全国音乐院系教学总谱系列
Edition Eulenburg
No.21

BEETHOVEN

QUARTET

for 2 Violins, Viola and Violoncello
B♭ major/B-Dur/Si♭ majeur
Op. 18/6

贝多芬

弦乐四重奏

降 B 大调
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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, 6 STRING QUARTETS, OP. 18

The original hand-written copies of Beethoven's first six quartets have disappeared, if they are not actually lost. After repeated modification and rearrangement, they appeared as op. 18 in two instalments, at the end of June and in October, 1801, under the following title: „Six Quatuors pour deux Violons, Alto et Violoncelle, composés et dédiés à Son Altesse Monseigneur le Prince Regnant de Lobkowitz par Louis van Beethoven. Œuvre 18. 1er Livraison à Vienne chez T. Mollo et Comp. (Edition No. 159*)„ The date of their composition cannot be ascertained for certainty, but it is probably between the years 1798 and 1800, as Gustave Nottebohm has shown from the sketch books. The order of the works chosen by Beethoven at the time of publication was not the original one. At first the D major quartet (No. 3) preceded the one in F major (No. 1), the original form of which, completed on June 25th 1799 and bearing the title of "Quartetto II", was sent by Beethoven to his friend Karl Ferdinand Amenda, with the following letter: "Dear Amenda. Accept this Quartet as a little remembrance of our friendship. Every time you play it, recall the old days and remember how good to you and always will be was your true and faithful friend Ludwig van Beethoven." It seems to me of great importance that Beethoven on June 1st 1801**), that is to say, shortly before the appearance of the first instalment of his op. 18 should have written to his friend as follows: "Do not part with your quartet, as I have altered it completely, having just mastered the art of quartet writing, as you will see when you receive them." Amenda complied with the composer's wish, and the work remained in his family. In 1904, the possessor of the quartet, Frau Pastor Anna Kawall née Amenda allowed Dr. Karl Waack in Riga to publish the development section of the first movement in Vol. 10 of the fortnightly "Die Musik". A comparison between the two shows undoubtedly that the revised form is preferable. Amenda also relates that, in the splendid D minor Adagio, Beethoven intended to depict the parting of two lovers, particularly the scene by the vault in Shakespeare's "Romeo and Juliet".

A quartet in C minor was originally intended to be the third; two themes sketched out for this work, were however not used for the later C minor quartet, published as No. 4, but were laid aside in favour of No. 2 in G major, the Finale of which, as well as the Finale of the B flat major quartet (No. 6) and the third and fourth movements of the F major (No. 1) are drafted in one of the sketch books for the years 1799 und 1800.

*) 169 for the 2nd instalment. I have not seen this original edition, but a later reprint by the same firm (No. 1111 and 1101) which is in the musical collection of the State Library in Berlin.

**) This letter bears no year date. Kalischer believes it to be 1800, but I think 1801 is more correct, as Beethoven would hardly have written the words "as you will see when you receive them" if the quartets had not been already published.

The main work on the G major quartet was certainly done in 1799 however, together with the work on the Septet, and the A major quartet, published as No. 5, in which the theme of the Variations was different. In general plan the A major quartet betrays the influence of the quartet by Mozart in the same key.

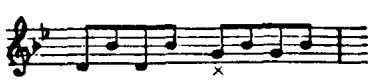
Sketches for the 4th quartet in C minor have not been preserved. In the new edition of the 2nd volume of Thayer's Beethoven, Hugo Riemann is inclined to regard it as an older work of the Bonn period, which opinion has the approval of Cannabich and Karl Stamitz of Mannheim. He points out in an interesting manner that the first movement is thematically closely related to, if not identical with, Beethoven's yet unpublished "Duett für zwei obligate Augengläser" or for Viola or Violoncello, which he considers the younger work.

The question of the 5th quartet in A major and the 6th in B flat major was of a different character; it seems that a portion of the Variations of the A major quartet was planned out as early as 1794/5.

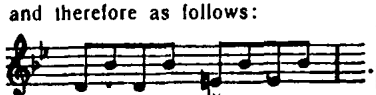
The metronome marks now added to our edition were supplied by Beethoven subsequently (see Nottebohm, New Beethoviana 520).

DIFFERENT READINGS

I. Whilst, with the exception of the Holle-Liszt, Litolff, Ed. Peters, David and Joachim-Moser Editions, the IInd Edition of Mollo, Heckel, Breitkopf & Härtel bring, in the I. movement, (bar 12) in the IInd Violin the following passage



notwithstanding the parallel passage which is clothed in the formula of the "Alberti Bass" (bar 186); it stands to reason that the right logical consequence is, to quote from $\overline{d}$ to $\overline{c\natural}$ and therefore as follows:



(Dugge.)

II. In the 79th bar of the same movement, the Peters-David, and also the Joachim Edition bring the trill in both the Violins, likewise in the Violapart of the Holle-Liszt Edition, at the end, with a turn; whilst in the other Editions, including Litolff, this ending occurs only in the I. Violin.

In the II. Mollo Edition, and Mannheimer Edition with the repetition, (bar 252) it is missing altogether.

The notation, as in the Peters Edition, is therefore to be looked upon as a "not unmotified" improvement.

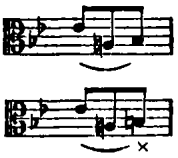
III. Bar 251 deserves also attention in the I. movement.

The notation

which is found in the IInd violin of all Editions (also in the Joachim-Moser one) may, in regard to the parallel passage (bar 78) be altered to

without the least scruple. (Dugge.)

IV. In the last movement (Allegretto quasi Allegretto, 3/8) there occurs in the IInd Mollo, Mannheimer and Holle Editions, and also in the Breitk. & H. Edition (bar 225), the notation of the Viola as follows:



but this,

as in the Litolff Edition, according to the Parallel-passage, (bar 120) in the Viola, is preferable.

This has also been decided upon in the Joachim-Moser Edition.

V. And finally, attention may de drawn to a bar in the Scherzo, which perhaps might give a reason for indecision.

In the Score (bar 41) the $\bar{c}$ in the Viola has, for surety sake, a natural (♮), alltho' it is not exempt from being a *lapsus calami*, and it ought really to be $\bar{\bar{c}}\sharp$.

The inharmonious relation to the second Violin part does not signify, as with Beethoven, such relations are very frequent.

A similar passage occurs in the Scherzo of Op. 74 (s. the alterations No. V) one can therefore use, same as here, either one. (Dugge.)

Wilh. Altmann

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贝多芬的六首弦乐四重奏，Op.18

贝多芬的第一批六首弦乐四重奏的手稿即使没有永远遗失的话，如今也已下落不明。这几首作品经过不断的修改和重新排列，最后作为 Op. 18 分成两批于 1801 年 6 月底和 10 月问世，标题为“路德维希·凡·贝多芬为二把小提琴、中提琴和大提琴而作的六首弦乐四重奏，题献给罗布科维茨侯爵，作品编号 Op.18，第一册由维也纳的 T.莫洛公司出版”（出版号：159[①]）。虽然今天已经无法确定这些作品创作的具体日期，但正如古斯塔夫·诺特伯姆[②]根据贝多芬的草稿所确定的那样，这些作品的创作时间可能介于 1798 与 1800 年之间。贝多芬在出版这些作品时所采用的并不是它们最初的顺序，最初的顺序为《D 大调弦乐四重奏》（第三）在《F 大调弦乐四重奏》（第一）之前。《F 大调弦乐四重奏》完成于 1799 年 6 月 25 日，上面的标题为“第二弦乐四重奏”。贝多芬将它寄给了好友卡尔·费迪南·阿曼达，并附上了下面这封信：“亲爱的阿曼达，请接受这首四重奏，以此来纪念我们之间的友情。你每次演奏它时，都会想起往日的时光，都会想到你这位忠诚的朋友路德维希·凡·贝多芬对你是多么忠心耿耿，而且将永远如此。”笔者认为有一点非常重要，在 Op.18 第一册出版前不久的 1801 年 6 月 1 日，贝多芬在致朋友的信中写道：“千万不要把你的那首弦乐四重奏送人，因为我已经对它进行了全面修改。你收到后就会看到，我已经掌握了弦乐四重奏的写作手法。”阿曼达遵从了作曲家的愿望，这首作品因而一直保留在他家。1904 年，这首四重奏的拥有者帕斯特·安娜·卡瓦尔（娘家姓阿曼达）夫人允许里加[③]的卡尔·瓦克博士在他的双周刊《音乐》第 10 卷中出版了第一乐章的展开部。如果我们将前

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①第二册的出版号为 169。笔者虽然没有见到过初版，却见到过该公司后来再次印制的这些作品（出版号为 1111 和 1101），它们现藏于柏林国家图书馆的音乐部。——原注

②古斯塔夫·诺特伯姆（1817－1882）：德国作曲家、音乐学家，因对贝多芬草稿本的研究颇有价值而为人所知。——译者注

③里加：拉脱维亚共和国首都。——译者注

后两个版本进行比较的话，无疑就会看到修改后的版本要更胜一筹。阿曼达还说，贝多芬打算在那辉煌的 d 小调柔板部分描绘两个恋人的分离，尤其是莎士比亚《罗密欧与朱丽叶》中教堂分离的情景。

贝多芬原打算将一首 c 小调四重奏用作他的第三首弦乐四重奏，并且已经为这首作品写出了两个主题的草稿，但这两个主题并未用在后来作为第四首发表的 c 小调四重奏中，而是被放到了一旁，取而代之的是 G 大调第二弦乐四重奏，其中的终乐章以及降 B 大调四重奏（第六）的终乐章和 F 大调（第一）四重奏的第一、四乐章的草稿均出现在贝多芬 1799 和 1800 年的一本草稿簿中。不过，我们可以肯定 G 大调四重奏的主体部分完成于 1799 年，而且这一年完成的作品还包括他的七重奏和作为第五弦乐四重奏发表的 A 大调四重奏（其中变奏部分的主题不同）。A 大调四重奏的整体构思受到了莫扎特同一调性四重奏的影响。

《c 小调第四弦乐四重奏》的草稿没能保存下来。在塞耶[④]的《贝多芬传》新版第二卷中，雨果·里曼[⑤]倾向于将它视作贝多芬在波恩时期创作的一首较早的作品，他的这一观点得到了曼海姆的卡纳比希和卡尔·施塔密茨的认同。里曼饶有兴趣地指出：第一乐章的主题与贝多芬未出版的《中提琴或大提琴二重奏》有着密切关系（即使不完全相同的话），因此他将这首二重奏视作第四弦乐四重奏的前身。

《A 大调第五弦乐四重奏》和《降 B 大调第六弦乐四重奏》的情况则截然不同，似乎第五弦乐四重奏变奏部分的一部分早在 1794—1795 年就构思好了。

本版本中出现的节拍标记是贝多芬后来添加的（见诺特伯姆《新编贝多芬大全》第 520 页）。

威廉姆·阿特曼

（路旦俊　译）

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④塞耶（1817－1897）：美国作家，《贝多芬传》的作者。——译者注

⑤雨果·里曼（1849－1919）：德国音乐学家，是一位著作极其丰富的学者和负责许多学术论丛的编辑，主要成就为其所编的音乐词典。——译者注

I. Allegro con brio ·····1

II. Adagio ma non troppo ·····11

III. Scherzo.Allegro ·····17

IV. La Malinconia.Adagio–Allegretto quasi Allegro·····20

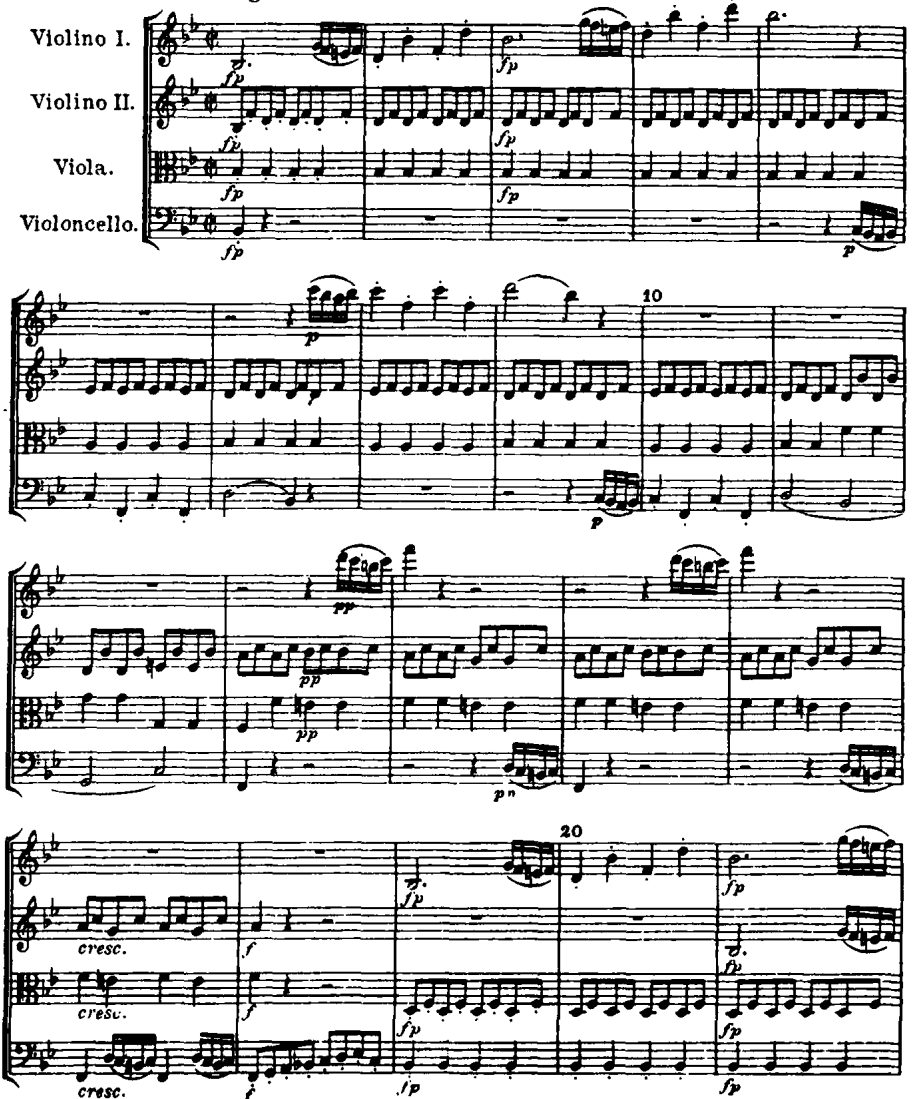
Dedicated to his Highness Prince Lobkowitz

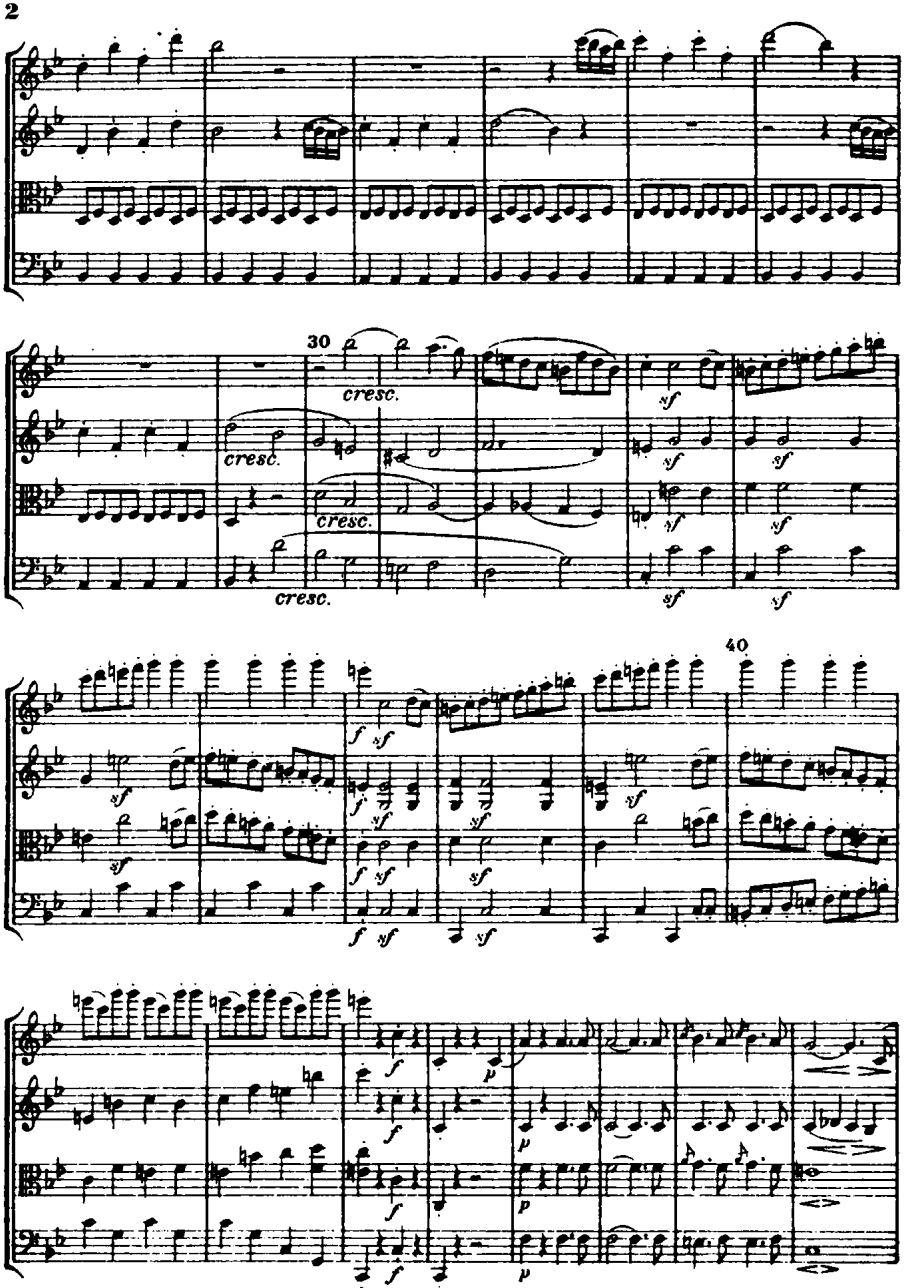
Quartet

I.

L.van Beethoven, Op.18 Nº 6.
1770-1827

Allegro con brio. 𝅝 = 80 (𝅗𝅥 = 160)

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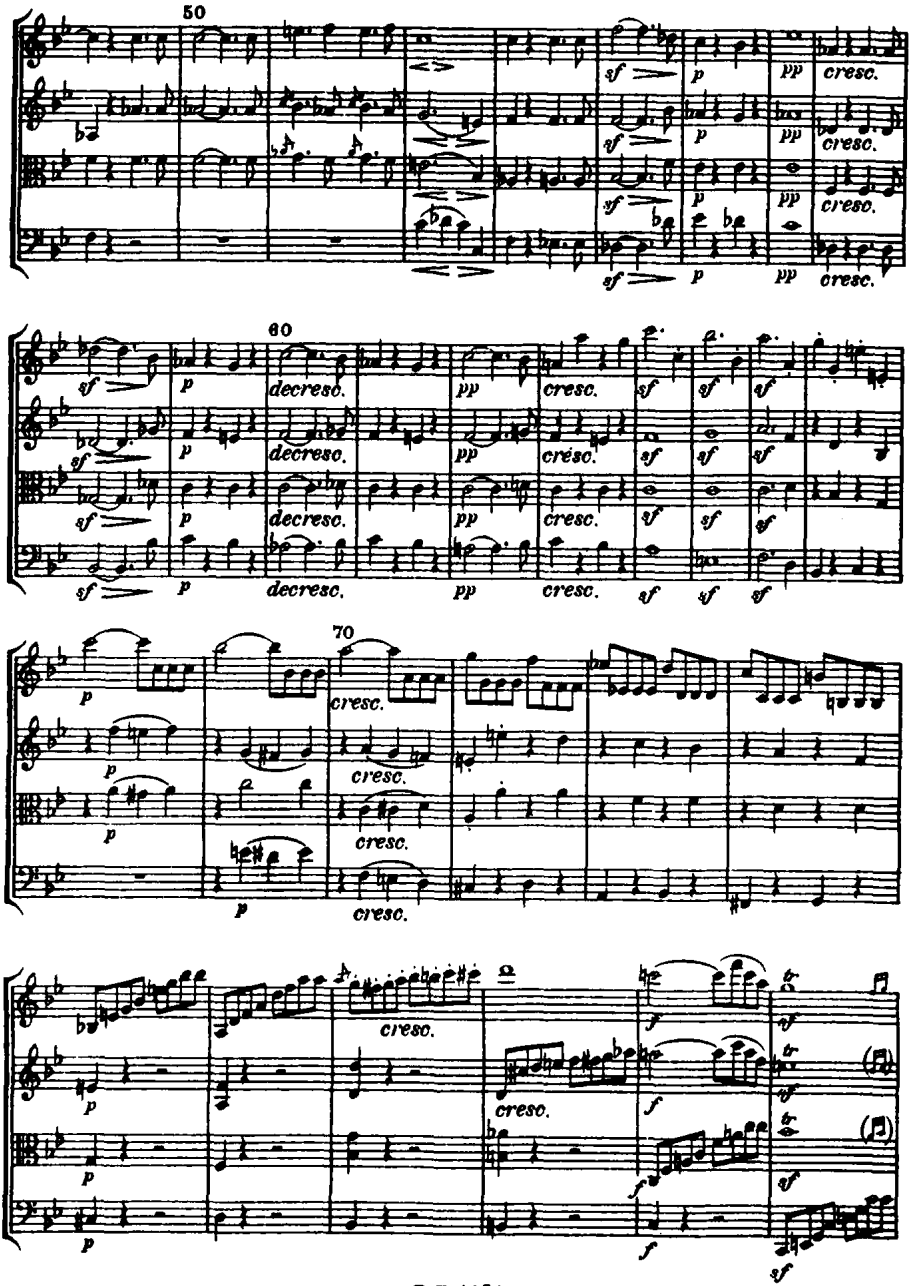

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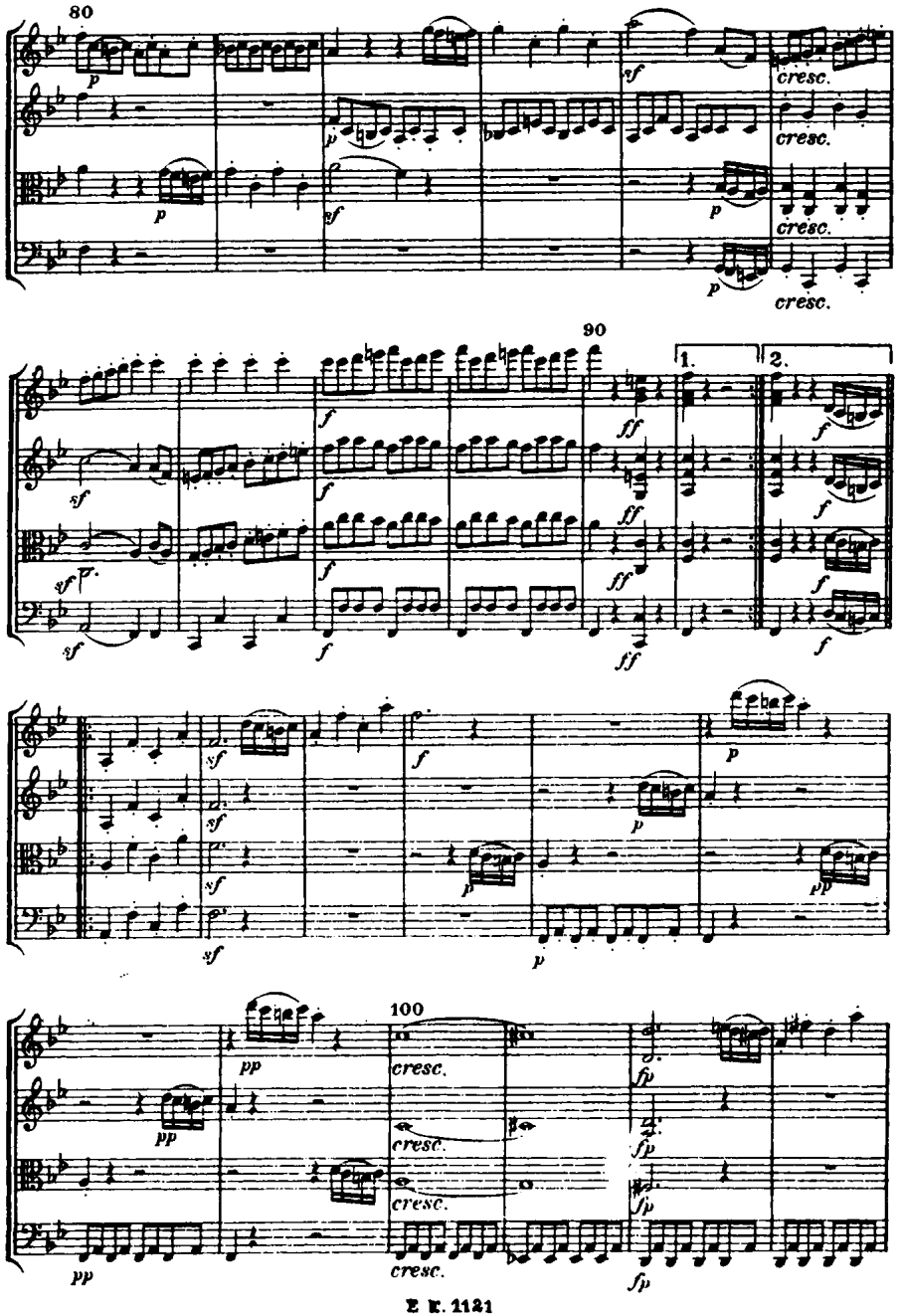
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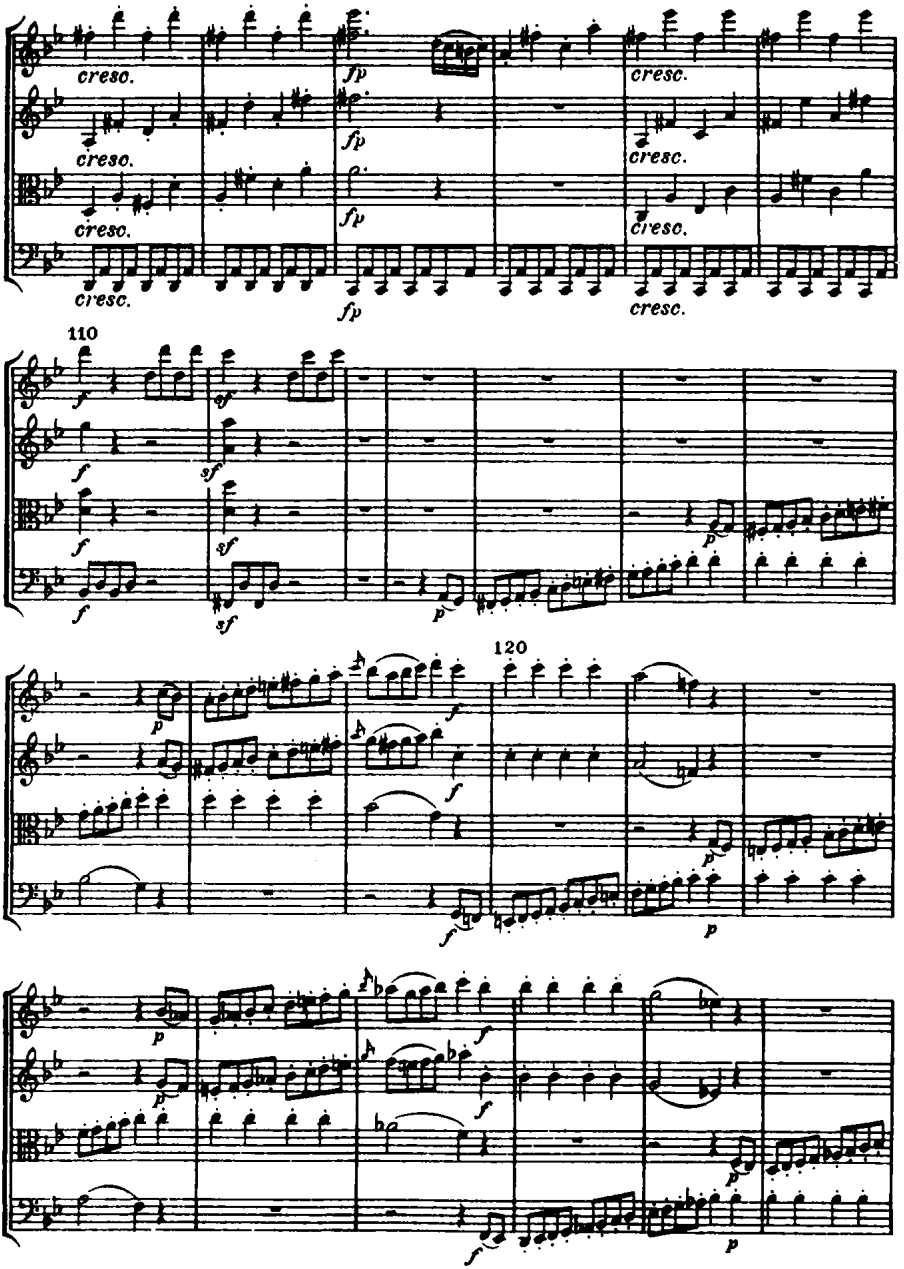
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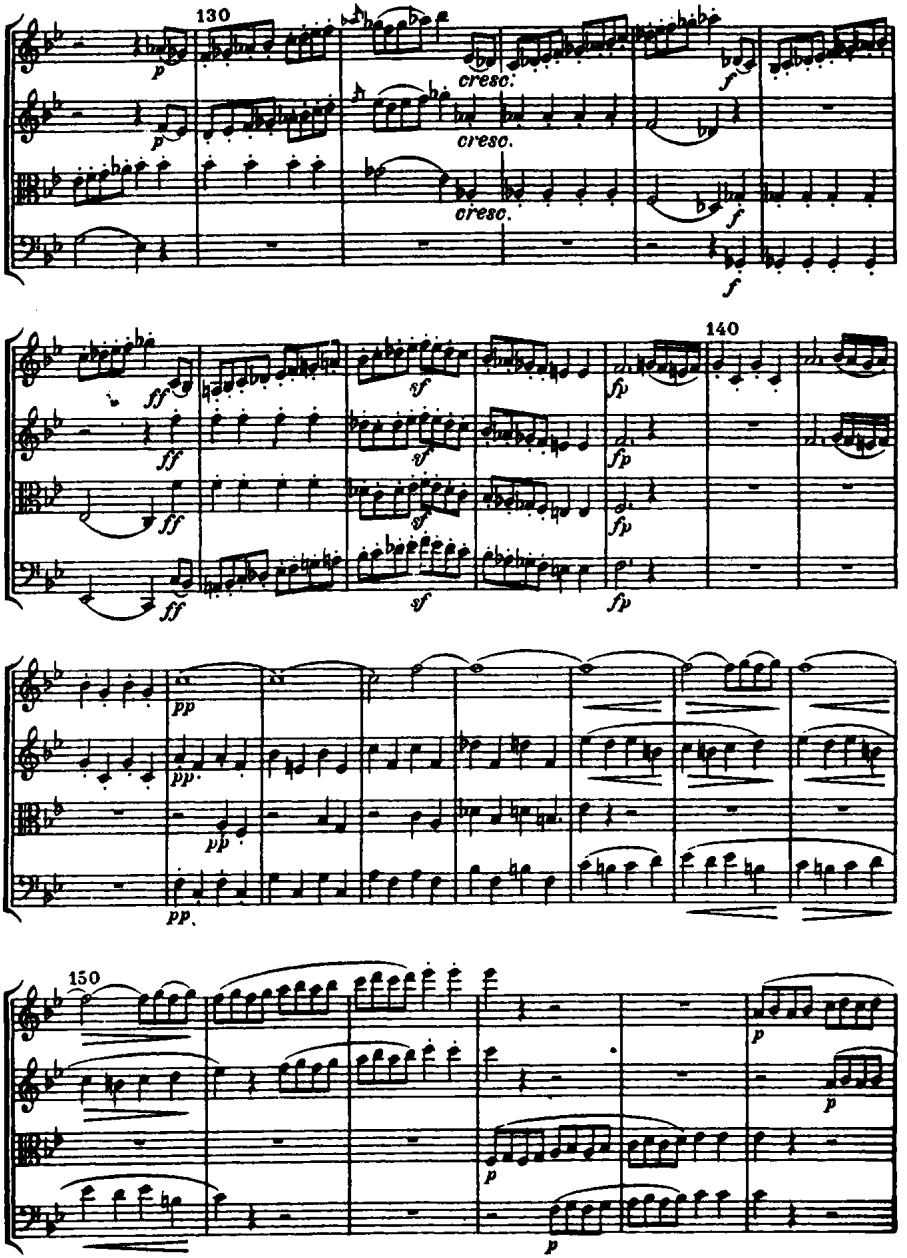
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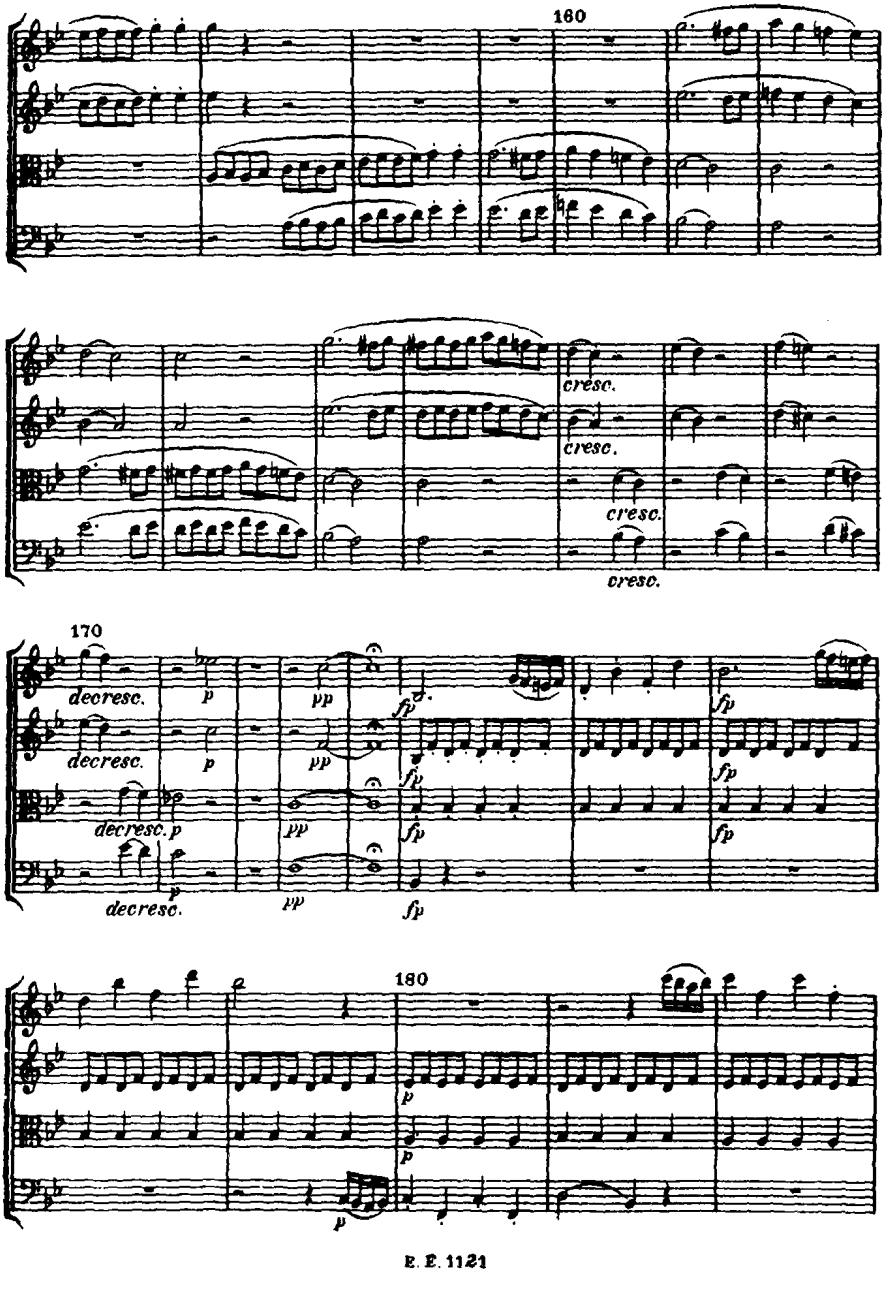
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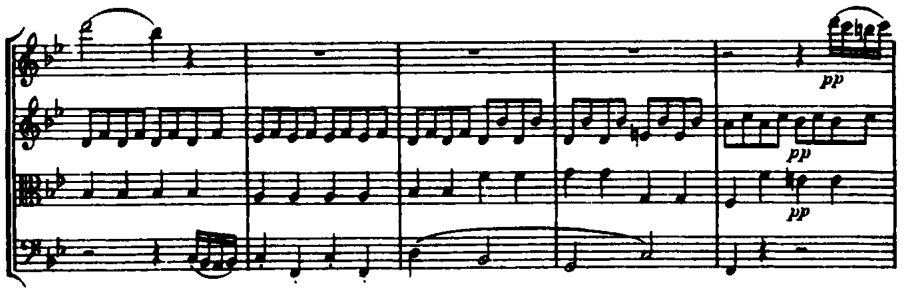

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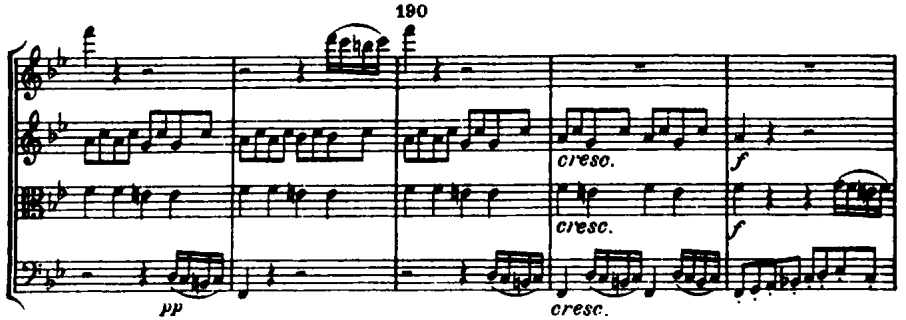

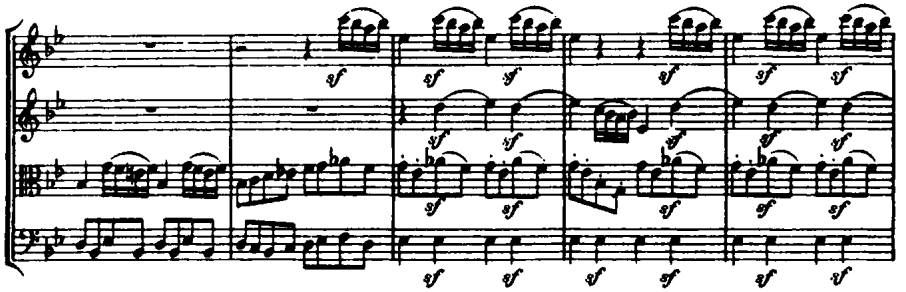

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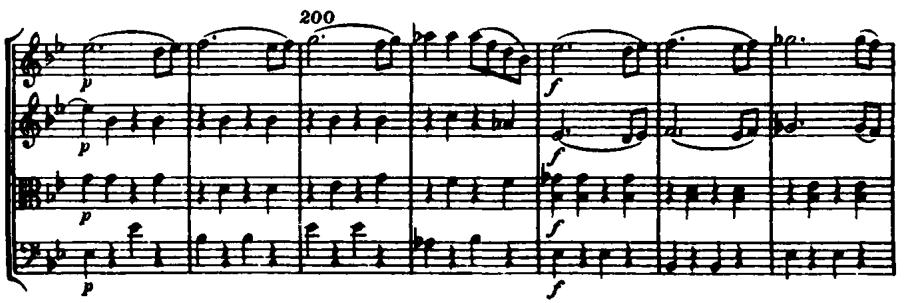

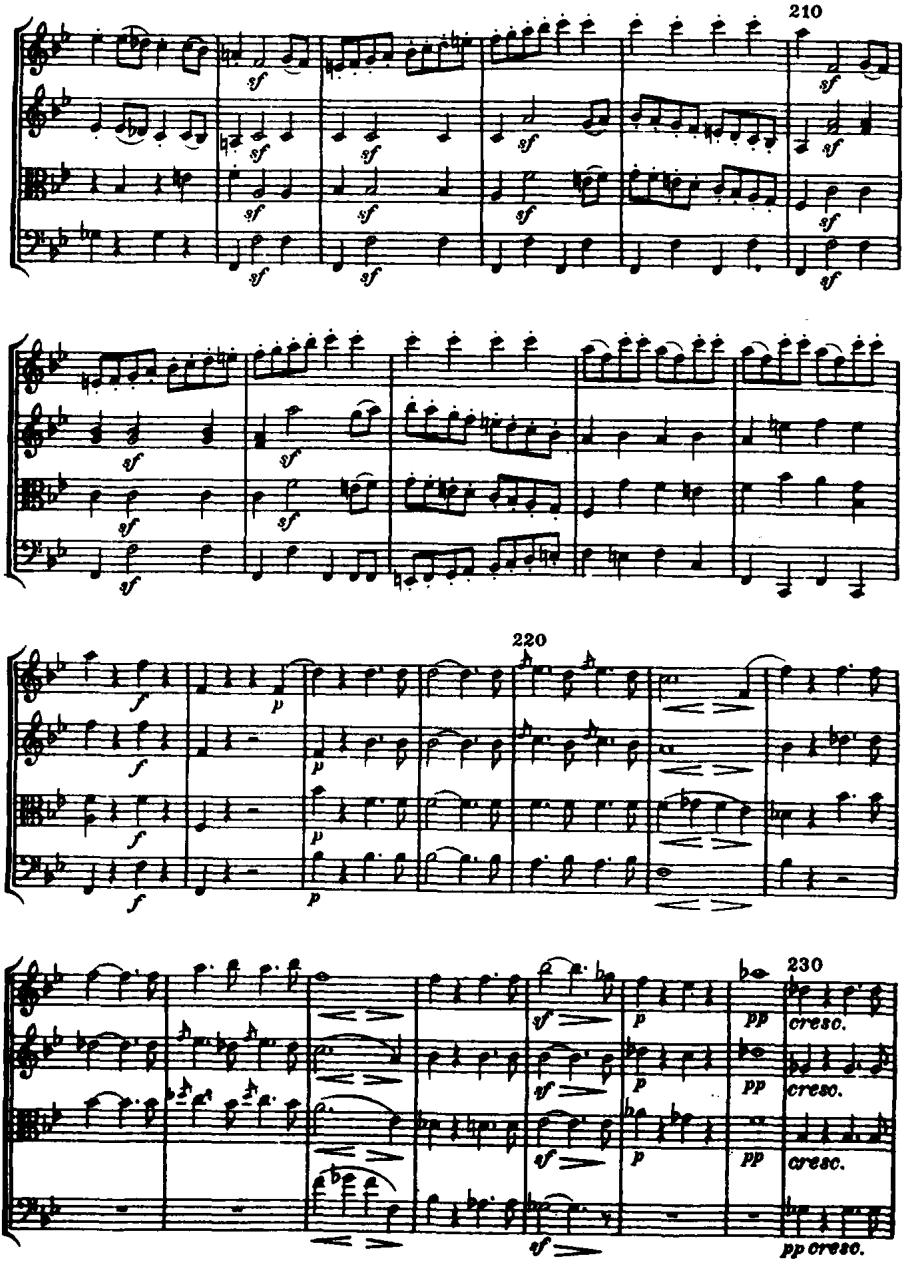

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