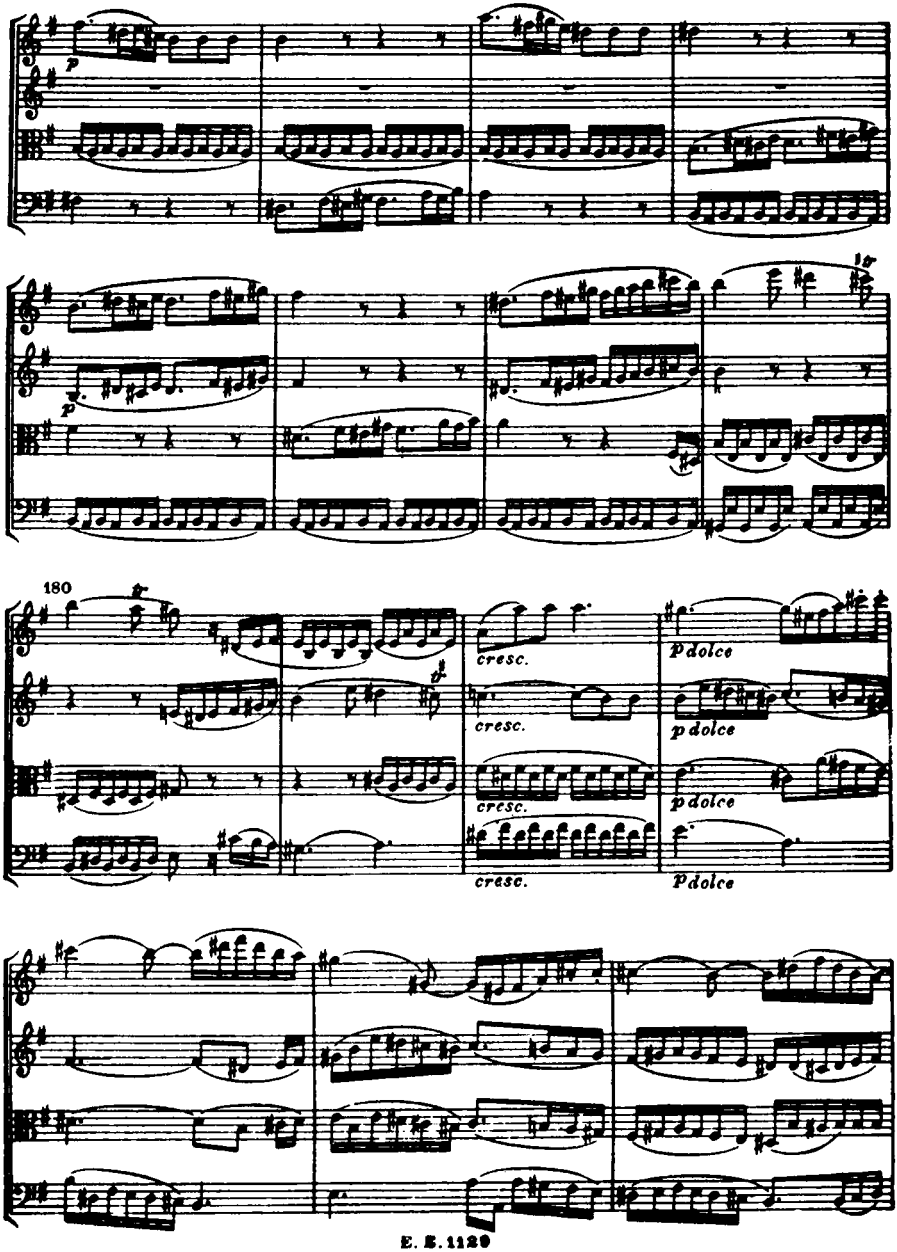
160
170



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