



LISZT 李斯特

Concerto No. 1 for Piano and Orchestra
in E^b major

降E大调第一钢琴协奏曲



Violini

Viola

Violoncello

Contrabasso

marc. deciso

ff marc. deciso

ff marc. deciso

ff marc. deciso

ff marc. deciso



EULENBURG

湖南文艺出版社

Franz Liszt
Concerto No. 1 for Piano and Orchestra
in E^b major / Es-Dur

弗朗茨·李斯特
降 E 大调第一钢琴协奏曲



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Preface

Composed: begun in the 1830s, finished 1849 in Weimar, revised 1853 and 1856

First performance: 17 February 1855 in Weimar, Franz Liszt, Piano – Hector Berlioz, Conductor

Original publisher: Haslinger, Vienna, 1857

Instrumentation: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons – 2 Horns, 2 Trumpets, 3 Trombones – Cymbals, Triangle, Timpani – Strings

Duration: ca. 20 minutes

‘None of you understands it, ha ha!’ Thus Hans von Bülow is said to have commented more or less in jest on the opening theme of his father-in-law’s First Piano Concerto in E flat major.¹ The anecdote may or may not be true, but its underlying message is not entirely wide of the mark, and we shall not go far wrong in assuming that the true significance of so innovative a work was clear to only a handful of listeners. There were many ways in which Liszt stood out as a pioneer of new trends in music among those of his contemporaries who were active as musicians and composers. And whereas he may have courted controversy with his novel style of conducting, his achievements as a pianist were never in any doubt, triggering a veritable cult of the star performer and setting new standards in terms of piano technique. As a composer, finally, Liszt created the symphonic poem, and thanks to his transcriptions and paraphrases he left his indelible imprint on countless works by a whole host of other composers.

Liszt’s entire output reflects his love of experimentation in the fields of harmony and form: in some cases those experiments took him to the very frontiers of tonality and to a breakdown of traditional forms. His struggle to find new kinds of expression is also apparent in his First Piano Concerto, a piece on which he worked over a period of several years, beginning in the 1830s. It was during the early part of that decade that Liszt was exposed to a number of influences that were to leave a lasting mark on his subsequent output. His meeting with Hector Berlioz, who was to conduct the first performance of his E flat major Concerto in 1855, proved inspirational, almost certainly encouraging him to take a closer interest in the links between literature and music. It was a meeting that led to a friendship lasting 25 years. Another formative experience at this time was his introduction to the violin playing of

¹ Quoted by Juan Martin Koch, ‘Franz Liszt und das Klavierkonzert in der zweiten Hälfte des 19. Jahrhunderts’, in *Liszt und die Neudeutsche Schule*, ed. Detlef Altenburg (Laaber, 2006), 143–69

Niccolò Paganini, whose unparalleled virtuosity left a deep impression on the young musician and inspired him to perfect his own performance technique:

‘For the past fortnight my mind and fingers have been working away like two lost spirits. Homer, the Bible, Plato, Locke, Byron, Hugo, Lamartine, Chateaubriand, Beethoven, Bach, Hummel, Mozart, Weber, are all around me. I study them, meditate on them, devour them with fury; and in addition I spend 4 to 5 hours practising exercises (thirds, sixths, octaves, tremolos, repeated notes, cadenzas, etc. etc.). Ah! provided I don’t go mad you will find an artist in me!’²

Liszt’s diligence evidently paid off. A true artist speaks to us from every note of his First Piano Concerto, a work whose individual movements can only with difficulty be attributed to a traditional formal scheme. They are even hard to separate from each other, a point underlined in the autograph score, where Liszt avoids using double bar-lines at the end of each movement, the *Quasi Adagio* and *Allegretto vivace* being merged together as a single movement. The thematic writing, too, underscores this open-ended structure. The use of a particular musical idea is not limited to a single movement. Instead, material that we have already heard returns at salient points in the work.

The sharply dotted rhythms of the opening bars invest this passage with the character of a march, a striking opening that recalls the tradition of the military concerto already explored by Mozart and Beethoven. And yet traditional terminology is of little use in helping us to grasp this musical idea, which is not a theme that is developed in the classical sense in the course of the *Allegro maestoso* but an *idée fixe* in the spirit of Berlioz. The resolute central motif consists of a series of chromatic notes with an underlying downward thrust that is stated on the unison strings (bars 1–4). But a very different note is struck by the soloist’s reply that follows immediately afterwards. With its rapid ascending octave triplets, it makes impressive use of the tonal space available and emerges as the orchestra’s equal (bars 5–9). In the cadenza that enters with bar 10, the pianist too takes up the central motif that was originally stated by the orchestra (bar 14), using its chromaticisms as the starting point for a passage that creates the impression of an improvisation, before handing it back to the orchestra. The lyrical second subject, conversely, seems far less existential (bars 52–3) and is soon swept aside by the darkly threatening strains of the principal theme, failing to achieve any further significance in the subsequent course of the piece. In spite of this, it creates an oasis of calm in the wake of the stormy confrontation between the orchestra and the soloist. Here the piano engages in a dialogue with the clarinet and then with the violins, which likewise take up the new idea.

What follows is not the expected development section but the second movement, a *Quasi Adagio* that begins with an arch-like melody initially entrusted to the strings but which is taken over after only nine bars by the solo instrument alone, its dreamy melody supported by

² Franz Liszt, *Correspondance*, ed. Pierre-Antoine Huré and Claude Knepper (Paris, 1987), 59; trans. Adrian Williams in *Franz Liszt. Selected Letters* (Oxford, 1998), 7 (letter from Franz Liszt to his pupil Pierre Wolff, 2 May 1832).

expansive broken chords. The peaceful atmosphere is finally shattered by an impassioned passage of recitative in the piano beginning in bar 37 that is heard over tremolandos in the strings. Calm is not restored until bar 57, when the cantabile melody on the flute pacifies the piano that has continued to underpin the musical argument with its trills and broken chords. Only now is the peaceful mood of the movement's opening finally and fully restored.

The *Allegretto vivace* follows without a break and begins with the sound of a triangle whose use was much derided in critical circles at the time of the work's first performance. And yet this scherzo casts a spell on its listeners not least with its whimsical rhythms and almost dance-like phrases. After a brief cadenza (bars 181–3), the seemingly threatening main idea from the opening movement suddenly returns in bar 184, initially in the piano part and then in its original form in the orchestra. Fragments from the second movement are also recalled at this point, the oboe, for example, picking up the emollient melody first heard in the flute at the end of the *Quasi Adagio*.

The final movement brings together the musical material from all the previous movements and is introduced by the *Quasi Adagio*'s initial melodic idea, this time, however, in the form of a march. By bar 17 there are already reminiscences of the passage of recitative from the same movement. The second idea from the *Quasi Adagio* is also reworked in bar 30 before the march theme returns and permeates the score from now on. Material from the Scherzo provides the basis for the following passage (bar 73), its deployment recognizable not least from the sounds of the triangle that had already heralded its return a few bars earlier. The music finally returns to its roots, and the concerto ends with a reminiscence of the opening movement's central motif.

Sandra Borzikowski

Translation: Steward Spencer

前言

创作时间与地点:开始于 19 世纪 30 年代,完成于 1849 年,魏玛,1853 年和 1856 年进行过修改

首演:1855 年 2 月 17 日,魏玛,弗朗茨·李斯特钢琴独奏,埃克托·柏辽兹指挥

首次出版:哈斯林格,维也纳,1857 年

乐队编制:短笛,2 长笛,2 双簧管,2 单簧管,2 大管—2 圆号,2 小号,3 长号—钹,三角铁,定音鼓—弦乐器

演奏时间:约 20 分钟

“你们谁也听不懂它,哈哈!”据说,汉斯·冯·彪罗曾经这样半开玩笑地评论过他岳父的《降 E 大调第一钢琴协奏曲》的开始主题^①。尽管这段轶事缺乏真实性,它传递的信息却并非完全没有道理,但我们不能由此错误地认为只有少数几个听众能够听懂这样一首富有创新的作品的真实含义。与那些和他同时代的音乐家或作曲家相比,李斯特在许多方面都非常标新立异,可谓音乐新趋势的先驱。虽然他新颖的指挥风格可能引起过人们的争议,但他作为钢琴家所取得的成就是举世公认的,不仅开创了追星族这一现象,而且为钢琴技巧创立了新的标准。最后,作为作曲家,李斯特首创了交响诗这种音乐形式,而且多亏了他的改编和移植,他给其他许多作曲家的无数作品打上了难以磨灭的烙印。

李斯特的所有作品都反映了他对在和声与曲式领域进行试验的热衷:在有些例子中,这些试验将他带到了新的调性领域,驱使他去打破传统曲式。我们同样可以在他的《第一钢琴协奏曲》中看到他在努力寻找新的表现形式。这首作品的创作过程始于 19 世纪 30 年代,前后持续了多年。同样是在 19 世纪 30 年代,李斯特接触到了一些很有影响的人,而这些经历给他后来的创作留下了持久的烙印。与埃克托·柏辽兹的邂逅——柏辽兹将于 1855 年指挥这首《降 E 大调第一钢琴协奏曲》的首演——不仅给了他许多启示,而且几乎可以肯定驱使他对于文学与音乐之间的联系产生了更大的兴趣。这次邂逅也开始了他们两个人

^① 引自胡安·马丁·科克《弗朗茨·李斯特与 19 世纪后半叶的钢琴协奏曲》,《李斯特与新德意志流派》,德特雷夫·阿尔腾堡编辑(拉阿伯,2006),第 143—169 页。

之间长达 25 年的友谊。这个时期对他产生重大影响的另一个经历是他结识了尼科洛·帕格尼尼,后者出神入化的琴技给年轻的李斯特留下了深刻的印象,激励他去不断完善自己的演奏技巧。

“在过去两个星期中,我的心和手指就像两个无家可归的心的精灵那样一刻也停不下来。荷马、《圣经》、柏拉图、洛克、拜伦、雨果、拉马丁、夏多布里昂、贝多芬、巴赫、胡梅尔、莫扎特、韦伯就在我的四周。我如饥似渴地研究他们,分析他们,将他们完全消化。此外,我还花四至五个小时来练习〔三度、六度、八度、颤音、反复音、华彩段等等〕。啊,如果我没有发疯,或许会成为一位艺术家!”^①

李斯特的勤奋显然给他带来了回报。一位真正的艺术家正通过他的《降 E 大调第一钢琴协奏曲》的每一个音符向我们倾诉,而这首作品精心创作的各个乐章仍然没有超出传统曲式范畴,乐章之间甚至很难断开。这一点在李斯特的手稿中尤为明显:他在每个乐章结束处没有使用复小节线,结果“近似柔板”与“活泼的小快板”合二为一,变成了一个乐章。主题表达也凸显了这种开放式的结尾结构。某一特殊乐思的使用并不仅仅局限于某一乐章,相反,我们已经听到过的素材会在作品的一些显著地方再次出现。

开始几小节中强烈的附点节奏给这一乐句增添了进行曲的特点,足以让人联想到莫扎特和贝多芬已经探索过的军队协奏曲传统。然而,传统术语无法帮助我们去理解这一乐思,因为这不是一个在“庄严的快板”乐章中按古典传统展开的主题,而是柏辽兹式的“固定乐思”。坚定的中间动机由一系列下行半音组成,由弦乐器齐奏呈示(第 1—4 小节),但独奏声部在紧随其后的应答中却奏出了一个截然不同的音。独奏声部通过快速上行的八度三连音巧妙地运用了现有的调性空间,与乐队分庭抗礼(第 5—9 小节)。在第 10 小节开始的华彩段中,钢琴声部重现了最初由乐队呈现的中间动机(第 14 小节),并且将半音处理用作乐句的开始点,给人以即兴弹奏的印象,然后再将这一动机交还给乐队。相反,抒情的第二主题似乎根本就无足轻重,很快就被主部主题压倒性的旋律推到了一旁,在整首协奏曲的后面部分中没有能再进一步发挥任何作用。尽管如此,第二主题还是在乐队与独奏声部之间暴风雨般的交锋中创造出了一片宁静的绿洲。钢琴先后与单簧管和小提琴进行了对话,而单簧管和小提琴同样奏出了这个新的乐思。

我们随后见到的不是期待中的展开部,而是协奏曲的第二乐章。“近似柔板”以一段上

① 弗朗茨·李斯特《书信集》,皮埃尔-安托瓦·胡勒和克劳德·克内普编辑(巴黎,1987),第 59 页;英译者阿德利安·威廉姆斯,《弗朗茨·李斯特书信集》(牛津,1998),第 7 页(弗朗茨·李斯特 1832 年 5 月 2 日致学生皮埃尔·沃尔夫的信)。

下翻飞的旋律开始,最初由弦乐器奏出,但仅仅九小节后就由独奏乐器独自承接,在宽广的分解和弦伴奏下奏出梦幻般的旋律。这种祥和的气氛最终被钢琴一个热情的宣叙式乐句打破。这一乐句从第 37 小节开始,凌驾于弦乐器的震音之上。祥和的气氛直到第 57 小节才重新恢复,钢琴声部在这之前一直忙于颤音和分解和弦之间的音乐对话,然而长笛在这里奏出的歌唱性旋律终于安抚了钢琴。整个乐章开始处的祥和气氛直到这时才最终完全恢复。

“活泼的小快板”乐章直接连了上来,并且以三角铁的音响开始——三角铁的使用在作品首演时曾遭到评论界的嘲笑。但是这段谐谑曲完全把听众迷住了,一是因为它怪异的节奏,一是因为它舞曲般的乐句。简短的华彩段(第 181—183 小节)过后,第一乐章看似压倒一切的主要乐思在第 184 小节再次出现,先是由钢琴声部奏出,然后再由乐队奏出其最早的结构。我们在这里还可以再次听到来自第二乐章的片段,如双簧管奏出“近似柔板”乐章结尾处最初由长笛吹出的柔和的旋律。

末乐章将前几个乐章的所有音乐素材集合在了一起,首先出现的是“近似柔板”乐章的第一个旋律乐思,只是这次出现时采用了进行曲曲式。到第 17 小节为止,我们已经多次听到了来自同一乐章的宣叙过句。在进行曲主题再次出现并且主导此后的旋律之前,我们还可以在第 30 小节听到重新处理过的第二乐章的第二乐思。来自“谐谑曲”乐章的素材成了下一个乐段的基础(第 73 小节),我们之所以能够辨认出它来是因为几小节前出现的三角铁已经宣告了它的到来。音乐最后回到了它的主调上,整个协奏曲带着第一乐章中动机的影子结束。

桑德拉·波尔兹科斯基

路旦俊 译

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I. Allegro maestoso

1 Track 1



II. Quasi Adagio

28 Track 2



Allegretto vivace

37 Track 3



III. Allegro marziale animato

70 Track 4

The musical score is written for three instruments: Klavier (Klav.), Klarinet (Klar.), and Flöte (Fl.). The time signature is 3/4. The key signature has two flats (B-flat and E-flat). The Flute part begins with a 4-measure rest, indicated by a large '4' above the staff. The Clarinet and Piano parts enter in the first measure. The Flute part enters in the fifth measure with a melodic line marked *mf*. The Piano part features a rhythmic accompaniment with accents and slurs. The Clarinet part also has a melodic line with accents and slurs. The score is presented on two staves, with the Flute part on the top staff and the Clarinet and Piano parts on the bottom staff.

Piano Concerto No. 1

Franz Liszt
(1811–1886)

I

Allegro maestoso

Tempo giusto

Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

2 Corni in Es

2 Trombe a pistons in Es

2 Fagotti

2 Tromboni tenore

Trombone basso

Timpani in B. F.

Pianoforte

Violini

Viola

Violoncello

Contrabasso

marc. deciso

ff marc. deciso

ff marc. deciso

ff marc. deciso

ff marc. deciso

ff marc. deciso

Score for orchestra and piano, measures 1-3. The score is written for the following instruments: P. (Piano), Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Cor. (Es) (Cor Anglais), Tr. (Es) (Trumpet), Fg. (Fagott), Tbn. (Trombone), Timp. (Timpani), Pfte. (Piano Forte), Vl. (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is B-flat major (two flats). The score is divided into three measures. Measures 1 and 2 are marked with a forte (f) dynamic. Measure 3 is marked with a fortissimo (ff) dynamic. The piano part (P.) is written in the first system. The woodwinds (Fl., Ob., Cl., Cor., Tr., Fg., Tbn., Timp.) are written in the second system. The strings (Vl., Vla., Vc., Cb.) are written in the third system. The piano forte (Pfte.) part is written in the fourth system. The score is written in a standard musical notation with a common time signature (C).

P.
Fl.
Ob.
Cl.
Cor.
(Es)
Tr.
(Es)
Fg.
Tbn.
Timp.
Pfte.
Vl.
Vla.
Vc.
Cb.

10

P.

Fl.

Ob.

Cl.

Cor.
(Es)

Tr.
(Es)

Fg.

Tbni.

Timp.

Cadenza
grandioso

Pfte.

Vl.

Vla.

Vc.

Cb.

Pfte.

8.

sempre ff e mar.

Qw

Pfte.

ten.

catissimo

un poco riten. e molto rinforz.

(a capriccio)

ten.

[Qw]

Qw

** Qw **

Pfte.

strepitoso

4 2 4 2 4 2 4 2

2 4 1 5 2 4 1 5 2 4

Pfte.

20

8.

Pfte.

8.

rinforz.

Qw

Fl. 30 dolce più dolce

Cl. p

Cor. Es. 1. Solo. p

Fg. p

Pfte. 8. slargando il tempo 3

Vl. marc. mf ten. ten.

Vla. p

Vc. marc. mf ten. ten.

Cb. pizz.

a piacere

Pfte.

in tempo

F1.

Ob.

Cl.

Fg.

Solo.

p

Pfte.

Vl.

Vla.

Vc.

Cb.

ten.

mf

p

ten.

mf

pizz.