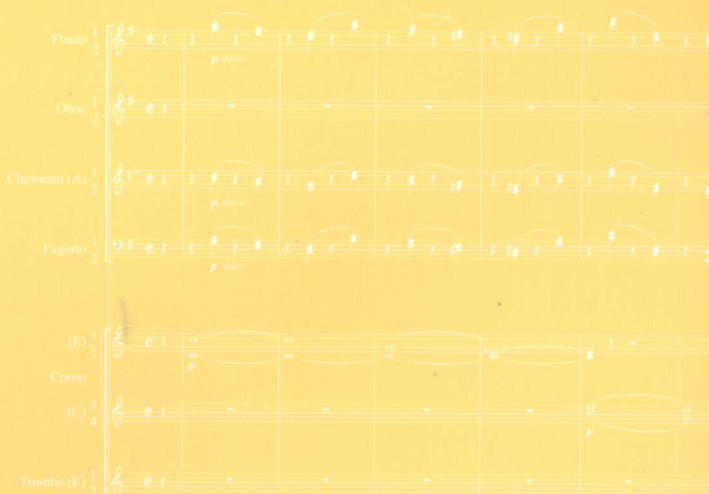




BRAHMS 勃拉姆斯

Symphony No. 4 in E minor
Op.98

e小调第四交响曲
Op.98



EULENBURG

湖南文艺出版社

Johannes Brahms
Symphony No. 4 in E minor / e-Moll
Op.98

Edited by / Herausgegeben von
Richard Clarke

约翰内斯·勃拉姆斯
e 小调第四交响曲
Op.98

理查德·克拉克 编订



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Preface

Composed: Summer 1884 and Summer 1885 in Mürzzuschlag (Styria)

First performance: 25 October 1885 in Meiningen

conducted by the composer

Original publisher: N. Simrock, Berlin, October 1886

Versions and arrangements: for piano duet, Simrock 1886;

for 2 pianos, Simrock 1886

Instrumentation: 2 flutes (2 = piccolo), 2 oboes, 2 clarinets, 2 bassoons, double bassoon – 4 horns, 2 trumpets, 3 trombones – timpani, triangle – strings

Duration: ca. 46 minutes

Each of Brahms's four symphonies was the result of an extremely productive summer vacation: whereas the First Symphony in C minor Op. 68 was written in the village of Lichtenthal near Baden-Baden, the Second Symphony in D major Op. 73 was composed at Pörschach on the Wörthersee, the Third Symphony in F major Op. 90 in the town in Wiesbaden and the Fourth Symphony in E minor Op. 98 in the small town of Mürzzuschlag in the Austrian province of Styria, where the composer spent the summers of 1884 and 1885. According to his first biographer, Max Kalbeck, Brahms lived in a house that had once been part of the town wall. 'In the courtyard an open, covered gallery with pointed arches and small columns on the first floor runs up to a tower. Here Frau Maria Laschitz owned a relatively large apartment – three rooms and a kitchen – and Brahms immediately rented it for 250 florins. He enjoyed walking through the vaulted rooms, each a step higher than the last one, like the movements of a cyclical work, and in order to have as much space as possible, he left half the furniture with his landlady. From his front door he could step straight out into the open countryside, turning either to his left to walk up the local hill, which was covered in olive trees and where the new Protestant church now stands, or going straight ahead along the Graz road or, finally, turning off to the right towards the meadow that descends to the River Mürz as it flows down from the Neuberg beneath the Schneeberg and that offers the visitor an abundance of winding walks along its wooded pathways.' According to Brahms's notebook for 1884, it was here in Mürzzuschlag that he worked on his 'fourth symphony, the first movements' between late June and mid-October. During the following summer he was in Mürzzuschlag from late May to September, and on this occasion his notebook reads: 'Symphony. Finale and Scherzo.' The surviving sources make it impossible to determine whether – as appears to be the case from these diary entries – Brahms really wrote the symphony's fourth and final movement before the Scherzo, which in terms of the work's cyclical structure

occupies third position. It is striking, however, that at a time when composers conceived of their works as living organisms and the piece as a whole was thought to emerge teleologically from a germ cell, evolving from a rudimentary embryo to a fully developed and magnificent bloom, Brahms's Op. 98 was written in two stages and possibly even in a non-traditional order – which in the present case implies a non-teleological creative aesthetic.

Brahms always drew a veil of secrecy and silence over his work as a composer, at least until such time as the work in question was finished. In the case of the Fourth Symphony, however, rumours had already begun to circulate in 1884, at the very time when he was completing work on the first two movements of the piece. At the end of October 1884, for example, we find Elisabeth von Herzogenberg, the wife of the composer Heinrich von Herzogenberg, writing to Brahms: 'Heinz sends his best wishes and wants to know if it is true about the fourth symphony.' Five weeks later Clara Schumann wrote to the composer: 'You have written to tell me about various vocal works, even though I have not yet seen them, and yet I have been hearing a great deal about a fourth symphony.' These rumours may have been fuelled by a letter that Brahms wrote to his publisher, Fritz Simrock, on 19 August 1884, the final sentence of which reads: 'But it seems to me that I should get hold of some better paper with more staves.' Simrock may have interpreted this remark in the same way that Kalbeck did: 'The "better paper with more staves" is a give-away to the reader and publisher: Brahms was working on his fourth symphony.'

Brahms completed work on the score in the autumn of 1885, and it was not long after his return to Vienna at the beginning of October 1885 that he and Ignaz Brüll performed the composer's own arrangement of the symphony for piano duet for a small group of friends that included the music critic Eduard Hanslick, the surgeon Theodor Billroth and the conductor of the Vienna Philharmonic, Hans Richter. As early as the beginning of September 1885, while he was still in Müzzuslag, Brahms had approached the conductor of the Meiningen Court Orchestra, Hans von Bülow, in connection with the first performance of his new symphony: 'Unfortunately, the piano concerto that I would very much like to have written has turned out all wrong. [...] But there are a few entr'actes lying around here – pieces which, taken together, people generally call a symphony. On my concert tours with the Meiningen orchestra it has often amused me to imagine rehearsing it with you in a nice and easy way, and I still imagine this today – and I also wonder in passing if it will find a wider audience. I am afraid, you see, that it smacks of the local climate – the cherries here never become sweet, you would never be able to eat them!' In the course of the rehearsals Brahms was able to hear his work for the first time, an experience that led him to make a number of alterations to the score. The first movement's original tempo marking, for example, was changed from *Allegro non assai* to *Allegro non troppo*. He also added four new bars at the very start of the work: accompanied by a string pizzicato, the winds – marked *forte* – were to sustain a six-four chord in A minor throughout the first two bars, and only then were they to introduce the tonic with a two-bar chord of E minor. Clearly, then, Brahms intended to begin his symphony with a plagal cadence on the subdominant, an opening that would have found an obvious echo in the work's other archaisms, from the Phrygian harmonies of the second movement to the passacaglia form of the finale. As such, this opening would have provided an eloquent motto for the symphony as a whole. But Brahms removed this new four-bar intro-

duction before the first performance and reverted to the opening that he had written in *Mürzzuschlag*.

There are above all three points that writers on the work have repeatedly stressed since the time of its first performance: its profound melancholy, its archaic language and its complexity. In the case of the first of these points – the work's melancholy – it has often been observed that, unlike the First Symphony, the Fourth does not begin in the minor and end in the major and does not, therefore, trace the musico-dramatic trajectory that leads from despair to hope and that can be summed up in the phrase 'per aspera ad astra'. It begins in the minor and ends in the minor, only the second movement in E major creating a brighter overall impression, while the third movement in C major is wild and demonic by contrast. As for the second point – the work's archaisms – commentators have noted not only the afore-mentioned modal textures in the second movement and the formal design of the final movement, which is indebted to the Baroque form of the passacaglia, with its stream of variations upon a repeated ground, but also parallels with two works by Johann Sebastian Bach: many writers have drawn attention to the evident similarity between the final movement's passacaglia theme and that of the final chorus of Bach's Cantata 150, *Nach dir, Herr, verlanget mich*, while other writers have pointed out the resemblance between the second movement's second subject and the aria 'Gottes Engel weichen nie' from Cantata 149, *Man singet mit Freuden vom Sieg*. Brahms, who took a lifelong interest in the music of all periods and styles, had a subscription to the old complete edition of Bach's works and is known to have been familiar with these cantatas. We come finally to the third of the above points: the complexity of Brahms's Fourth Symphony. Elisabeth von Herzogenberg was one of the first to speak of the 'ingenious' motivic and thematic relationships within the work, a wealth of allusions which by her own admission she was able to appreciate only by examining the score but not by listening to the music: 'I feel as if this piece is unduly calculated to appeal to the eye of an observer with a microscope at his disposal, as if all its beauties are not visible to the mere amateur and as if it represents a miniature world for the clever and knowledgeable. [...] I have discovered a whole series of passages only by looking at the score and have to admit that I would have taken them in only with the ears of my intellect, not with those of my senses and feelings unless my eyes had come to the rescue.' These lines address a *topos* in the reception of music in general: the coherence of the work as a whole and the artificial encoding of its details. In his review of Berlioz's *Harold en Italie*, Liszt described this as the 'activity of feeling and thinking', while Schoenberg later spoke in this context of the dichotomy of 'heart and brain'. It is precisely this tension between emotional understanding and conceptual comprehension – a tension no doubt inherent in every composition – that has contributed towards the abiding success and greatness of Brahms's Fourth Symphony: each time we listen to it, we hear something new, feel something new and discover something conceptually new.

Klaus Döge

Translation: Stewart Spencer

前 言

创作时间与地点:1884 年夏和 1885 年夏,米尔茨楚施拉格(施蒂利亚)

首演:1885 年 10 月 25 日,迈宁根,作曲家本人指挥

首次出版:N.希姆洛克,柏林,1886 年 10 月

版本与改编谱:钢琴四手联弹版,希姆洛克,1886 年;双钢琴版,希姆洛克,1886 年

乐队编制:2 长笛 (= 短笛), 2 双簧管, 2 单簧管, 2 大管, 低音大管—4 圆号, 2 小号, 3 长号—定音鼓, 三角铁—弦乐器

演奏时间:约 46 分钟

勃拉姆斯四部交响曲中的每一部都创作于某个极度高产的避暑期间:《c 小调第一交响曲》Op.68 写于巴登巴登附近的利希腾塔尔村,《D 大调第二交响曲》Op.73 写于沃尔特湖旁的珀特沙赫,《F 大调第三交响曲》Op.90 写于威斯巴登,《e 小调第四交响曲》Op.98 作于施蒂利亚省的米尔茨楚施拉格小镇,1884 年夏天和 1885 年的夏天勃拉姆斯都是在那里度过的。据勃拉姆斯的第一位传记作者马克斯·卡尔贝克的记载,勃拉姆斯所住的房子以前曾是城墙的一部分,“庭院简直就是一个有天棚的露天画廊,到处都是尖顶拱门,一楼的小圆柱一直延伸到一个塔上。玛丽娅·拉希茨太太在这里拥有一个较大的公寓——三个房间和一个厨房,勃拉姆斯立刻以 250 弗罗林^①租下了它。他喜欢步行穿过那些拱顶房间,每个房间都比前一间高出一个台阶,就像一首螺旋性作品的各个乐章。为了尽可能多地拥有空间,他将一半家具交给了房东太太。从前门可以直接进入开阔的乡间,他或是向左转爬上当地的小山(小山上当时种满了橄榄树,现在耸立着新建的新教教堂),或是沿着笔直的格拉兹路前进,或是向右走向一直延伸到米尔茨河旁的草地。米尔茨河从雪山下的纽伯格山流淌而下,树木葱郁的河道给游客们提供了大量蜿蜒的散步小径”。勃拉姆斯 1884 年的日记显示,他从 6 月下旬到 10 月中旬一直在米尔茨楚施拉格创作他的“第四交响曲,第一乐章”。第二年夏季,他从 5 月下旬到 9 月一直住在米尔茨楚施拉格,他的日记中记载有:“交响曲、终曲和谐谑曲。”保留下来的资料使我们无法确定勃拉姆斯是否真如这些日记记载的那样,在创作谐谑曲乐章之前就写出了这部交响曲的第四乐章和第一乐章,而谐谑曲在这部作品螺旋性

① 弗罗林:古金币名称。——译者注

的结构中应该为第三乐章。不过,有一点让人非常吃惊:当时的作曲家们普遍将自己的作品视作活生生的有机体,整个作品被认为要有目的地从一个生殖细胞中出现,从一个基本的胚胎发展成一个完全发育且辉煌灿烂的花朵,因而勃拉姆斯的 Op.98 有可能分两个阶段创作,甚至可能没有采用传统顺序——这意味着一种非目的性的创作美学。

勃拉姆斯总是习惯闭口不谈并竭力掩饰自己的创作,至少要等到作品完成后才会有所透露。不过,关于第四交响曲,早在 1884 年就已经开始有谣传说他在创作一部新的交响曲,而他当时正在完成这部作品的头两个乐章。例如,我们看到作曲家海因策希·冯·赫尔佐根贝格的妻子伊丽莎白·冯·赫尔佐根贝格在 1884 年底致信勃拉姆斯,“海因茨向您致意,并且想知道第四交响曲是否属实。”五星期后,克拉拉·舒曼致信勃拉姆斯:“你已经在信中向我提及过你正在创作的各种声乐作品,尽管我还没有看到它们,可我一直听人说你在写第四交响曲。”勃拉姆斯 1884 年 8 月 19 日致出版商弗里兹·希姆洛克的信无疑是对这种谣传火上浇油,因为这封信的最后一句为:“可我似乎需要更多更好的五线谱纸。”希姆洛克可能像卡尔贝格一样将这句话理解成了:“‘更好的五线谱纸’向读者和出版商透露了一个秘密:勃拉姆斯正在创作他的第四交响曲。”

勃拉姆斯于 1885 年秋完成了总谱,但他一直等到 1885 年 10 月初返回维也纳之后才与伊格纳兹·布吕尔一起,为一小群朋友演奏了他自己改编的这部交响曲的钢琴四手联弹,这些朋友包括音乐评论家爱德华·汉斯里克,外科大夫西奥多·比尔罗斯和维也纳爱乐乐团的指挥汉斯·里赫特。早在 1885 年 9 月初,勃拉姆斯还在米尔茨楚施拉格时,就曾联系过迈尼根宫廷乐队的指挥汉斯·冯·彪罗,商谈自己新交响曲的首演事宜:“遗憾的是,我非常想写的那首钢琴协奏曲结果全部错了。……不过这里有一些幕间曲,合在一起可以变成人们通常所说的交响曲。我当初与迈尼根乐队一起巡回演出时经常十分开心地想象着能以一种美好、轻松的方式与你一起排练,我今天仍然这样想象——甚至还顺带着想是否能有更多的听众。我担心它可能带有当地气候的味道——这里的樱桃永远不甜,你永远无法品尝它们!”在排练的过程中,勃拉姆斯终于能第一次听到自己的这部作品,而这又驱使他 对乐谱进行了一些修改,例如,第一乐章最初的速度记号由 *Allegro non assai* 改成了 *Allegro non troppo*;他还在作品的开始处增加了四个小节,由弦乐器的拨奏伴奏,标有记号 *forte* 的管乐将奏出一个 a 小调六四和弦并一直保持到开头两小节结束,只有在这之后它们才用一个两小节 e 小调和弦引进主调。勃拉姆斯显然打算以下属音的变格收束开始这部交响曲,这种拟古式的开头多少体现了这部作品的其他一些拟古处理,如第二乐章中的弗里吉亚调式和终曲

中的帕萨卡利亚曲式。这样的开头一定会给整首交响曲提供一个很有说服力的警句,但勃拉姆斯在首演前删除了这个新加的四小节引子,回到了他在米尔茨楚施拉格所写的开头上。

研究这首作品的评论家们自首演以来反复强调三点:它的极度忧郁,它的拟古语言,以及它的复杂性。在这三点的的第一点,即这首作品的忧郁性中,人们常常注意到第四交响曲与第一交响曲截然不同,没有以小调开始、大调结束,因而没有沿用从绝望走向希望以及能够用“从纯化到星辰”这个词语总结的音乐——戏剧轨迹。这首作品以小调开始并以小调结束,只有E大调第二乐章给人留下了比较明亮的印象,而C大调第三乐章相比较而言几近恶魔般的疯狂。至于第二点——这首作品的拟古风格,乐评家们不仅着重提到了上文提及的第二乐章的调式密度(质地)以及最后乐章的曲式设计(其反复出现的各种变奏要归功于巴洛克的帕萨卡利亚舞曲曲式),而且与约翰·塞巴斯蒂安·巴赫的两首作品有许多相似之处:许多乐评家都注意到了最后乐章中帕萨卡利亚主题与巴赫的第150部康塔塔《主啊,我的心仰望你》中的最后合唱之间的相似之处,另一些乐评家则指出了第二乐章中第二主题与巴赫的第149部康塔塔《我们怀着胜利的喜悦歌唱》中的咏叹调“上帝的天使从不离开”雷同。勃拉姆斯毕生都对各个时期、各种风格的音乐有着浓厚兴趣,曾定购过老版本的巴赫作品全集,因而大家都知道他熟悉这些康塔塔。最后谈一谈其中的第三点:勃拉姆斯第四交响曲的复杂性。伊丽莎白·冯·赫尔佐根贝格最先提及这首作品内在的“巧妙的”动机和主题关系,对于其中丰富的暗示,她承认自己只能通过仔细研究乐谱才能欣赏,而不是仅凭聆听:“我感觉这首作品似乎过于精心安排,以吸引手头有显微镜的观察者的眼睛,仿佛业余爱好者无法看到其中所有的美,仿佛它为那些聪明、有学问的人呈现了一个微型世界。……我只有通过看谱才发现其中的各种乐段,而且我得承认我只能凭我内行的耳朵去听出它们,而不是凭我的感官和感觉,除非我的眼睛能帮我一把。”上述文字涉及了所有音乐感受中的一个普通概念:整首作品的连贯性与作品细节编码的人为性。李斯特在评论柏辽兹的《哈罗德意大利》时形容其为“感觉和思考的活动”,而勋伯格后来在评论该作品时则谈到了“心与脑”的一分为二。正是这种感情上的理解与概念上的理解之间的矛盾——这种矛盾无疑存在于每一首作品中——才造成了勃拉姆斯第四交响曲经久不衰的成功与伟大:我们每次听它时都会听到一些新东西,感觉到一些新东西,发现一些概念上的新东西。

克劳斯·多吉

(路旦俊 译)

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Symphony No. 4

Johannes Brahms
(1833–1897)
Op. 98

I. Allegro non troppo

Flauto 1 2
2 *p dolce*

Oboe 1 2

Clarinetto (A) 1 2
2 *p dolce*

Fagotto 1 2
2 *p dolce*

(E) 1 2
Corno *p*

(C) 3 4
4 *p*

Tromba (E) 1 2

Timpani (E-B)

Violino I *p*

Violino II *p*

Viola *div.*
p

Violoncello *p*

Contrabbasso *p*

A

14

Fl. 1 2

Ob. 1

Cl. (A) 1 2

Fg. 1 2

(E) 1 2

Cor.

(C) 3 4

Tr. (E) 1 2

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

f *p* *legg.* *f* *p* *p legg.* *f* *p* *f* *p*

Detailed description: This page of a musical score, labeled 'A' in a box, covers measures 14 through 17. The score is for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe 1, Clarinet in A (1 and 2), Bassoon (1 and 2), Cor Anglais (1 and 2), and Contrabassoon (3 and 4). The brass section includes Trumpet in E (1 and 2) and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 14 starts with a rehearsal mark '14'. Dynamics include *f* (forte), *p* (piano), and *legg.* (leggiero). The score features various musical notations such as slurs, ties, and articulation marks.

21

Fl. 1 2

p legg. *legg.* *cresc. poco a poco*

Ob. 1 2

cresc. poco a poco

Cl. (A) 1 2

cresc. poco a poco

Fg. 1 2

legg. *cresc. poco a poco*

(E) 1 2

cresc. poco a poco

Cor.

(C) 3 4

p *a 2* *cresc. poco a poco*

Tr. (E) 1 2

Timp.

I

VI.

II

Vla.

div. *cresc. poco a poco*

Vc.

cresc. poco a poco

Cb.

cresc. poco a poco

[illegible]

35

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

(E) 1 2

Cor.

(C) 3 4

Tr. (E) 1 2

Timp.

I

VI.

II

Vla.

Vc.

Cb.

div.