全国音乐院系教学总谱系列
Edition Eulenburg
No.28

BEETHOVEN

QUARTET

for 2 Violins, Viola and Violoncello
F major/F-Dur/Fa majeur
Op.59/1

贝多芬

弦乐四重奏

F 大调
Op.59/1

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LUDWIG VAN BEETHOVEN

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F major/F-Dur/Fa majeur
Op.59/1

Edited by/Herausgegeben von
Wilhelm Altmann

贝多芬
弦乐四重奏

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威廉姆·阿特曼　编订

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BEETHOVEN:
STRING QUARTET F-MAJOR, OP. 59 No. 1

Following on the publication in 1801 of his string quartets op. 18, Beethoven completed in 1802 the quartet arrangement (in F-major) of his E-major piano sonata op. 14 No. 1, but several years elapsed before he again took up the composition of original string quartets. The chief incentive was provided by an order or request on the part of the art-loving Count Rasumovsky, at that time Russian Ambassador in Vienna.

The autograph of the first of these three quartets, since April 1909 in the possession of the Prussian State Library in Berlin, is inscribed by Beethoven: *Quartetto 1mo. La prima parte solamente una volta— Quartetto angefangen am 26 May 1806.—*

The composition of these quartets, which were at first not fully appreciated by his contemporaries, occupied Beethoven together with op. 56, 57, 58 and 60; they were completed by the end of 1806. In keeping with the custom of the times they remained unprinted for one year in the ownership of the Count who had ordered them and to whom they are dedicated. On the 18th November, 1806, Beethoven offered them in vain to Breitkopf & Härtel in Leipzig for publication at a fee of 600 florins. It is not quite certain which is the first edition. In the opinion of Dugge these quartets were published in 1808 under the title: *Trois Quatuors pour deux Violons, Alto e Violoncello. Composés par Louis van Beethoven. Oeuvre 59me. Livraison 1, 2* and *3*, respectively, *a Vienne au Magazin de J. Riedl, 582. Hohenmarkt.* (Plate numbers 580, 584, 585.) Nottebohm, however, quotes as the publishers *"Vienne au Bureau des arts et d'industrie a Pesth chez Schreyvogel & Comp."* with the same plate numbers. Probably he is right. We know that the firm of Johann Riedl in Vienna, which closed down in 1829, took over these quartets from the Bureau which was bankrupt in 1811.

The third cover page of the Riedl edition (and probably that of the original) is decorated with the Rasumovsky crest, the motto of which reads: *"Famam extendere factis"*, and underneath there is the following dedication:

Trois Quatuors Tres 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 &c. &c. par Louis van Beethoven.

In honour of Count Rasumovsky Beethoven embodied a Russian folk song both in the first and the second quartet.

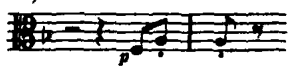
The Russian theme used in the Finale of No. 1 is included as follows in the Collection of Russian Folk songs published by Iwan Pratsch, which was known to Beethoven (cp. G. Nottebohm, *Zweite Beethoviana,* 90):

The metronomic figures were added by Beethoven at a later date (1823).

VARIOUS READINGS

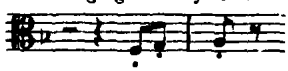
Evident errors in writing on Beethoven's part are:

I. the notation of the viola in the 1st movement, bar 132 (score p. 6, syst. III, bar 4)



as given (in accordance with the autograph) in the original edition, by Heckel, Holle-Liszt, B. & H., and also by Joachim-Moser.

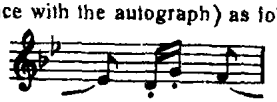
The reading given by Peters-David



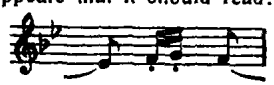
is certainly preferable; the same applies to—

II. the repetition of the second theme in bar 280 (score 12, IV, 5). It is obvious that the 1st violin should play D flat, as correctly stated by Joachim-Moser, although the autograph clearly reads D.

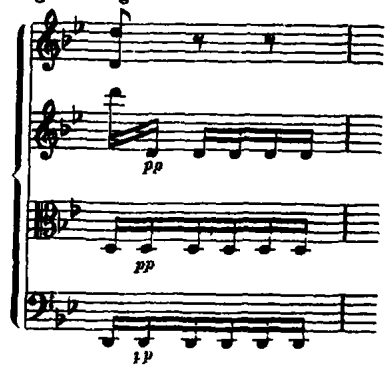
III. In the Allegretto vivace, bar 56 (score 20, I, 5), the other better known score editions (with the exception of Holle-Liszt, and the old and the new Peters editions) give the 2nd violin (in accordance with the autograph) as follows:



It appears that it should read:



IV. With regard to marks of expression bar 99 (score 21, II, 6) is worth mentioning. In Peters and B. & H. (score and parts of the latter) the *pp* mark is shown in all four parts under the first note. The Mannheim edition, *however* (probably the first reprint), and also Holle-Liszt, give the following reading:



The 1st violin has no mark, and in the other parts the *pp* is under the second note. The variant is explained by the fact that the autograph originally had the latter notation which was subsequently changed by Beethoven. The

贝多芬《F大调弦乐四重奏》Op.59/1

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）：

其中的速度记号是贝多芬后来（1823年）添加的。

威廉姆·阿特曼

（路旦俊　译）

I. Allegro ····· 1

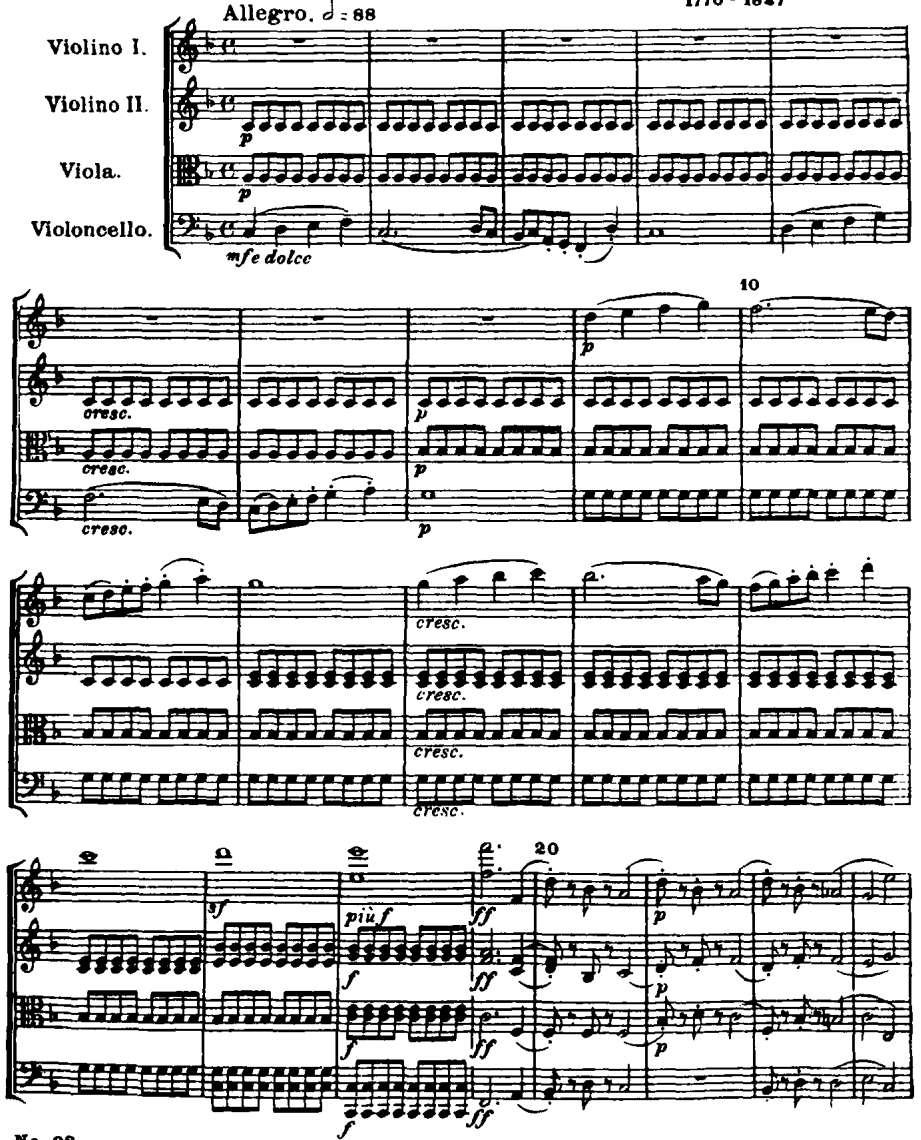
II. Allegretto vivace e sempre scherzando ····· 18

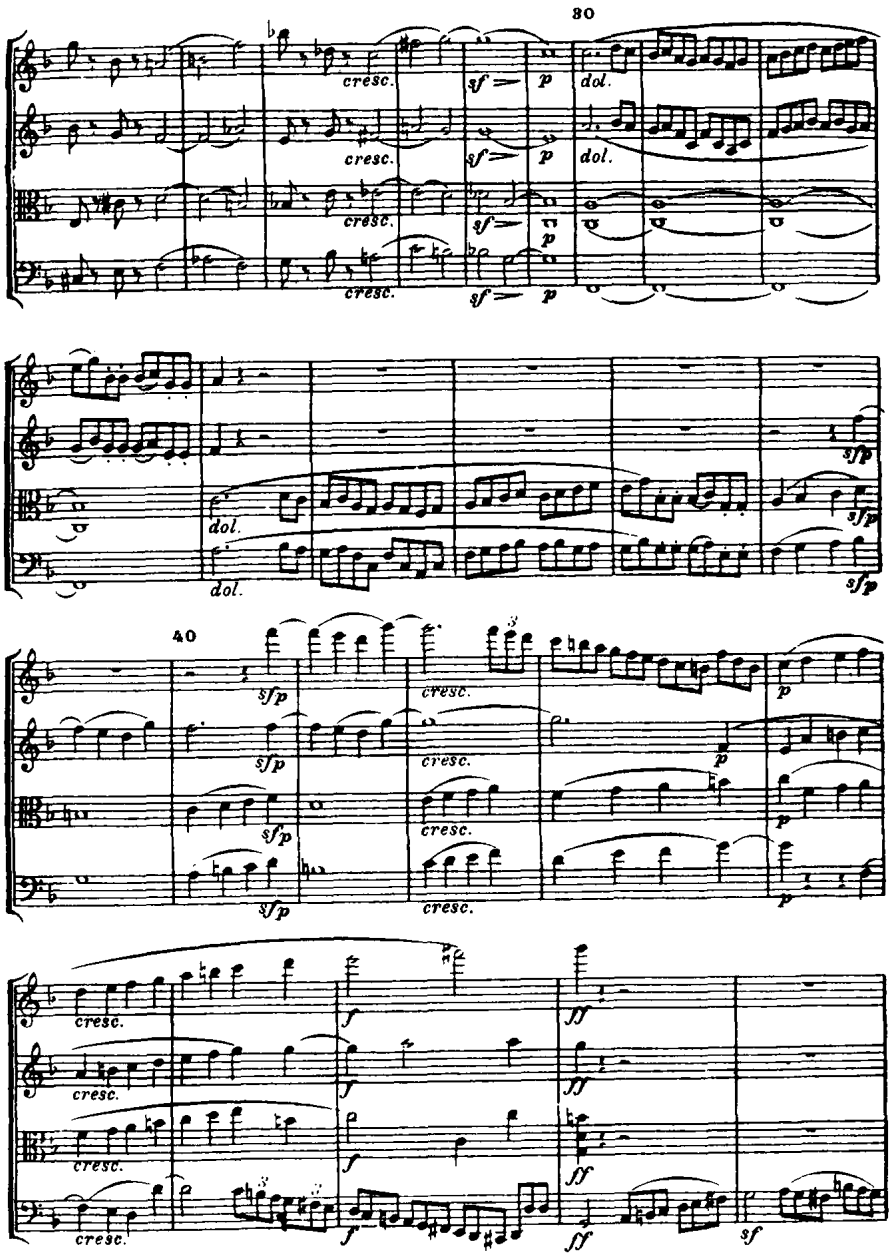
III. Adagio molto e mesto ····· 34

IV. Theme Russe.Allegro ····· 45

Quartet
I

L. van Beethoven, Op. 59. Nº 1.
1770 - 1827

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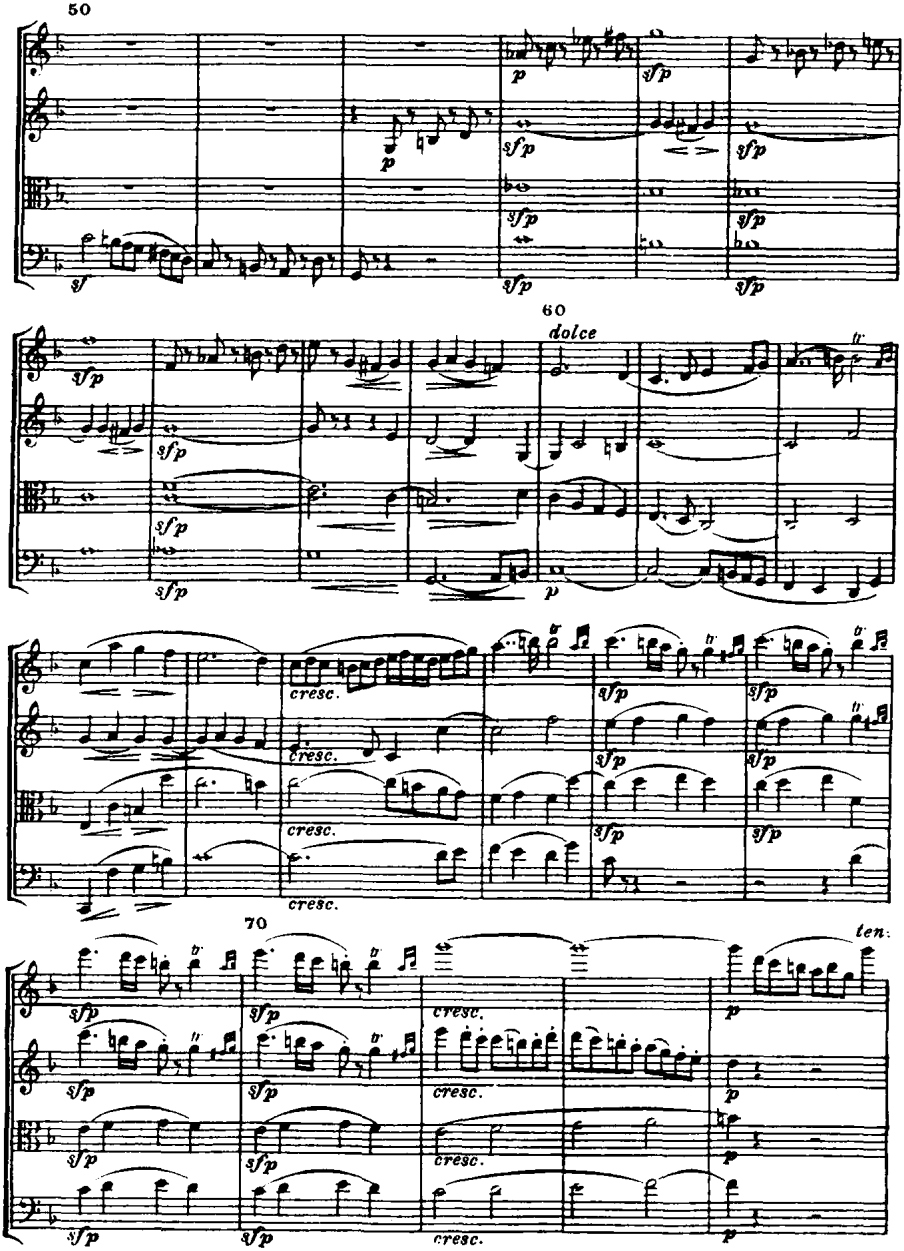
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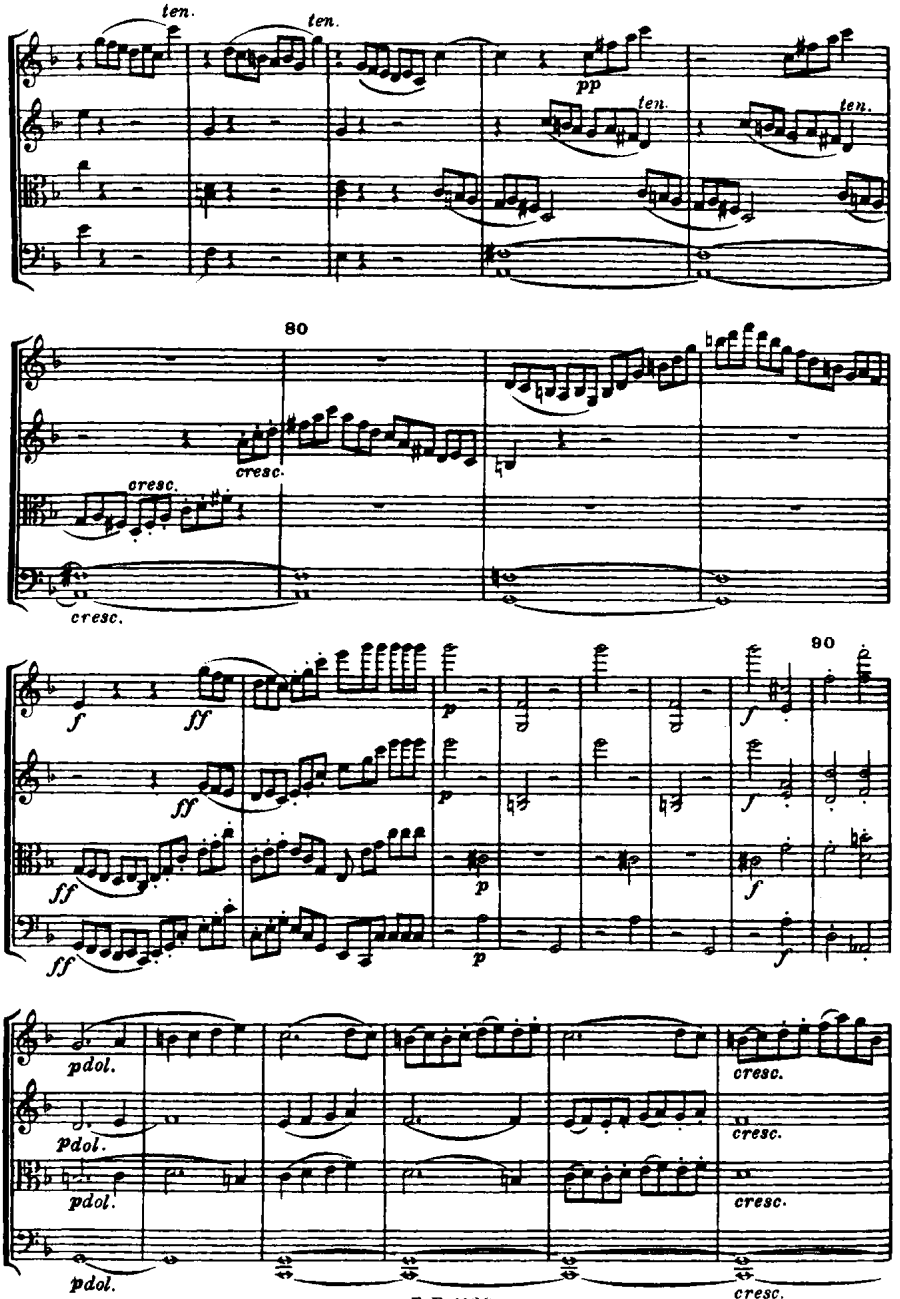

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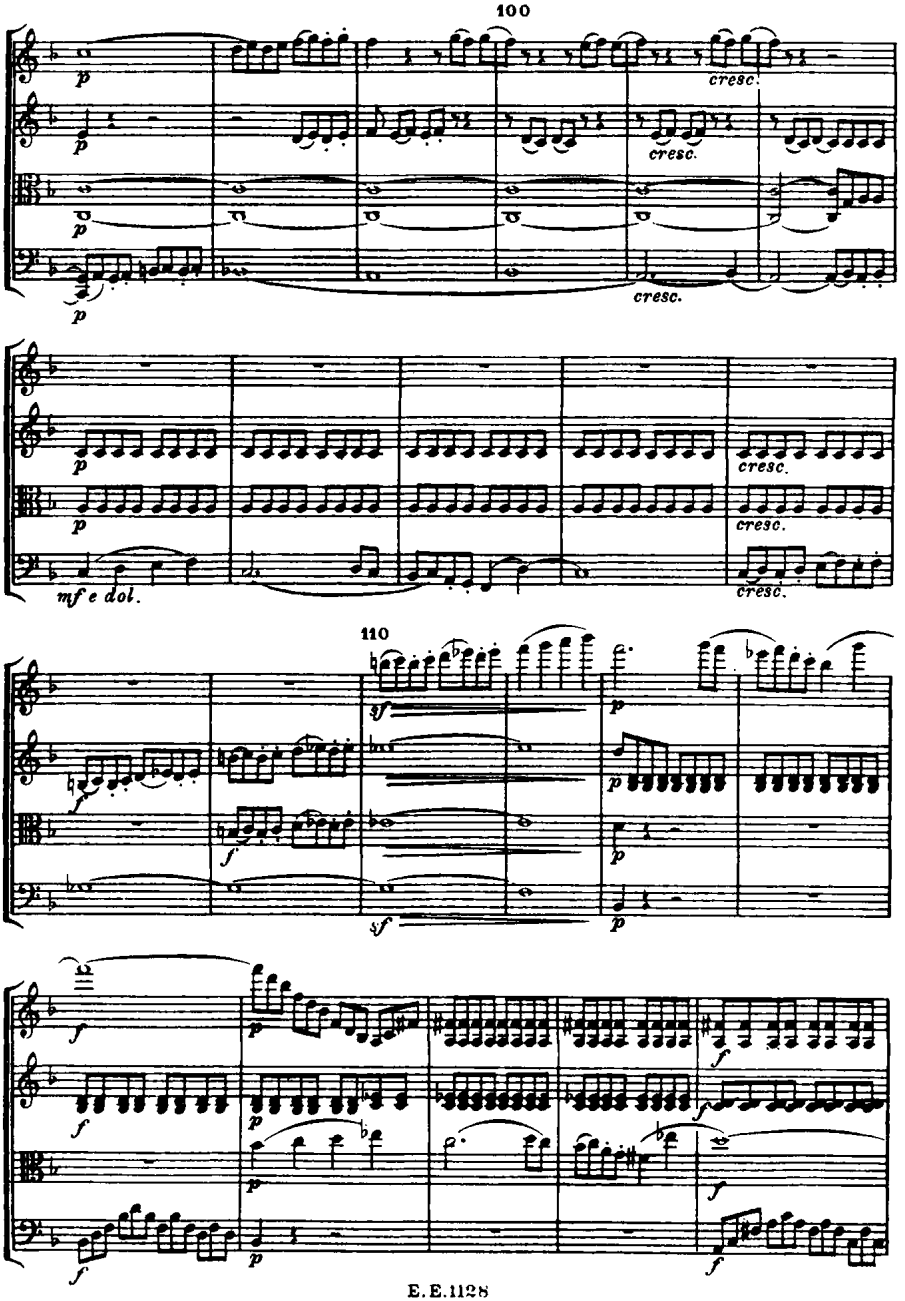
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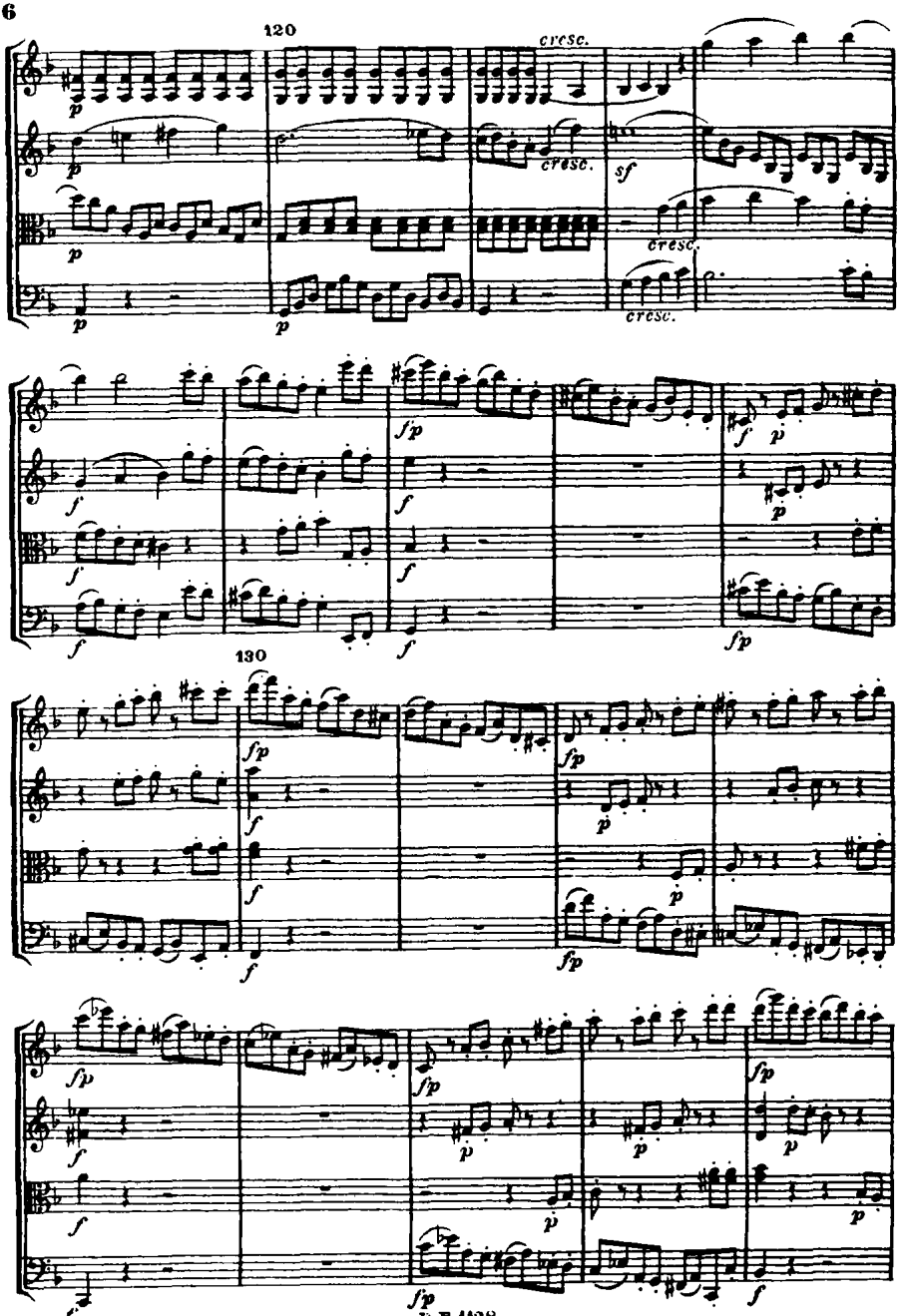
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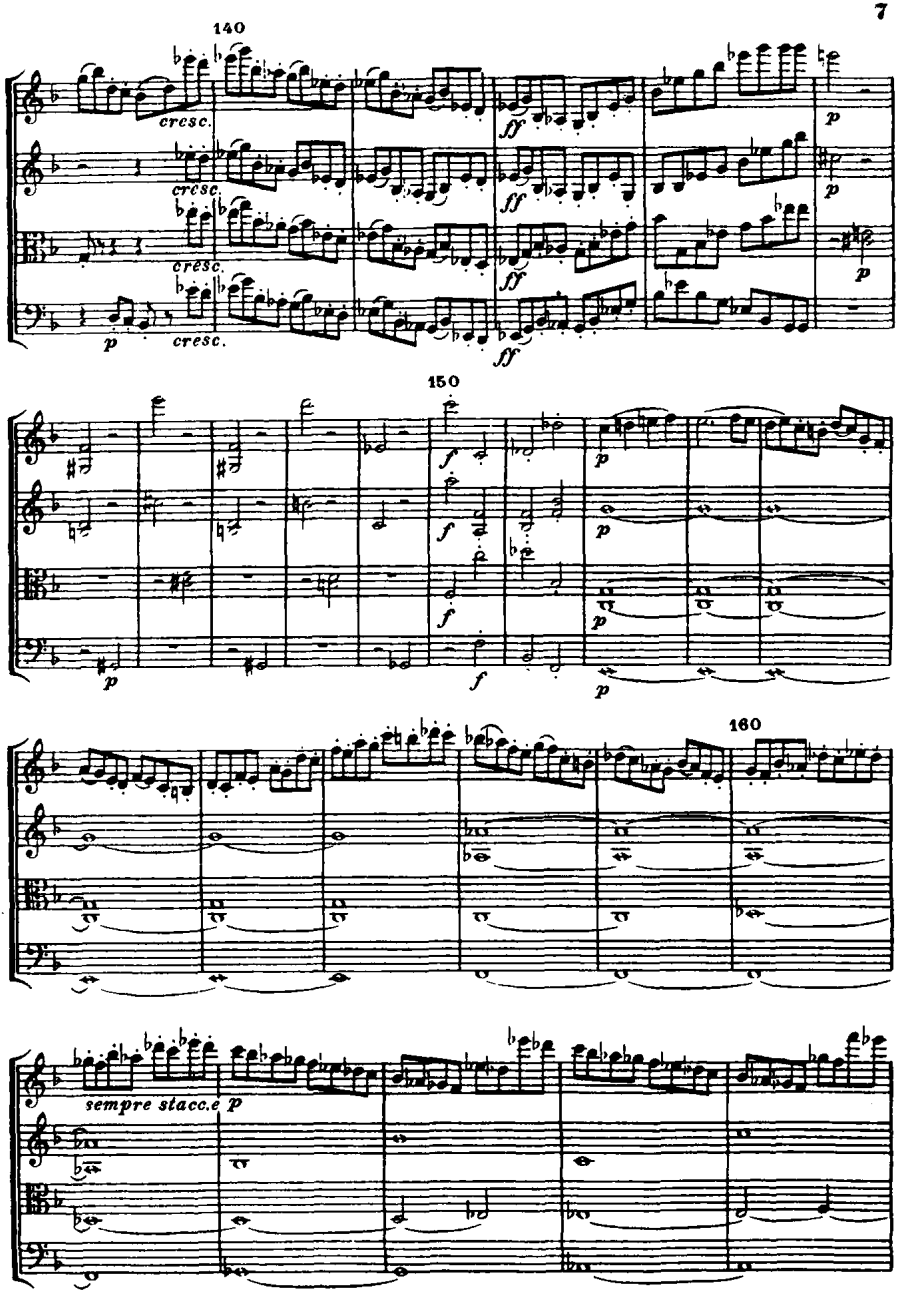
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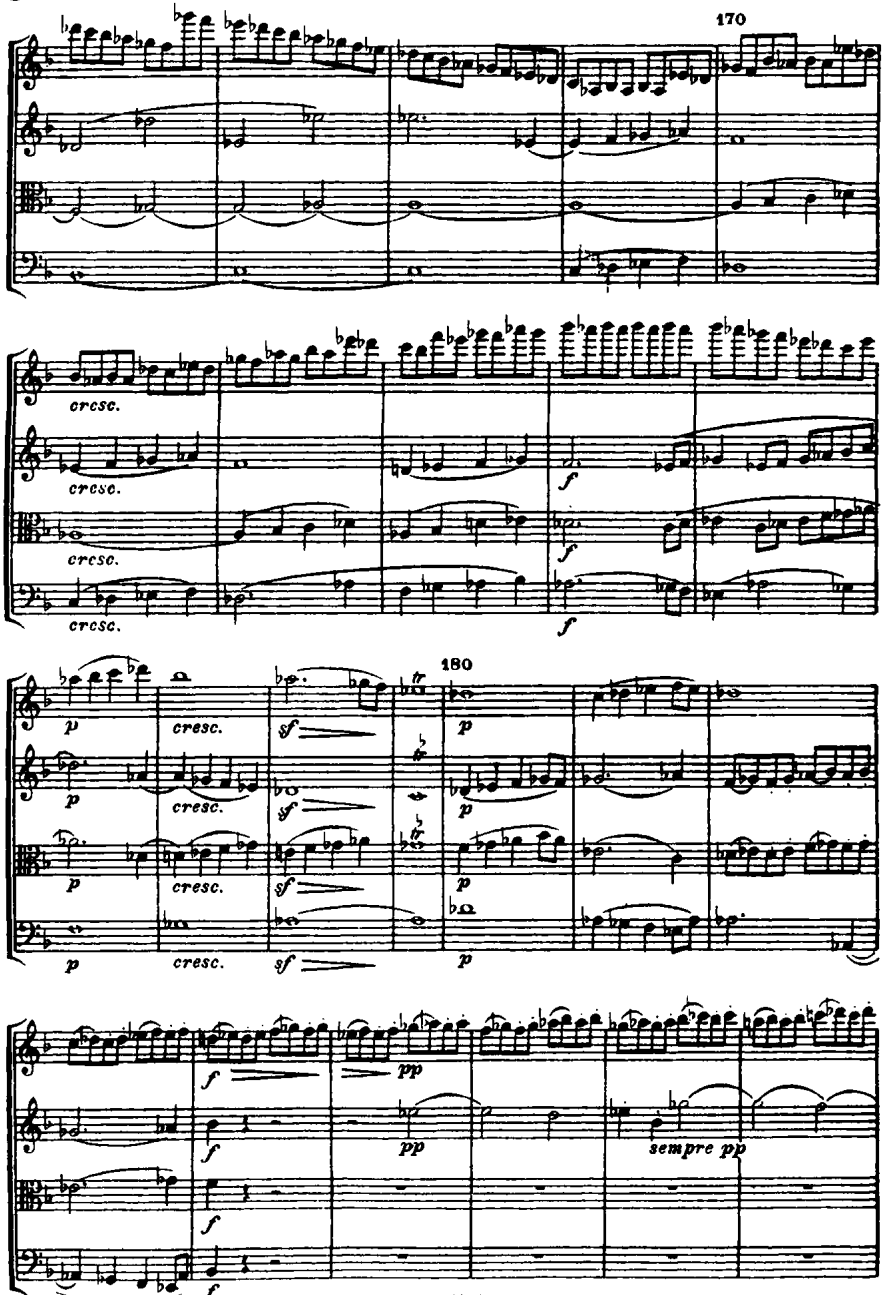
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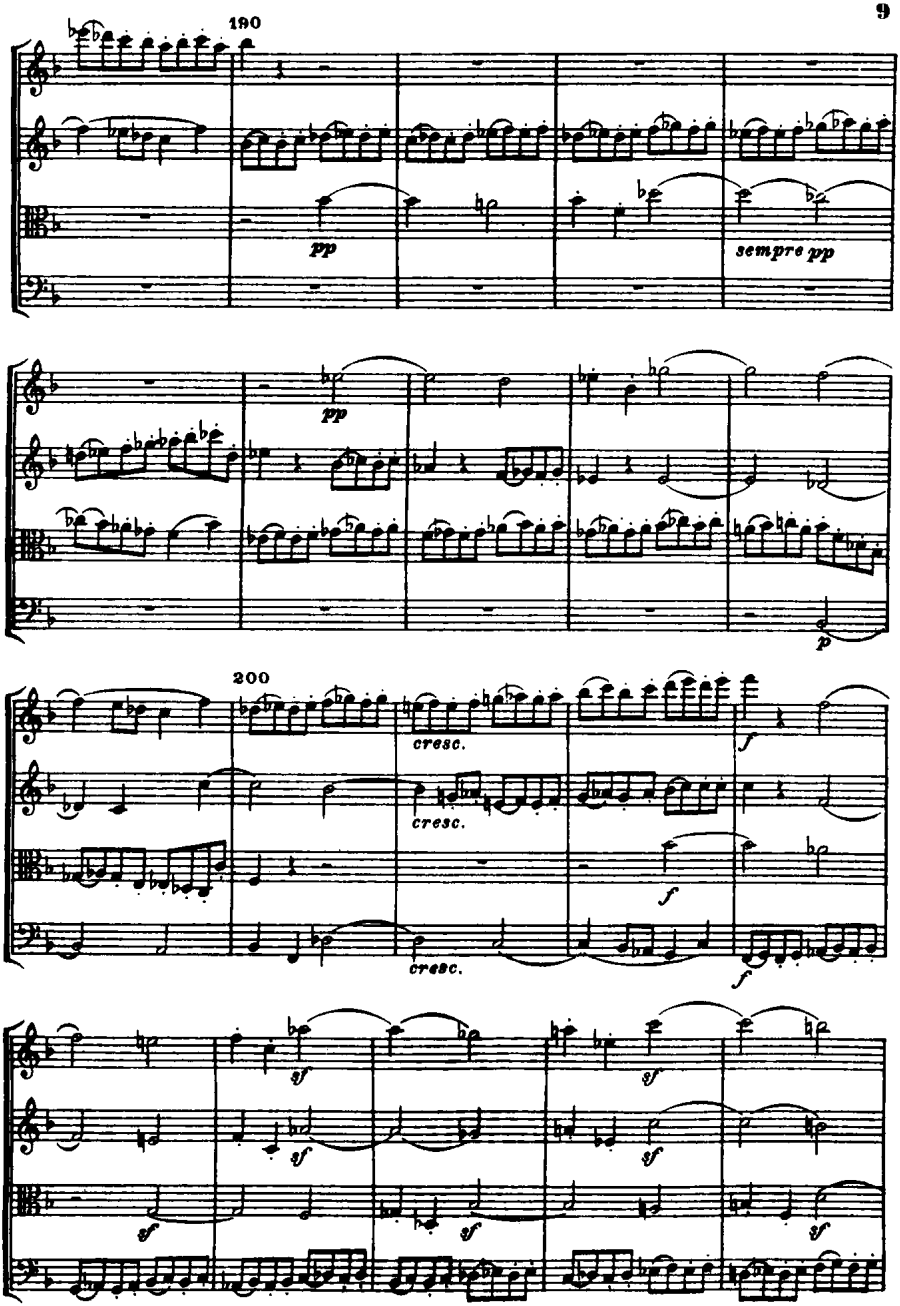
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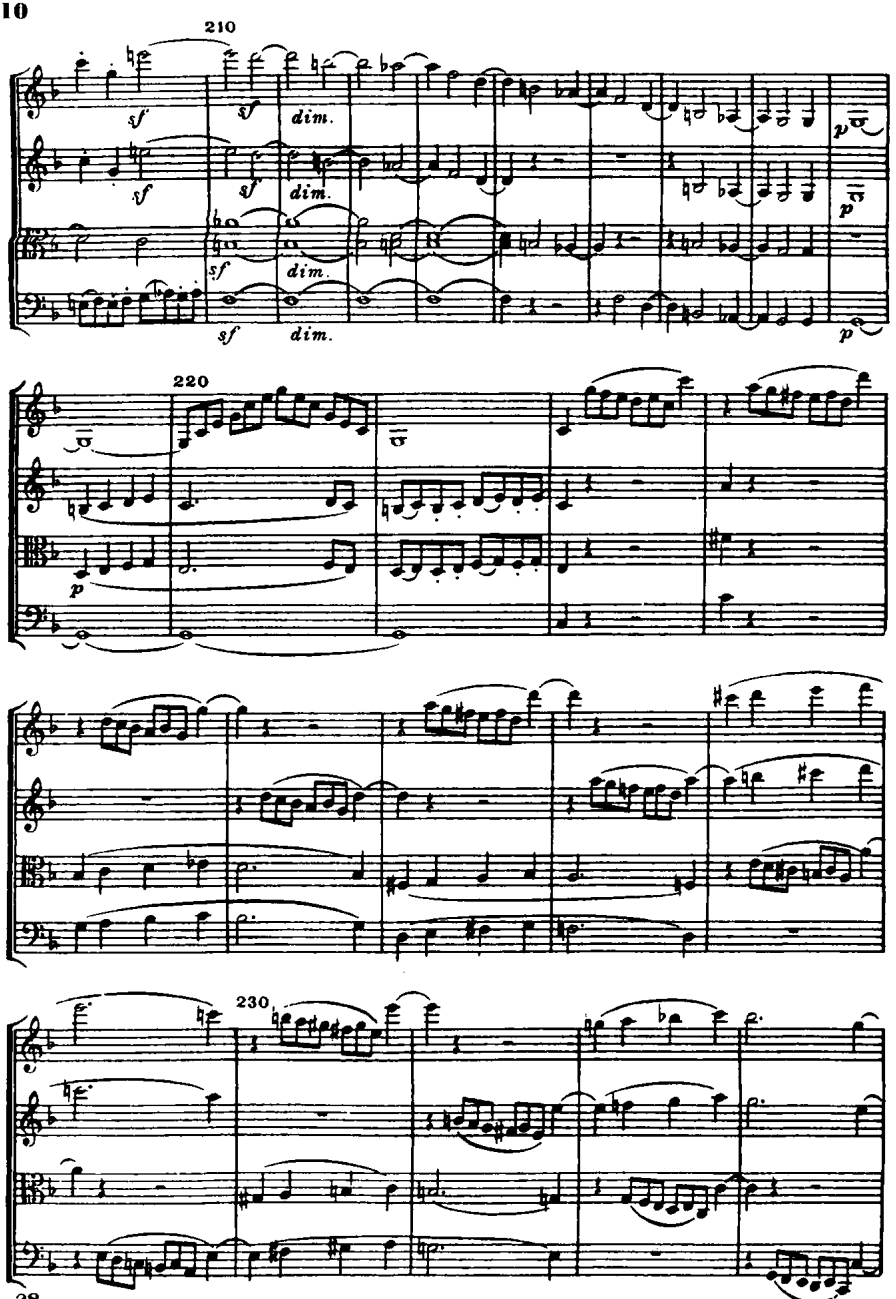

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