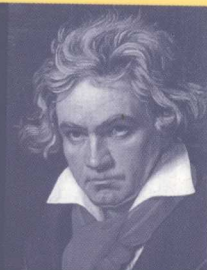




BEETHOVEN 贝多芬

Symphony No. 6 in F major
Op. 68 'Pastorale'

F大调第六交响曲
Op.68 “田园”



EULENBURG

湖南文艺出版社

Ludwig van Beethoven
Symphony No. 6 in F major / F-Dur
Op.68 'Pastorale'

Edited by / Herausgegeben von
Richard Clarke

路德维希·凡·贝多芬
F 大调第六交响曲
Op.68 “田园”

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《F大调第六交响曲》: Op.68, “田园”/ (德)

贝多芬(Beethoven, L. V.)作曲. —长沙: 湖南文艺出版社, 2007.11

(奥伊伦堡 CD+总谱)

ISBN 978-7-5404-4015-2

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173974号

©2006 Ernst Eulenburg & Co. GmbH, Mainz

贝多芬

F大调第六交响曲

Op.68, “田园”

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: 7

印数: 1—2,000

ISBN 978-7-5404-4015-2

定价: 30.00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。

EULENBURG AUDIO+SCORE

The Orchestral World's Treasures Great Masterworks in 50 Volumes

Bach Brandenburg Concertos Nos. 1–3 · Brandenburg Concertos Nos. 4–6 · Overtures Nos. 1–2 · Overtures Nos. 3–4 **Beethoven** Symphony No. 3 'Eroica' · Symphony No. 5 · Symphony No. 6 'Pastoral' · Symphony No. 9 'Choral' · Piano Concerto No. 3 · Piano Concerto No. 5 'Emperor' · Violin Concerto **Berlioz** Symphonie fantastique **Bizet** L'Arlésienne Suites Nos. 1–2 **Brahms** Symphony No. 3 · Symphony No. 4 · Piano Concerto No. 2 · Violin Concerto **Bruch** Violin Concerto No. 1 **Dvořák** Symphony No. 8 · Symphony No. 9 'From the New World' · Cello Concerto **Elgar** Cello Concerto **Grieg** Peer Gynt Suites Nos. 1–2 · Piano Concerto **Handel** The Water Music **Haydn** Symphony No. 94 'Surprise' · Symphony No. 100 'Military' · Symphony No. 104 'London' **Mendelssohn** Symphony No. 3 'Scottish' · Symphony No. 4 'Italian' · Violin Concerto · Overtures 'A Midsummer Night's Dream' and 'The Hebrides' **Mozart** Symphony No. 35 'Haffner' K 385 · Symphony No. 40 K 550 · Symphony No. 41 'Jupiter' K 551 · Piano Concerto K 488 · Clarinet Concerto K 622 · Eine kleine Nachtmusik K 525 and Nacht Musik K 388 **Rossini** Overtures 'Il Barbiere di Siviglia' and 'Guillaume Tell' **Schubert** Symphony No. 7 'Unfinished' · Symphony No. 8 'The Great' **Schumann** Symphony No. 3 'Rhenish' · Piano Concerto **Smetana** Vltava/Moldau **Tchaikovsky** Symphony No. 5 · Symphony No. 6 'Pathétique' · Piano Concerto No. 1 · Violin Concerto **Vivaldi** The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

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.

William Drabkin

Sinfonia pastorale

Dedicated to Prince Franz Josef Lobkowitz and Count Andreas Rasumovsky

Composed: 1807–8 in Vienna

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

First publication: Breitkopf & Härtel, Leipzig, 1809

Orchestration: 2 flutes (piccolo), 2 oboes, 2 clarinets, 2 bassoons – 2 horns, 2 trumpets, 2 trombones – timpani – strings

Duration: ca. 41 minutes

From the perspective of 19th-century Romanticism, Beethoven's symphonies tend to appear as a carefully planned sequence whose essential unity of purpose is emphasised by the variety with which they manifest their unprecedented expressive force, the single element they might seem to hold in common. It was natural for Beethoven's successors to experience that forcible quality of heightened expressivity as the chief merit of the 'Immortal Nine', such emotional intensity being the touchstone of the romantic sensibility itself, where musical communication is perceived as a functional extension of the creator's personal experience.

As time passes, so the focus shifts. Today, what is perhaps most notable about Beethoven's nine symphonies is their immense diversity of expressive intent, emotional tone, and the rich variety of physical sound-quality which articulate those values. The *Pastoral*, perhaps more strikingly than any other of his symphonies, shows Beethoven not as the constructor of an abstract or ideal symphonic language, but as adapting a personal style to express the immediacy of a shared experience in terms appropriate to that purpose.

In his sketches, Beethoven often starts from a primitive model which is progressively refined from the general to the particular. In the *Pastoral Symphony* he similarly takes up a simple premise to develop it in terms of his expressive needs. That premise is, of course, the concept of 'natural' sounds as a possible element in a discourse otherwise constructed from 'musical' sounds, and by extension the incorporation of such sounds into a musical experience combining a consistent integrity of language with the personal and private associations of natural phenomena such as thunder, rain, the sound of the brook, and so on.

In so modifying the nature of symphonic discourse to incorporate paraphrases or direct imitations of natural sounds, Beethoven prepares the way for his successors to develop styles of musical utterance which move beyond musical abstractions towards expressions of emotional affects or personal character, the twin foci of what came to be called 'programme-music'. For composers like Weber and Berlioz, Mendelssohn and Schumann, the pictorialism of the *Pastoral* was to become as paradigmatic as the idioms of the *Eroica*, the Fifth and Ninth Symphonies were for such different composers as Liszt and Bruckner, Brahms and Mahler.

VIII

Beethoven's awareness of the novelty of his procedures in the *Pastoral* is emphasised by his giving titles to the individual movements; titles which, though apparently descriptive, are intended to make the listener understand how little the music depends upon literal transcription of natural sounds and how much upon their integration into the symphonic process. That process deals with an universal experience, the way in which a special perspective upon our inner being is opened up for us by contemplation of nature, a contemplation leading to a renewed acceptance of our proper place within it. Above all, Beethoven is concerned to share his personal experience of that perception, not indeed to lecture us about the place which nature ought to occupy in our understanding of ourselves, so much as simply to invite us to partake of an emotional response which he himself found comforting and reinforcing in the context of his often difficult life-experience.

Justin Connolly

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。第一交响曲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。第七交响曲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，第七交响曲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，第一交响曲和第二交响曲在预示贝多芬将在交响曲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困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着总体规划，而且还在不同层次上使用C大调平行调性来将四个形成鲜明对比的乐章“统一”了起来。在第六交响曲（《田园交响曲》）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，并且在整部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性发展。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交响曲和第六交响曲首演音乐会的失败，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。

贝多芬在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,并且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 年的第五交响曲和第六交响曲于 1808 年 12 月首演,第七交响曲和第八交响曲(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。

威廉姆·德拉布金

田园交响曲

题献给弗朗兹·约瑟夫·劳勃克维茨亲王和安德列阿斯·拉苏莫夫斯基伯爵

创作时间与地点:1807—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:2长笛(短笛),2双簧管,2单簧管,2大管-2圆号,2小号,2长号-定音鼓-弦乐器

演奏时间:约41分钟

从19世纪浪漫主义的角度来说,贝多芬的交响曲看似是精心构思出的一个系列,它们惟一的共同特点似乎就是它们展现自己前所未有的表现力时的多样性,而这种多样性恰恰强调了这些交响曲在创作目的性方面的基本统一。贝多芬的继承者们自然会体验到这种难以抵挡的、被提到崭新高度上的表现力,并且将其视作“不朽的九部交响曲”的主要成就,而这种强烈的感情正是浪漫主义情调的试金石,因为在浪漫主义情调中,音乐交流被视为创作者个人经历的一种功能性延伸。

随着时间的流逝,这种关注焦点也发生了变化。今天,贝多芬这九部交响曲最引人注目的也许是它们在表现意图和情调方面的丰富多样性,以及表达这些价值时具体音效的丰富多样性。《田园交响曲》也许比贝多芬的任何其他交响曲更加明显地显示:贝多芬不是抽象或理想化交响语言的构建者,而是在改变个人风格,以与其目的相符的方式来直接表达与人们所分享的经历。

贝多芬的草稿显示,他经常从一个原始模型开始,然后不断地从泛泛到具体来对其进行精炼。在《田园交响曲》中,他同样采用一个简单的假定,然后按照自己的表现力需要对其进行展开处理。这个假定是一个概念,即将“自然”声音作为一种可行的要素用在其余全为“音乐”声音构建的对话中,并且通过扩展将这种声音纳入到一种音乐体验中,而该音乐体验又将语言的统一集合,与注入雷、雨、溪流声等自然现象的个人和内心联想结合在一起。

在对交响曲叙述的本质进行改进,并吸收进对自然声音进行改写或直接模仿的这个过程中,贝多芬为后来者铺平了道路,使他们能够形成各种音乐表现风格,超出音乐的抽象范畴,向抒发情感影响或个人性格的方向发展,而这两种焦点便成了后来所称的“标题音乐”。对于像韦伯、柏辽兹、门德尔松和舒曼这样的作曲家而言,《田园交响曲》成了他们的一个范本,就如同《英雄交响曲》、第五交响曲和第九交响曲成了李斯特、布鲁克纳、勃拉

姆斯和马勒这样风格迥异的作曲家的范本一样。

贝多芬在创作《田园交响曲》的过程中非常清楚自己的这种创新,他还给每个乐章添加了标题。这些标题虽然明显带有描述的性质,却是为了让听众明白:音乐不是过于依靠对自然声音的改编,而是要更多地依靠究竟有多少自然声音被融合进了交响过程中。

这个过程涉及一个普遍的经历体验,这种体验便是通过对自然的思考来为我们打开一个洞察我们内心的特殊视角的方法,而这种思考又使我们重新接受自己在自然中的恰当地位。尤其重要的是,贝多芬非常注重与听众分享他个人对这种感觉的体验。他不是真的用大道理训导我们自然应该在我们理解自己的过程中占什么位置,而是简单地邀请我们参与到他本人在他那常常艰难的生活经历环境中发现能够安慰他,并使他更加坚强的情感回应中。

尤斯廷·康诺利

(路旦俊 译)

Contents / 目次

Preface

V

前言

IX

I. Allegro ma non troppo

1 Track 1



II. Andante molto moto

27 Track 2



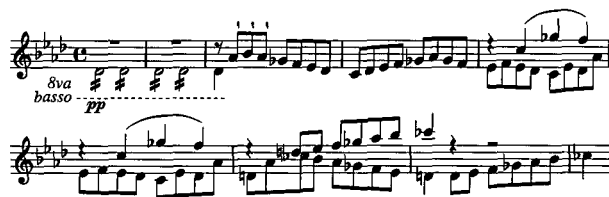
III. Allegro

48 Track 3



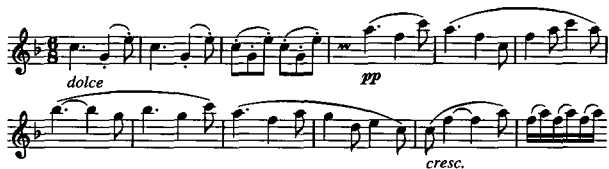
IV. Allegro

59 Track 4



V. Allegretto

75 Track 5



Symphony No. 6

'Pastorale'

*Dédiée à son Altesse Sérénissime Monseigneur le Prince regnant de Lobkowitz
Duc de Raudnitz et à son Excellence Monsieur le Comte de Rasumoffsky*

Ludwig van Beethoven
(1770–1827)
Op. 68

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande
[Pleasant, cheerful feelings awakened on arrival in the countryside]

I. Allegro ma non troppo (♩ = 66)

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2

Violino I

Violino II

Viola

Violoncello

Contrabbasso

\equiv

EAS 143

[illegible]

48 A

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Vl. I

Vl. II

Vla.

Vc.

Cb.

57

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Vl. I pizz. *p*

Vl. II pizz. *p*

Vla. pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*

arco *pp*

arco *pp*

arco *pp*

arco *pp*