

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



Eulenburg
湖南文艺出版社



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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

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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, à 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 à 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. Sénateur, 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

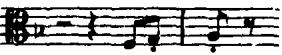
Evident errors in writing on Beethoven's part are:

- 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：

^① 弗罗林：欧洲金币名。——译者注

“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. № 1.
1770 - 1827

Allegro. $\text{d} = 88$

Violino I.

Violino II.

Viola

Violoncello.

mfe dolce

10

三

10

68/88

CTESC.

三

Gress.

Cresc.

20

A musical score page featuring five staves of music. Measure 18 starts with a dynamic 'sf' (sforzando) and a forte dynamic 'ff'. Measure 19 begins with a dynamic 'f' and ends with a dynamic 'ff'. Measure 20 starts with a dynamic 'ff' and includes a dynamic marking 'più f' above the first measure. The score consists of five staves, likely for a brass quintet or similar ensemble, with various note heads and rests indicating the musical progression.

No. 18

E.E.1128

Ernst Eulenborg Ltd

80

cresc.

sf = p dol.

cresc.

sf = p dol.

cresc.

sf = p

cresc.

sf = p

dol.

dol.

dol.

dol.

dol.

40

sf/p

sf/p

cresc.

sf/p

cresc.

cresc.

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

p

p

p

p

p

50

Musical score page 50. Measures 50-55. The score consists of eight staves. Measure 50 starts with dynamic *p*. Measures 51-52 show various dynamics including *sfp*, *vfp*, and *vfp*. Measure 53 has a dynamic of *vfp*. Measure 54 has a dynamic of *vfp*. Measure 55 ends with a dynamic of *vfp*.

60
dolce

Musical score page 60. Measures 60-65. The score consists of eight staves. Measure 60 starts with dynamic *vfp*. Measures 61-62 show dynamics including *vfp* and *sfp*. Measure 63 has a dynamic of *sfp*. Measure 64 has a dynamic of *vfp*. Measure 65 ends with a dynamic of *vfp*.

Musical score page 66. Measures 66-70. The score consists of eight staves. Measures 66-67 start with dynamic *cresc.* Measures 68-69 show dynamics including *vfp* and *sfp*. Measure 70 ends with a dynamic of *sfp*.

cresc.

Musical score page 70. Measures 70-75. The score consists of eight staves. Measures 70-71 start with dynamic *sfp*. Measures 72-73 show dynamics including *sfp* and *cresc.*. Measure 74 has a dynamic of *sfp*. Measure 75 ends with a dynamic of *sfp*.

ten.

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple parts including strings, woodwinds, and brass. The bottom staff is for the piano. Measure 11 starts with a forte dynamic (f) in the piano, followed by eighth-note patterns in the orchestra. Measure 12 begins with a tenuto dynamic (ten.) in the piano, followed by eighth-note patterns in the orchestra. Various dynamics like pp (pianissimo), f (forte), and sforzando (sfz) are used throughout the measures.

80

A musical score page featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 80 begins with a dynamic marking 'cresc.' above the first two staves. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns. The score is set against a background of horizontal lines representing a piano keyboard.

90

A musical score page showing two measures of music. The top staff is for the piano, with dynamics ff at the beginning, followed by p, f, and ff. The bottom staff is for the orchestra, featuring woodwind instruments like oboes and bassoons. The first measure has dynamics ff, ff, p, ff, ff, ff. The second measure has dynamics ff, ff, ff, ff, ff, ff. Measure numbers 2 and 3 are written above the staves.

100

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

mf e dot.

cresc.

110

f

p

p

f

p

f

p

f

p

f

p

p

p

f

p

f

p

f

p

f

p

Musical score page 6, measures 120-125. The score consists of five staves. Measure 120 starts with a dynamic of p . Measures 121-122 show various rhythmic patterns with dynamics p , f , and p . Measures 123-124 feature eighth-note patterns with dynamics *cresc.*, sf , and *cresc.*. Measure 125 concludes with a dynamic of *cresc.*

Musical score page 6, measures 130-135. The score continues with five staves. Measures 130-131 show eighth-note patterns with dynamics f and f . Measures 132-133 feature sixteenth-note patterns with dynamics f and p . Measure 134 concludes with a dynamic of sp .

140

cresc.

ff

p

cresc.

ff

p

cresc.

ff

p

p cresc.

ff

A musical score page featuring four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a tenor clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 3: Treble staff has sixteenth-note pairs; Bass staff has sustained notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 5: Treble staff has sixteenth-note pairs; Bass staff has sustained notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has sustained notes.

Musical score page 10, measures 11-12. The score consists of five staves. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. Measure 11 starts with a dynamic instruction: *sempre stacc.e p*. Measures 12 and 13 follow, continuing the musical pattern.

*cresc.**cresc.**cresc.**cresc.**f*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

p *cresc.* *sf* *p*

f *pp*

f *pp*

f

sempre pp

190

pp

sempre pp

200

cresc.

cresc.

cresc.

ff

ff

210

sf dim.
sf dim.
sf dim.
sf dim.
sf dim.

p

220

sf sf
sf sf
sf sf
sf sf

p

sf sf
sf sf
sf sf
sf sf

230

sf sf
sf sf
sf sf
sf sf