



CHOPIN 肖邦

Piano Concerto No. 2 in F minor
Op. 21

f小调第二钢琴协奏曲
Op.21



EULENBURG

湖南文艺出版社



CHOPIN 7 8

Plasma Concentration (ng/ml) vs. Time (h)

14-00000: 00000-00000



Frédéric Chopin
Piano Concerto No. 2 in F minor / f-Moll
Op. 21

Edited by / Herausgegeben von

Jürgen Neubacher



EULENBURG

湖南文艺出版社

图书在版编目 (CIP) 数据

肖邦 f 小调第二钢琴协奏曲: 汉英对照/(波) 肖邦 (Chopin, F.)

著; 路旦俊译. —长沙: 湖南文艺出版社, 2010.6

(奥伊伦堡总谱+CD)

书名原文: Piano Concerto No.2 F minor Op.21

ISBN 978-7-5404-4583-6

I. ①肖… II. ①肖… ②路… III. ①钢琴—协奏曲—波兰—选集
IV. ①J657.41

中国版本图书馆 CIP 数据核字 (2010) 第 099642 号

© 2010 Ernst Eulenburg & Co GmbH, Mainz

著作权合同图字: 18-2010-137

肖邦

f 小调第二钢琴协奏曲

Op.21

责任编辑: 孙 佳 王 甬

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net/music

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2010 年 7 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 8.5

印数: 1—2,000

ISBN 978-7-5404-4583-6

定 价: 36.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

联系人: 李莉莉

打击盗版举报专线: 0731-85983044 0731-85983019

若有质量问题, 请直接与本社出版科联系调换。

Preface

Composed: 1830 in Warsaw

First performance: 17 March 1830 in Warsaw; soloist: the composer

Original publisher: Breitkopf & Härtel, Leipzig, 1836

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –

2 Horns, 2 Trumpets, Trombone – Timpani – Strings

Duration: ca. 31 minutes

The short sketch of the first movement of the F minor Piano Concerto (bars 225 and 226) that is contained in the autograph score of the G minor Piano Trio, Op. 8 shows that Chopin began work on the concerto at least as early as the first half of the year 1829, while he was still a student at the Warsaw Conservatory. Chopin was taught composition and music theory at the Conservatory between 1826 and July 1829, by Józef Elsner, Carlo Evasio Soliva and others. During these years he devoted himself primarily to composing music for piano with orchestral accompaniment; the works he wrote for these forces comprised the Variations on 'La ci darem la mano', Op. 2 (1827), the *Grande Fantaisie sur des airs polonais*, Op. 13 (1828), and the *Krakowiak, Grand Rondeau de Concert*, Op. 14. Chopin's first allusions to his work on the F minor concerto occur in letters of 3 and 20 October 1829 to his friend Tytus Woyciechowski. In the second of these letters he writes: 'Elsner praised the Concert Adagio [= movement II], he said it was new, but as far as the Rondo [= movement III] is concerned, I don't yet wish to hear anyone's views, for I am not entirely satisfied with it. I am curious to see whether I shall actually finish it when I come back.' This last remark refers to a visit Chopin was shortly due to pay to Prince Radziwiłł at Antonin castle – a visit that was to last only a week, however, for reasons he explained in a subsequent letter to Woyciechowski on 14 November: 'my interests and, in particular, my concerto, still unfinished and impatiently awaiting the completion of its Finale, compelled me to quit this paradise.'

On 7 February and 3 March 1830 Chopin tried out his new work for the first time with full orchestra, in private performances held in the drawing-room of his parents' house in Warsaw; friends and connoisseurs were invited, as well as some of his former teachers. The general acclaim that the concerto received, echoed in reports in the local press, encouraged him to arrange two public concerts in the Warsaw National Theatre on 17 and 22 March. He reported the outcome to Woyciechowski on 27 March 1830: 'The first concert, then, although it was completely sold out and the boxes and seats had all gone three days beforehand, did not have as strong an impact on the general public as I had expected. – The first Allegro [= movement I] was accessible only to a few, it was applauded but, it seems to me, that can only be because people were wondering what it was! – and wanted to act the connoisseur! – The Adagio and the Rondo [= movements II and III] made the greatest impression, indeed genuine cheers

could be heard, [...] and Elsner said it was a pity that my pantaleon sounded muffled and that the bass passages were not audible. On that evening the people standing in the gods [= the gallery] and the pit were satisfied, whereas the stalls complained that the playing was too quiet [...]. [...] In the] second concert I played on a Viennese instrument, rather than my own [...], and this time the audience, which was even bigger than before, was satisfied. – I was praised for the way each note was clear as a pearl, and congratulated for playing better than I had in the first concert.’

Although the creative achievement represented by Chopin’s works for piano and orchestra, and especially by the piano concertos in F minor and E minor, has often been acknowledged, judgements have by no means been uniformly favourable. For example, the concertos have been found lacking in structural balance, by comparison with the concertos of Mozart and Beethoven. To take this view, however, is to ignore the stylistic context in which Chopin’s concertos were composed. That context was shaped, not by Mozart’s concertos, but by the virtuoso concertos, based on the *stile brillante*, of composers such as Hummel, Kalkbrenner, Field and Moscheles. Set against these works – among which it is known that Hummel’s in particular served Chopin as exemplars – Chopin’s two concertos stand out as superior in every respect.

Chopin’s instrumentation in the piano concertos has come in for much harsher criticism. As a consequence, adaptations and alterations of the scoring have been made, and even certain recent editions based on more scholarly principles of textual editing have introduced some retouching of the orchestral accompaniment. One writer has gone so far as to maintain that the instrumentation of both concertos was done by Chopin’s fellow student in Warsaw, Ignacy Feliks Dobrzyński. On closer examination, however, it becomes apparent that in the F minor concerto, in particular, Chopin produces some subtleties of orchestration that are all the more effective for being so fastidiously deployed. For the rest, Chopin adhered to an important principle of the *stile brillante*, namely to use the orchestra to support, but not out-play, the piano.

Jürgen Neubacher

Translation: Richard Deveson

前言

创作时间与地点:1830 年, 华沙

首演:1830 年 3 月 17 日。钢琴独奏: 作曲家本人

首次出版:布赖特科普夫与黑泰尔公司, 莱比锡, 1836 年

乐队编制:2 长笛, 2 双簧管, 2 单簧管, 2 大管 - 2 圆号, 2 小号, 长号 - 定音鼓 - 弦乐器

演奏时间:约 31 分钟

肖邦的《c 小调钢琴三重奏》(Op.8)的手稿包括了《f 小调第二钢琴协奏曲》第一乐章一个简短乐思的草稿(第 225 和第 226 小节),这表明肖邦至少早在 1829 年上半年就已经开始创作这首协奏曲,而此时的他还是华沙音乐学院的一名学生。肖邦于 1826-1829 年间在该音乐学院师从约瑟夫·埃尔斯纳、卡罗·索里瓦以及其他教师,学习作曲和音乐理论。他在这几年中以创作钢琴与乐队作品为主,作品包括《〈把你的手给我〉^①主题变奏曲》(Op.2)(1827)、《波兰曲调大幻想曲》(Op.13)(1828)以及《克拉科维亚克回旋曲》(Op.14)。肖邦第一次提及自己正在创作《f 小调第二钢琴协奏曲》是他于 1829 年 10 月 3 日和 20 日致友人泰图斯·沃伊切肖夫斯基的信函。他在第二封信中写道:“埃尔斯纳高度称赞音乐会柔板(即第二乐章),并且说它非常有新意。不过就回旋曲(即第三乐章)而言,我目前还不想听取任何人的意见,因为我自己对它还不十分满意。我很想看看我回来时是否真的能完成它。”最后这一句是指肖邦即将去安东宁城堡开始对拉德兹维尔亲王的访问。然而,这次造访只持续了一个星期,背后的原因他在 11 月 14 日致沃伊切肖夫斯基的信中进行了解释:“我的任务,尤其是我的协奏曲仍然没有写完,还在耐心地等待我去完成最后乐章。这一切都迫使我离开了这人间天堂。”

2 月 7 日和 3 月 3 日,肖邦第一次与乐队试奏了这首新作品,地点是华沙他父母家的图画室。这是一场不对外的演奏,受到邀请的听众有他的朋友、音乐行家以及他的一些老师。这首协奏曲获得了众人的一致好评,当地的报纸在报道中也对这首作品赞赏有加。这驱使肖邦于 3 月 17 日和 22 日在华沙国家剧院举行了两场公开音乐会。他在 1830 年 3 月

① 《把你的手给我》:莫扎特歌曲《唐乔万尼》中一段著名的二重唱。——译者注

27日致沃伊切肖夫斯基的信中提到了这两场音乐会的效果：“第一场音乐会虽然门票完全告罄，所有包厢和座位三天前就已经销售一空，但这场音乐会给公众带来的冲击力却不如我想象的那么大。——只有几个人听懂了快板（即第一乐章）。虽然我听到了掌声，但我觉得那只能是因为大家想知道那是什么！——想表现得像音乐鉴赏家一样！——柔板与回旋曲（即第二和第三乐章）给大家留下了极为深刻的印象，我听到了他们发自内心的喝彩声……埃尔斯纳说惟一的遗憾是我的锤击音听上去有些发闷，低音乐句根本听不到。那天晚上，站在顶层楼座和正厅后排的听众很满意，而正厅前排听众却抱怨琴声太低……我在第二场音乐会上没有使用我自己的钢琴，而是用了一架维也纳钢琴，听众人数虽然多于第一次，但他们都非常满意。——他们称赞我将每个音符都弹奏得晶莹剔透，祝贺我弹奏得比第一场音乐会更好。”

虽然人们经常承认肖邦的钢琴与乐队作品（尤其是他的f小调和e小调钢琴协奏曲）在创新方面独有建树，但对这些作品的评论并非众口一词的全是赞美。例如，与莫扎特和贝多芬的协奏曲相比，肖邦的这两首协奏曲在结构平衡上有所欠缺。然而这种观点其实是忽视了肖邦的协奏曲在创作时所处的风格环境。影响这种风格环境的不是莫扎特的协奏曲，而是胡梅尔、卡尔克布雷纳、菲尔德和莫谢莱斯这样的作曲家创作的以华丽风格为主的炫技性协奏曲。如果与这些作品相比——其中胡梅尔的作品更是肖邦学习的典范——肖邦的这两首协奏曲无论在哪个方面都要高出一筹。

肖邦为这两首协奏曲写的配器部分一直遭受人们更为严厉的批评，结果便是人们对肖邦的配器不断地进行改编和改动，某些依据学术性更强的编订原则推出的新版本甚至对乐队伴奏部分也进行了一些润色。有人甚至撰文声称这两首协奏曲的配器是由肖邦在华沙时的同学伊格纳奇·费利克斯·多布尔津斯基完成的。不过，我们稍加分析就能看出，肖邦在这首f小调协奏曲中对乐队部分进行了一些微妙处理，而这些微妙处理又由于过分讲究而效果更好。至于其他部分，肖邦则一直坚持华丽风格这一重要原则，即运用乐队来协奏而不是淹没钢琴声部。

约尔根·纽巴舍

（路旦俊 译）

Contents / 目次

Preface

V

前言

VII

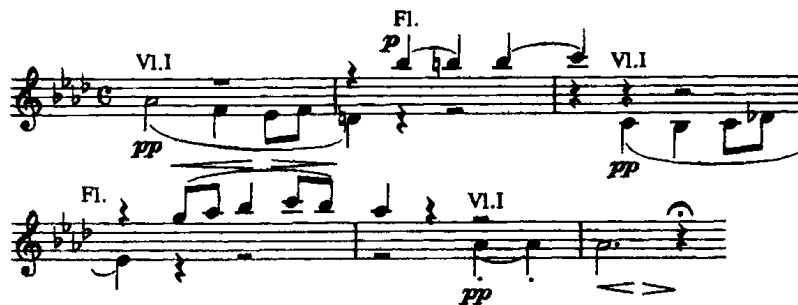
I. Maestoso

1 Track ①



II. Larghetto

56 Track ②



III. Allegro vivace

74 Track ③



Piano Concerto No. 2

Frédéric Chopin

(1810–1849)

Op. 21

I. Maestoso (♩ = 138)

The musical score is arranged in systems. The woodwind section includes Flauto (Flute), Oboe, Clarinetto (B♭) (Clarinet in B-flat), and Fagotto (Bassoon), each with first and second parts. The brass section includes Corno (F) (Horn in F), Tromba (B♭) (Trumpet in B-flat), and Trombone Basso (Bass Trombone), each with first and second parts. The percussion section includes Timpani. The piano section includes Pianoforte (Piano). The string section includes Violino I and II (Violins), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score features various musical notations including dynamics (p, f, ff, pizz., arco), articulation (accents, slurs), and performance instructions (e.g., [p e legatissimo]).

[illegible]

Fl. 1 2
Ob. 1 2
Cl. (Bb) 1 2
Fg. 1 2
Cor. (F) 1 2
Tr. (Bb) 1 2
Tbn. 1 2
Timp.
I
VI.
II
Vla.
Vc.
Cb.

[p] [cresc.]
[p] [cresc.]

16

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2

Tr. (Bb) 1
2

Tbn.

Timp.

VI. I
II

Vla.

Vc.

Cb.

cresc.

marcato

fff

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Cl. (Bb) 1 2

Tbn. 1 2

Timp.

Vl. I

Vl. II

Vla.

Vc.

Cb.

26

Fl. 1 2
cresc. *f* *p f*

Ob. 1 2
cresc. *f* *p f*

Cl. (Bb) 1 2
cresc. *f* *p f*

Fg. 1 2
[cresc.] *f* *p f*

Cor. (F) 1 2
[a 2] *f* *p f*

Tr. (Bb) 1 2
f *f*

Tbn. *f* *p f*

Timp. *f* *p f*

VI. I
cresc. *f* *f*

VI. II
cresc. *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f* *f*

37

Fl. I

Ob. I

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) I

p

[p]

Solo

43

Fl. I

Ob. I

Cl. (B♭) 1
2

Fg. 1
2

Cor. (F) I

pp

pp

pp

[p]

[p]

I

VI.

II

Vla.

Vc.

Cb.

[p]

[p] legato

[p] pizz.

pizz.

arco