



BEETHOVEN 贝多芬

Symphony No. 5 in C minor

Op. 67

c小调第五交响曲

Op.67



I. Allegro con brio (♩ = 108)

Flauto 1 2

Oboe 1 2

Clarinetto (B♭) 1 2

Fagotto 1 2

Corno (B♭) 1 2

Tromba (C) 1 2



EULENBURG

湖南文艺出版社

Ludwig van Beethoven
Symphony No. 5 in C minor / c-Moll
Op.67

Edited by / Herausgegeben von
Richard Clarke

路德维希·凡·贝多芬
c 小调第五交响曲
Op.67

理查德·克拉克 编订



EULENBURG

湖南文艺出版社

图书在版编目(CIP)数据

贝多芬《c小调第五交响曲》: Op.67 / (德)贝多芬

(Beethoven, L. V.)作曲. —长沙: 湖南文艺出版社,

2007.10

(奥伊伦堡 CD + 总谱)

ISBN 978-7-5404-3987-3

I. 贝… II. 贝… III. 交响曲 - 总谱 - 德国 - 近代

IV. J657.611

中国版本图书馆 CIP 数据核字(2007)第 156761 号

©2006 Ernst Eulenburg & Co. GmbH, Mainz

贝多芬

c 小调第五交响曲

Op.67

责任编辑: 孙佳 王雨

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

*

2008 年 1 月第 1 版第 1 次印刷

开本: 970 × 680mm 1/16 印张: 9.25

印数: 1—2,000

ISBN 978-7-5404-3987-3

定价: 38.00 元 (含 CD)

音乐部邮购电话: 0731-5983102

音乐部传真: 0731-5983016

联系人: 沈冰

打击盗版举报专线: 0731-5983044 0731-5983019

若有质量问题, 请直接与本社出版科联系调换。

Preface

Despite the well-known tradition in Beethoven criticism of assigning the composer's works to one of three creative periods, the nine symphonies are perhaps best divided into four groups. The First and Second were written during the time that conventionally marks the transition between the early and middle period. The next four belong to what may be described as the 'heroic phase', which begins in 1803 and is marked by a prodigious output of highly original works on a grand scale. The Seventh and Eighth, which mark the end of the middle period, show a certain retreat from the bold directions taken in the first six works. The Ninth is Beethoven's only symphony of the last fifteen years of his life; and its unusual structure and unprecedented large performing forces place it in a category of its own.

In fact, Symphonies 1 and 2 look back to eighteenth-century Viennese classicism more than they foreshadow their composer's path-breaking achievements in the genre; the second, in particular, enjoys a close kinship with Mozart's 'Prague' Symphony (K504) of 1786, a work with which it shares tonality, mood, and the shape of the slow introduction to the first movement. The *Eroica* was begun immediately after the Second, but under profoundly different personal circumstances for its composer: it is the first work in which he came to terms with his increasing deafness by going far beyond the limits of musical convention. The next symphony Beethoven began composing, in C minor (the Fifth), took the genre a stage further by its concern for overall planning, its four contrasting movements being 'unified' by the presence – at different levels – of the parallel tonality of C major. In the *Sinfonia pastorale* (the Sixth) he solved the problem of large-scale organisation in other ways, by joining the last three movements to one another and by drawing a dynamic curve across the entire work.

Beethoven's progress as a symphonist did not pursue a single path, or a straight line, as seems to have been the case in the string quartets. The Fourth Symphony, which was composed quickly in the summer of 1806 and represents something of a return to classical principles (the orchestral forces required for it are the smallest for a Beethoven symphony), may have been released before the Fifth on account of unfavourable reactions to the *Eroica* after its first performance in 1805. It is more likely that memories of the artistic failure of the first concert featuring the Fifth and Sixth Symphonies prompted the composer to write a pair of musically lighter works, or at least cooler ones, in 1811–12; more than the Fourth Symphony, the Eighth marks a return to eighteenth-century symphonic dimensions.

With the Ninth, of course, Beethoven resumed his pioneering role as a symphonist, combining a supreme command of sonata structures and orchestral technique with masterly control of the additional forces of chorus and solo voices to shape a type of composition hitherto unknown in serious concert music. The fusion of Symphony and Oratorio was by no means quickly realized. The intention to write a symphony in D minor was first expressed during the

composition of the Eighth, the theme of the Scherzo was first sketched a few years later in 1815; the first sketchleaf entry describing a symphony with chorus dates from 1818. By the time the Ninth was completed twelve years had elapsed since the previous symphonies; only the composition of a still more innovatory set of works, the late string quartets, remained to be achieved.

Towards the end of his life Beethoven expressed the desire to write one more symphony. Two of his companions from the late years, Anton Schindler and Karl Holz, claimed that large sections of a 'Tenth Symphony' had been sketched and that the work was complete in the composer's mind; but from the evidence of the surviving manuscripts, it appears that little, if any, progress was made on a new work in the genre.

From the point of view of performance and early reception, it is not the year 1803, but 1807 that marks the dividing line in Beethoven's symphonic output. The first four symphonies were originally intended more for private consumption, being written for and dedicated to their patrons and played mainly in aristocratic circles. The last five symphonies were written specifically for public concerts. The Fifth and Sixth, composed in 1807–8, were heard for the first time in December 1808; the Seventh and Eighth (also composed in rapid succession) at a series of concerts in the winter of 1813–14. For each pair of works, Beethoven composed – nearer the date of the concerts – an occasional piece that would provide a fitting end to a musically arduous programme; the Choral Fantasy in 1808, the 'Battle Symphony' (*Wellington's Sieg*) in 1813. When the Ninth Symphony was first performed in May 1824, in a programme that included other Viennese Beethoven premières, its own finale provided the rousing conclusion to the concert.

Symphony No. 5 in C minor Op. 67

Composed: 1806–1808 in Vienna

First performed: 22 December 1808 in the Theater an der Wien

Original publisher: Breitkopf & Härtel, Leipzig, 1809

Orchestration: Piccolo, 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons,

Double Bassoon – 2 Horns, 2 Trumpets, 3 Trombones – Timpani – Strings

Duration: ca. 34 minutes

The earliest idea for a C-minor symphony is a 'Presto' (Hess 298) preserved in the Kafka miscellany in the British Library (folio 70), which dates from the late 1780s when Beethoven was still living in Bonn. The first sketches for the present work were made early in 1804,

immediately after the completion of the *Eroica*. Progress on the new symphony was, however, delayed by other projects, notably the composition and first production of *Leonore* (1804–5), the revision and second production of that opera (1806), and a series of large-scale works written in 1806: two concertos (Op. 58 and Op. 61), three quartets (Op. 59), an overture (*Coriolan* Op. 62), and another symphony (the Fourth). Beethoven was able to work intensively on the C minor symphony only in 1807, but work was again interrupted by a large-scale piece, a Mass commissioned by Prince Nikolaus Esterhazy to be performed at Eisenstadt on his wife's name-day in September. In all probability, the Fifth was essentially complete by the spring of the following year.

The symphony was originally written for Count Franz von Oppersdorff (1778–1818), a music amateur who had met Beethoven in 1806 and who paid him 350 florins for the new work. In a letter to Oppersdorff written in March 1808, Beethoven characteristically exaggerates his progress on it: 'So all I will add is that *your symphony* has been ready for a long time and that I am now sending it to you by the next post.' But Oppersdorff was never to receive it: within three months Beethoven was offering it (along with some other works) to the publishers Breitkopf & Härtel; later he dedicated the Fourth Symphony to Oppersdorff, by way of compensation for the one in C minor.

As Sieghard Brandenburg has recently shown, the publication history of the symphony is far from straightforward. After completing the essential work in the autograph score, Beethoven had two copies made: one of these, a sumptuous manuscript written on thick paper (and probably intended for Oppersdorff) was sent to Breitkopf & Härtel in September 1808 for the preparation of the first edition; the other copy was used at the première. In a letter to his publishers dated 4 March 1809, Beethoven mentioned some minor corrections ('kleine Verbesserungen') to the text, which he sent at the end of the month; these arrived too late to be included in the first 100 copies, but were incorporated into later impressions of the first edition. Among these corrections are the lengthening in the first movement of the held D in bar 4 to two bars (4-5) and the corresponding addition of bars 23, 127, 251 and 481.

But it was not until more than a year later that he noticed a more glaring mistake in the edition, the two extra bars that precede – and duplicate – bars 238-9 of the third movement:



This famous error resulted from Beethoven's indecision about the form of the movement. Although he seems originally to have planned it as an ABA' form, i.e. with a modified *da capo*, the autograph gives evidence of an attempted five-part ABA'/BA'' form and, eventually, an ABABA' form which is clarified by the remark 'si replica l'all[egr]o con trio e allora si prende 2' ('repeat the allegro and trio, and then on to the second-time bar'). (A conversation-book entry of 1820, made by Beethoven's violinist friend Franz Oliva, suggests that the movement was being played in Vienna in this form for some time after the 1808 première.) The mistake in the edition must have been due to an identical mistake in the copy of the score sent to the publishers, the result of the copyist's failure to observe Beethoven's instruction

(though this may not yet have been written into the autograph). The confusion in the first edition, which was created by first- and second-time bars that did not relate to a repeat, ultimately forced Beethoven to give up the idea of a five-part form and to approve the modified *da capo* form which is customarily heard today. In the event, the publishers took note of the error neither in 1810, when Beethoven first recognized it, nor in 1826, when it reappeared in the first edition of the score (whose publication Beethoven did not supervise). It was not put right until long after the composer's death, in 1846, when Mendelssohn reported it in the *Allgemeine musikalische Zeitung*.

The Fifth Symphony was the first item performed at Beethoven's legendary *Musikalische Akademie* of 22 December 1808, which also included the first public performances of the Pastoral Symphony, the Fourth Piano Concerto, and parts of the Mass in C. The concert ended with the Choral Fantasy, hastily assembled for the event: the orchestra under-rehearsed, the solo part improvised by Beethoven. The composer and critic J. F. Reichardt (1752–1814), who was present at the concert, described it as an artistic disaster lasting four hours in the bitterest cold, and characterized the C-minor symphony 'a big, highly developed symphony which is too long'. For the composer, the *Akademie* marked the end of the most hectic period in his professional life.

The symphony also marks a turning-point in the history of music criticism. It was E. T. A. Hoffmann's review of the work for the *Allgemeine musikalische Zeitung* (4 and 11 July 1810) which first gave music analysis a decisive role in evaluating the merits of the composition, and in which the critic gave himself scope to consider it in relation to those of other classical composers. In this essay Beethoven is compared to the ever cheerful, mischievous Haydn and to the more deeply thoughtful Mozart, but is claimed to have surpassed both by the far wider range of emotions that his music – this symphony in particular – aroused in the listener.

William Drabkin

前 言

尽管评论界习惯上将贝多芬所有的作品划分为三个创作时期，但他的九个交响曲可能最好应该被分成四组。第一和第二交响曲创作于习惯上标志着早期到中期的过渡阶段。后面四部交响曲属于我们可以称做“英雄阶段”的时期，这一阶段开始于1803年，其标志为许多大型独创音乐作品的问世。第七和第八交响曲标志着贝多芬创作中期的结束，而且，与前六部作品相比，第七和第八交响曲在大胆创新方面显示出了一些倒退。第九交响曲是贝多芬在生命最后十五年中创作的惟一一部交响曲，其非同寻常的结构以及前所未有的大型演出阵容都使它自成一体。

事实上，第一和第二交响曲在预示贝多芬将在交响曲这一领域取得突破性成就的同时，更多的是对18世纪维也纳古典主义的一种回顾。特别是第二交响曲，与莫扎特1786年创作的《“布拉格”交响曲》D.504有着密切的亲缘关系，不仅调式和情绪完全相同，而且第一乐章慢速度引子的结构也一样。贝多芬在完成第二交响曲后就立刻开始了《“英雄”交响曲》的创作，但他的创作是在非常艰难的个人环境中进行的，面对日趋严重的耳聋问题，贝多芬的应答就是超越音乐传统的限制，而第三交响曲正是超越传统创作的第一部作品。贝多芬接着创作的下一部交响曲——《c小调第五交响曲》——更是将交响曲这一形式推向了一个新的阶段，他在这部交响曲中不仅注意总体规划，而且还在不同层次上使用c小调平行调性来将四个形成鲜明对比的乐章“统一”了起来。在《“田园”交响曲》（第六）中，贝多芬则运用其他方法来解决结构庞大这一问题——他将最后三个乐章合在了一起，并且在整个作品中一直标有力度连线。

贝多芬的交响曲创作并没有一直沿着大胆创新的道路走下去，也就是说他的交响曲创作生涯并非像他的弦乐四重奏那样直线发展。他于1806年夏天在很短的时间内创作出的第四交响曲代表着对古典主义的回归（其乐队编制在贝多芬所有的交响曲中最小）。贝多芬可能在第五交响曲问世前公演了第四交响曲，原因是人们对1805年《“英雄”交响曲》的首演反应冷淡。不过，更大的可能性则是第五和第六交响曲首演音乐会的失败，这一事件驱使贝多芬于1811—1812年创作了两部音乐上轻松一点——或者至少冷静一点的作品，结果第八交响曲比第四交响曲更标志着对18世纪交响曲创作传统的回归。

当然,贝多芬在第九交响曲中又恢复了开拓者的角色,不仅对奏鸣曲结构和管弦乐创作技巧驾轻就熟,对合唱与独唱声部的表现力了如指掌,而且将这些融合在一起,创作出了一种到当时为止还不为人们所知的严肃音乐形式。这种交响曲与清唱剧的结合并不是一挥而就的。贝多芬在创作第八交响曲的过程中第一次表露出了创作一部d小调交响曲的打算,但直到几年后的1815年才第一次写出“谐谑曲”乐章主题的初稿,然后又等到1818年才第一次在初稿中描述一部带合唱的交响曲。当第九交响曲最终完成时,它与前一部交响曲相隔了整整十二年,而贝多芬只剩下最后一组更具创造性的作品在等待他去完成,这便是晚期的弦乐四重奏。

贝多芬临终前曾表示打算再创作一部交响曲。他晚年的两位密友安东·辛德勒和卡尔·霍尔茨都说,贝多芬已经创作出了第十交响曲许多乐段的初稿,整部交响曲都在作曲家的脑海中。但是从现存的手稿来看,创作一部新交响曲的可能性微乎其微。

从演出和听众最初的反应来看,标志着贝多芬交响曲创作的分界线是1803年,而不是1807年。前四部交响曲原本都是为私人小范围演出而创作的,不仅题献给资助人,而且主要是在贵族圈子中演奏;后五部交响曲则是专为大众音乐会创作的。创作于1807—1808年的第五和第六交响曲于1808年12月首演,第七和第八交响曲(也是在很短的时间内连续完成的)在1813—1814年冬季系列音乐会上举行了首演。贝多芬还在音乐会即将开始前分别为这两组交响曲创作了一首应景作品,并以这首应景作品来结束音乐上过于艰深的曲目,这两部应景作品分别为1808年完成的《合唱幻想曲》与1813年完成的《战斗交响曲》(即《惠灵顿之战》)。1824年5月,第九交响曲首演时,曲目单上还包括贝多芬其他一些作品在维也纳的首演,但正是第九交响曲的终曲给这场音乐会画上了一个圆满的句号。

c 小调第五交响曲

创作时间与地点:1806—1808 年,维也纳

首演:1808 年 12 月 22 日,维也纳剧院

首次出版:布莱特科普夫与黑泰尔,莱比锡,1809 年

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

演奏时间:约 34 分钟

贝多芬打算创作一部 c 小调交响曲的最早记录为现存于大英图书馆“卡夫卡”收藏室中(第 70 号对开谱页)的一个“急板”乐章(赫斯编号第 298),其年代可一直追溯到 18 世纪 80 年代末,当时贝多芬还住在波恩。我们现在所熟悉的第五交响曲的第一批初稿创作于 1804 年初,也就是贝多芬刚刚完成《“英雄”交响曲》之后。但是,这部交响曲的创作进程一再被其他作品拖延,尤其是创作与上演第一稿的歌剧《雷奥诺拉》(1804—1805)、这部歌剧的修改与再次上演(1806),以及 1806 年创作的一系列大型作品:两部协奏曲(Op.58 与 Op.61),三首四重奏(Op.59),一首序曲(《科里奥兰》,Op.62),以及另一部交响曲(《第四交响曲》)。贝多芬直到 1807 年才开始专心创作这部《c 小调第五交响曲》,但另一部大型作品的创作再次打断了它的进程,这部大型作品便是尼科劳斯·埃斯特哈泽亲王委托的一部弥撒曲,计划 9 月在其夫人的命名日那天在爱森施泰特上演。最大的可能性是,《c 小调第五交响曲》于次年春基本完成。

这部交响曲最初是为弗朗兹·冯·奥佩尔施多夫伯爵创作的,这位业余音乐家 1806 年结识了贝多芬,并且为这部新作支付了 350 弗罗林^①。在 1808 年 3 月致奥佩尔施多夫的一封信中,贝多芬习惯性地夸大了他的进展情况:“我最后再加上一句:您的交响曲已经完成,我将通过下一邮班寄给您。”但是奥佩尔施多夫一直没有收到这部交响曲。在不到三个月的时间里,贝多芬将这部交响曲[和其他一些作品]卖给了布莱特科普夫与黑泰尔出版公司。他后

① 弗罗林:金币名,1252 年首先在佛罗伦萨铸造,后来被欧洲若干国家仿造。——译者注

来将第四交响曲题献给了奥佩尔施多夫,作为对《c小调第五交响曲》的一种补偿。

正如齐格哈特·布兰登伯格指出的那样,这部交响曲的出版绝非一帆风顺。贝多芬在完成了总谱手稿之后请人抄了两份,其中一份使用了厚纸,可能最初打算寄给奥佩尔施多夫,结果却于1808年9月送到了布莱特科普夫与黑泰尔出版公司,用来准备印制第一版;另一份则被用来进行首演。在1809年3月4日致两位出版商的一封信中,贝多芬提及了一些小的修改;他在月底将这些小的改动送交给了出版商。但是这些改动到得太迟了一点,已经印制好的前一百本没有能将些改动加进去,不过第一版后来印制的乐谱都进行了改动。这些改动包括第一乐章第4小节中的D音被延长为两小节(第4—5小节),以及第23、127、251和第481小节的延长。

不过,贝多芬直到一年后才发现第一版中有一个更严重的错误,第三乐章第238—239小节前多出了两小节,而且是对这两小节的重复:



这一著名的错误是由于贝多芬当时对这一乐章的形式拿不定主意而造成的。虽然他原本似乎打算采用ABA'形式(也就是说采用变化返始形式),他的手稿却证明他试图采用ABA'/BA"形式,并且最终采用了ABABA'形式,因为乐谱上的记号已经明显说明了其形式:“si replica l' all[egr]o con trio e allora si prende”(“反复快板与三重奏,然后接第二遍结尾小节。”)(贝多芬的朋友、小提琴家弗朗兹·奥列瓦在其1820年的谈话记录中提到,这一乐章在1808年首演后仍以这一形式在维也纳演奏了一段时间。)这一版本中的错误一定是由送交给出版商的总谱抄本中相同的错误造成的,而这一切又都是因为抄稿者没有注意到贝多芬的提示(虽然贝多芬可能没有将提示写在手稿上)。第一版总谱造成的这种混乱即有第一遍和第二遍小节却不与反复相联,最终导致贝多芬放弃了五乐段形式,改为采用我们今天习惯听到的变化返始形式。不管怎么说,出版商既没有注意到贝多芬最先发现的1810年版中的错误,也没有发现1826年第一版总谱中再次出现的这一错误(贝多芬没有监督总谱的出版)。这一错误直到贝多芬去世多年后的1846年由门德尔松在《大众音乐报》上报道了这一问题后才得以纠正。

《c小调第五交响曲》是贝多芬在传奇式的“音乐学院”1808年12月22日音乐会上演奏的第一个曲目,这场音乐会的曲目还包括《“田园”交响曲》、《第四钢琴协奏曲》和《C大

调弥撒曲》的片断。这场音乐会的最后一个曲目为《合唱幻想曲》，演出队伍临时凑集，乐队排练不够，独唱部分由贝多芬即兴创作。聆听了这场音乐会的作曲家兼评论家 J.F.莱查特（1752—1814）形容这场在刺骨的寒冷中持续了四个小时的音乐会为一场艺术灾难，并且称这部《c 小调第五交响曲》为“一部高度发展的大型作品，但是太长”。对于贝多芬来说，这场音乐会标志着他职业生涯中最繁忙时期的结束。

这部交响曲也标志着音乐评论史上的一个转折点。正是 E.T.A. 霍夫曼^① 在《大众音乐报》上的评论（见 1810 年 7 月 4 日与 11 日报纸），才使得音乐分析在评估这部作品的杰出之处时起着决定作用，而且这位评论家在这篇文章中将这部作品与其他古典派作曲家的作品进行了比较，并发表了自己的看法。霍夫曼在这篇评论文章中将贝多芬与永远快乐、好恶作剧的海顿以及更忧郁的莫扎特进行了比较，认为贝多芬的音乐——尤其是这部交响曲——在听众身上激发起的激情要远胜于他们。

威廉姆·德拉布金

（路旦俊 译）

① E.T.A.霍夫曼(1776—1822):德国音乐评论家、作曲家、指挥家,以论文和故事而著名,舒曼的《克
莱斯勒偶记》即受其笔下人物的启发而作,而他本人又是奥芬巴赫的歌剧《霍夫曼的故事》中的主角。

Contents / 目次

Preface

前言

IV

VIII

I. Allegro con brio



1 Track [1]

II. Andante con moto



31 Track [2]

III. Allegro



52 Track [3]

IV. Allegro



71 Track [4]

Symphony No. 5

Ludwig van Beethoven
(1770–1827)
Op. 67

I. Allegro con brio (♩ = 108)

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (Eb) 1 2

Tromba (C) 1 2

Timpani (C-G)

Violino I

Violino II

Viola

Violoncello

Contrabbasso

EAS 115

53

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Tr. (C) 1 2

Timp.

VI. I II

Vla.

Vc. Cb.

a 2

ff

p

p dolce

p

p

65

Fl. 1

Cl. (Bb) 1

Fg. 1 2

Cor. (Eb) 1 2

VI. I II

Vla.

Vc. Cb.

p

p

a 2

p

p

p