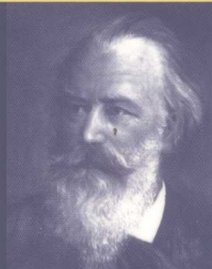




BRAHMS 勃拉姆斯

Concerto No.2 for Piano and Orchestra
in B^b major Op.83

降B大调第二钢琴协奏曲
Op.83



musical score snippet showing staves for:

- basso (B^b)
- Corno (F)
- Tromba (B^b)
- Timpani (B^b-F)
- Pianoforte

The score includes dynamic markings such as *mp* and *p*.



EULENBURG

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Johannes Brahms
Concerto No.2 for Piano and Orchestra
in B^b major / B-Dur
Op.83

Edited by / Herausgegeben von
Richard Clarke

约翰内斯·勃拉姆斯
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理查德·克拉克 编订



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Vivaldi The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The
Mastersingers of Nuremberg'

Preface

Composed: 1878; 1881 in Vienna

First performance: 8 November 1881 in Budapest with Brahms as soloist

Original publisher: Simrock, Berlin, 1882

Versions and arrangements: for 2 Pianos

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

4 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 50 minutes

Brahms's Piano Concerto in B flat major Op.83 was the composer's third and longest contribution to the medium of the concerto – longer than both the Piano Concerto No. 1 in D minor Op.15 (1856–7) and the Violin Concerto in D major Op.77 (1878). Brahms dedicated it 'To his beloved friend and teacher Eduard Marxsen'. It was Marxsen who had taught him both the piano and the theory of music during his early years in Hamburg.

Although the basic outlines of the Second Piano Concerto's genesis are well documented, there are several questions and uncertainties relating to individual details, a point that the piece has in common with many of Brahms's other works.

The first tangible evidence of the work's existence comes in an entry in Brahms's Viennese diary for 1878. He was staying at the time at Pörtschach on the Wörthersee, where he had written his Second Symphony the previous year: '6 May piano concerto in B flat major.' In the absence of any other evidence, it is impossible to say whether this note refers to a work that Brahms planned to write at some later date or if it relates to a piece already set down in rough outline in the form of sketches and drafts. Only one conclusion can be drawn with any certainty: Brahms's plans to write (or complete) a piano concerto in B flat major must have been postponed soon after the date of this diary entry, following his decision to work on his Violin Concerto in D major, which he wrote in Pörtschach during the summer of 1878.

The second mention of the Op.83 Concerto occurs in another diary entry, this time a pocket diary for 1881. Here, in an entry dated June 1881, Brahms has underlined the words 'Piano Concerto in B flat major'. The entry was made during Brahms's summer visit to the village of Preßbaum in the Vienna Woods. He had returned from his second visit to Italy in early May, and two weeks later – on 22 May 1881 – he travelled on to Preßbaum and took 'ground-floor rooms at Frau Heingartner's villa at 12 Brentenmaisstraße'. During this period he must have worked on the B flat major Piano Concerto, for on 7 July 1881, less than seven weeks after his arrival in Preßbaum, we find him writing to Elisabeth von Herzogenberg and striking an

ironically trivialising note: 'I want to tell you that I've written a tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo. It's in B flat major.' At the same time, or only a little later, he sent the first complete draft of the full score to his friend Theodor Billroth with the words: 'I'm sending you herewith a few little piano pieces [i.e., the four movements of the concerto] and would ask you not to show them to anyone else but send them back to me in Preßbaum (Western Railway) as soon as you possibly can. If they are of any interest to you and you can make anything of the far too sketchy and badly drawn lines, you might care to say something about them.'

But what had happened to the concerto between May 1878 and June 1881? Had Brahms continued to elaborate the piece in his head after 6 May 1878, developing his ideas to such an extent that he was able to write out the piece in a mere 47 days in the summer of 1881? Or did he work on a series of sketches during each of the three intervening years, developing what he had begun in 1878, elaborating the details and – relying on these sketches – writing out the concerto in full score in a remarkably short space of time in the summer of 1881? None of the surviving sources can answer these questions. Or, at best, they can offer us a hypothetical answer. Brahms's early biographer, Max Kalbeck, argued that the second-movement Scherzo could well be the Scherzo that Brahms had originally intended as the third movement of his Violin Concerto of 1878. Ulrich Mahler goes a stage further, basing his argument on Kalbeck's claim and also on Brahms's comments in a letter to the violinist Joseph Joachim of November 1878 ('The middle movements [originally planned for the Violin Concerto] have been dropped – they were, of course, the best! But I'll be writing a poor Adagio instead [i.e., the Violin Concerto's definitive second movement]') and suggesting that the two middle movements that were originally intended for the Violin Concerto became the middle movements of the Op.83 Piano Concerto: 'If our present speculations are correct and Brahms sketched out the two middle movements of the B flat major concerto in 1878 as the original inner movements of the Violin Concerto, this would certainly help to explain the surprisingly short space of time on which he worked on the Piano Concerto in the summer of 1881.'

Billroth returned the first complete draft of the full score to Brahms on 13 July 1881, and it must have been while he was still in Preßbaum that the composer prepared the fair copy of the full score that has been lodged in the Brahms Archives of the Carl von Ossietzky State and University Library in Hamburg since 1958. Even though the first complete draft is missing, preventing us from making detailed comparisons with the fair copy, it is clear from several of the comments in Billroth's reply of 11 July 1881 that Brahms began to revise the work while preparing the fair copy. These revisions included the suppression of 'a very modest cadenza over the pedal point, with its drone trill' and the decision to change the heading of the third movement from 'Adagio' to the definitive 'Andante'. Further alterations and revisions, including Brahms's request that the original 'Allegro non troppo' of the final movement be altered to 'Allegretto grazioso', were made in the context of early performances of the work. All were incorporated into the first printed edition of the score that Brahms himself oversaw and which Simrock published in July 1882. During the early autumn of 1881 Brahms transcribed the orchestral part for piano, and it was in this version that the concerto received its first performance on 12 October 1881 at Friedrich Ehrbar's piano shop in Vienna before an audience of invited guests that included Billroth, the music critic Eduard Hanslick and

the conductor Hans Richter. Brahms played the solo part, and the orchestral part was taken by the composer Ignaz Brüll, who was friendly with Brahms. A further private run-through took place in Meiningen during Brahms's visit to the town between 17 and 22 October 1881. On that occasion, the orchestral version was played, with the Meiningen Court Orchestra under the direction of Hans von Bülow. Brahms again took the solo part. The official première finally took place in Budapest on 9 November 1881, again with Brahms as the soloist. The Budapest Philharmonic was conducted by Alexander Erkel.

Brahms's First Piano Concerto in D minor Op.15 had been emphatically rejected by its audience at its first performance in Hannover on 22 January 1859, whereas its successor was enthusiastically received from its very first public performance onwards. Contemporary critics saw in the work a successful realisation of the idea of a symphonic concerto, 'not only with respect to the unusual number of movements – four instead of the customary three – but, even more, with regard to the way in which the orchestra and piano part are completely integrated'. It was a piano part, moreover, in which 'virtuosity finds its true task and can triumph, even if those triumphs are generally thoughtful rather than brilliant in character'. Among the qualities singled out for particular praise were the work's originality, clarity, range of colour, its all-round musical perfection and its towering significance in terms of the history of the genre: 'We have read somewhere that no piano concerto of the importance of Brahms's Second Piano Concerto has been written since Beethoven's E flat major Concerto, and we have no hesitation in agreeing with this view.' Time and again writers have referred to the bright and cheerful tone of the piece, with its sixths and thirds and prominent writing for the horns, a tone that sets it so strikingly apart from the gloom and drama of its predecessor. No less remarked upon has been the work's *cantabilità* and lyrical beauty, the latter an aspect frequently stressed in connection with the solo cello's launch of the third movement, a songlike melody that Brahms was to reuse five years later in his setting of Hermann Lingg's poem 'Immer leiser wird mein Schlummer' Op.105 No.2, where the melody is entrusted to the human voice. Other writers have drawn attention to the F sharp major section of the third movement, in which Brahms entrusts to the clarinets a melody that quotes the vocal line of his Op.86 No.6 setting of a poem by Max von Schenkendorf, 'Todessehnen', of May 1878. It is very much these characteristics which from a relatively early date have encouraged writers to draw parallels between the expressive world of the B flat major Concerto and the Second Symphony, a world that Theodor Billroth once summed up as 'nothing but blue sky, plashing springs, sunshine and cool green shade!'

Klaus Döge

Translation: Stewart Spencer

前 言

创作时间与地点:1878 年;1881 年,维也纳

首演:1881 年 11 月 8 日,布达佩斯,约翰内斯·勃拉姆斯担任钢琴独奏

首次出版:希姆洛克,柏林,1882 年

其他版本及改编:双钢琴版

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演奏时间:约 50 分钟

勃拉姆斯的《降 B 大调第二钢琴协奏曲》Op.83 是作曲家的第三首、也是最长的一首协奏曲——长度超过了《d 小调第一钢琴协奏曲》Op.15(1856—1857 年)和《D 大调小提琴协奏曲》Op.77(1878 年)。勃拉姆斯将它题献给了“他亲爱的朋友和老师爱德华·马克森”。勃拉姆斯早年在汉堡时,教他钢琴和音乐理论的正是马克森。虽然《第二钢琴协奏曲》创作的基本过程有着详细的文献记录,其中一些具体细节仍然存在一些问题和不确定之处,在这一点上,这首作品与勃拉姆斯的许多其他作品有着相似之处。

能够明确证明这首作品的确存在的证据来自勃拉姆斯 1878 年在维也纳的日记中的记载。他当时住在威瑟湖旁的珀特沙赫,并于一年前在那里写出了《第二交响曲》:“5 月 6 日,降 B 大调钢琴协奏曲。”在缺乏任何其他证据的情况下,我们无法确定这究竟指一首勃拉姆斯计划稍后写出来的作品还是一首早已以草稿和初稿为形式大致成形的作品。我们能够得到的确切结论只有一个:勃拉姆斯创作(或者完成)一首降 B 大调钢琴协奏曲的计划肯定在这次日记记录之后不久被推迟,因为他决定完成他的《D 大调小提琴协奏曲》,并且于 1878 年夏在珀特沙赫完成。

第二次提及 Op.83 协奏曲是日记中的另一条记录,这次是 1881 年的袖珍日记。在 1881 年 6 月的一则日记中,勃拉姆斯在“降 B 大调钢琴协奏曲”下画了横线。这则日记是勃拉姆斯夏天造访维也纳森林中的普雷斯鲍姆村时写下的。他 5 月初刚从第二次意大利之旅回来,两个星期后——1881 年 5 月 22 日——他去了普雷斯鲍姆,住在了“布伦腾梅斯街 12 号海因加特纳太太的别墅的一楼”。他在这段时间里肯定在创作这首《降 B 大调第二钢琴协奏曲》,因为他抵达普雷斯鲍姆还不到七星期,在 1881 年 7 月 7 日,我们便看到他致信伊丽莎白·冯·赫尔佐根伯格,而且用的是一副调侃的口吻:“我想告诉你,我刚刚写

了一首非常非常小的钢琴协奏曲,里面有一个非常非常小的谐谑曲,而且采用的是降B大调。”与此同时,或者说稍微晚些时候,他将第一份总谱完整稿寄给了他的朋友西奥多·比尔罗特^①,并附上了下列文字:“我给你寄去几首钢琴小品(即协奏曲的四个乐章),请千万不要让任何人看到,而且要尽快(通过西部铁路)寄还给我,我在普雷斯鲍姆。如果你觉得它们还有点意思,而且如果你能看清那些太粗糙、画得很糟糕的连线的话,你也许能给我说说你的看法。”

不过,这首协奏曲在1878年5月与1881年6月之间发生了什么事?勃拉姆斯是否在1878年5月6日之后仍然在脑海里继续构思这首作品、发展乐思,直到他能够在1881年夏天仅仅用了47天就将它写出来?还是他在这三年中每一年分别写出一些草稿,将他在1878年开始的部分进行发展,将细部更加复杂化——当然是根据这些草稿——并在1881年夏天相当短的时间里写出这首协奏曲的总谱?现有资料根本无法回答这些问题,最多只能给我们提供一个假设性的答案。勃拉姆斯的早期传记作家马克斯·卡尔贝克认为第二乐章谐谑曲很可能就是勃拉姆斯最初打算用在1878年小提琴协奏曲中的谐谑曲。乌尔里希·马勒特则更进一步,依据他对卡尔贝克观点的反驳以及勃拉姆斯1878年11月致小提琴家约瑟夫·约阿希姆的信中的评论[“原本计划用在小提琴协奏曲中的]中间两个乐章已经被放弃——这两个乐章当然非常优美!但我将写一个平庸的柔板(即小提琴协奏曲最终的第二乐章)”,认为原本计划用在小提琴协奏曲中的这两个乐章变成了这首Op.83钢琴协奏曲的第二和第三乐章:“如果我们目前的假设正确的话,那么勃拉姆斯在1878年将小提琴协奏曲原先的第二和第三乐章写出来,变成了这首降B大调协奏曲的中间两个乐章,这当然有助于解释为什么他在1881年夏天极短的时间内就能写出这首钢琴协奏曲。”

比尔罗特于1881年7月13日将总谱的第一份完整稿还给了勃拉姆斯。勃拉姆斯一定是在仍然逗留普雷斯鲍姆期间准备了这份整洁的总谱抄稿,它自1958年起就一直收藏在汉堡卡尔·冯·奥谢则基市立和大学图书馆的勃拉姆斯档案馆中。尽管第一份完整稿现在已经失踪,我们无法将其与整洁的手抄稿进行详细的比较,但我们仍然可以从比尔罗特1881年7月11日回信中的一些评论中看出,勃拉姆斯在准备手抄稿的过程中开始修改这首作品。这些修改的地方包括压缩“一段非常适度的延留音华彩段,带有单调的颤音”,以及决定将第三乐章的标题从“柔板”改为最终的“行板”。进一步的改动和修改,包括勃拉姆斯请求将末乐章原本的“不太快的快板”改成“优雅的小快板”,都是在早期演奏这首作品

① 西奥多·比尔罗特(1829—1894):普鲁士外科医生,业余音乐家,以1867年后在维也纳与勃拉姆斯成为亲密的朋友而著名。——译者注

的过程中进行的。所有这一切都被融合进了勃拉姆斯亲自监督印制的总谱第一版中,1882年7月由希姆洛克出版。1881年初秋,勃拉姆斯将乐队声部改编成了钢琴声部,1881年10月12日在维也纳的弗里德里希·埃尔巴琴行举行的这首协奏曲的首演所采用的正是这个版本,应邀来聆听的宾客中包括比尔罗特、音乐评论家爱德华·汉斯里克和指挥家汉斯·里赫特。勃拉姆斯亲自弹奏独奏声部,与勃拉姆斯保持友好关系的作曲家伊格纳斯·布吕尔弹奏乐队声部。另一次私下演奏这首作品是在迈宁根,勃拉姆斯于1881年10月17-22日造访了这座城市。这次演奏采用的是乐队版本,担任协奏的是迈宁根宫廷乐队,指挥是汉斯·冯·彪罗。勃拉姆斯再次担任了独奏。正式公开首演最终于1881年11月8日在布达佩斯举行,担任钢琴独奏的仍然是勃拉姆斯。布达佩斯爱乐乐队担任了伴奏,指挥是亚历山大·埃克尔。

勃拉姆斯的《d小调第一钢琴协奏曲》1859年1月22日在汉诺威的首演遭到了听众的极度冷遇,而这首第二协奏曲从它的首演那一刻起就受到了听众的狂热欢迎。当时的评论家们在这首作品中看到了一首交响协奏曲中乐思的成功发展,“不仅乐章数非同寻常——四个乐章,而不是人们所习惯的三个乐章——乐队和钢琴声部更是完全相互融合”。此外,在这里的钢琴声部中,“炫耀技巧有了真正的用武之地,可以绚烂辉煌,即使那些绚烂辉煌通常具有沉思的特点,而不是灿烂的特点”。被提出来特别称赞的特点包括这首作品的创新性、清晰度、音色、音乐等各个方面的完美,以及它在协奏曲历史上至高无上的重要地位:“我们已经读到过,自贝多芬的降E大调协奏曲以来,没有一首钢琴协奏曲具有勃拉姆斯第二协奏曲这样的重要性,我们对此完全赞同。”人们一再论及这首作品明亮欢快的音色,它的六度和三度,以及圆号声部突出的旋律,正是这种音色使这首作品与充满阴郁和戏剧色彩的第一钢琴协奏曲形成了鲜明对比。人们同样津津乐道的还有这首作品的“歌唱性”和抒情美感,并且常常将这种抒情美感与第三乐章中独奏大提琴的旋律联系在一起。这段歌曲般的旋律五年后又被勃拉姆斯用来将赫尔曼·林格的诗歌《我的睡意越来越飘渺》(Op.105之二)谱写成歌曲,只是这段旋律在歌曲中被交给了人声。其他评论家则关注第三乐章中的升F大调乐段,勃拉姆斯在这里让单簧管奏出了一段引自他1878年5月为马克斯·冯·申肯多夫的一首诗歌谱写的歌曲《死之渴望》(Op.86之六)的声乐旋律。正是这些特点才促使评论家们从相对很早的时候起就将《降B大调第二钢琴协奏曲》富有表现力的世界与《第二交响曲》进行平行比较,这就是西奥多·比尔罗特曾经归纳为“只有蓝天、喷泉、阳光和清凉绿阴的世界”。

克劳斯·多吉

(路旦俊 译)

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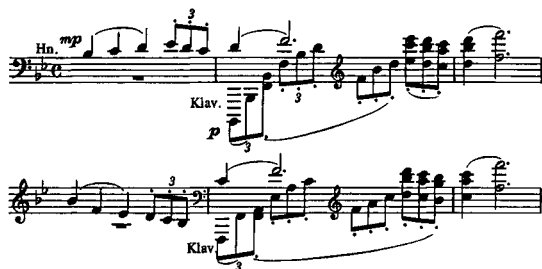
V

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VIII

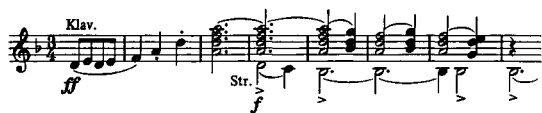
I. Allegro non troppo

1 Track 1



II. Allegro appassionato

51 Track 2



III. Andante

77 Track 3



IV. Allegretto grazioso

90 Track 4



Seinem teuren Freund und Lehrer Eduard Marxsen zugeeignet

Piano Concerto No. 2

Johannes Brahms

(1833–1897)

Op. 83

I. Allegro non troppo (♩ = 92)

Flauto 1
(Piccolo) 2

Oboe 1
2

Clarinetto (Bb) 1
2

Fagotto 1
2

basso (Bb) 1
Corno 2
(F) 3
4

Tromba (Bb) 1
2

Timpani (Bb-F)

Pianoforte

Violino I
II

Viola

Violoncello

Contrabbasso

Fl. 1

Cl. (Bb) 1 2

Fg. 1 2

Pf.

I.

VI.

II.

Vla.

Vc.

Cb.

p

Pf.

13

Pf.

16

graz.

f

poco f

Pf.

20

ben legato e poco sost.

Pf.

25

p cresc.

sempre cresc.

graz.

A

29

Fl. 1 2 *f* *ff*

Ob. 1 2 *f* *ff*

Cl. (Bb) 1 2 *f* *ff*

Fg. 1 2 *f* *ff*

(Bb) 1 2 *f* *ff*

Cor. (F) 3 4 *f* *ff*

Tr. (Bb) 1 2 *f* *ff*

Timp. *f* *ff*

VI. I *f* *ff*

II *f* *ff ben marc.*

Vla. *f ben marc.* *ff ben marc.*

Vc. *f ben marc.* *ff*

Cb. *f ben marc.* *ff*

36

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

(Bb) 1 2

Cor.

(F) 3 4

Tr. (Bb) 1 2

I

VI.

II

Vla.

Vc.

Cb.

f

dim.

p

più dolce

pp

f

dim.

p

più dolce

pp

f

dim.

p

più dolce

pp

f

dim.

p

più dolce

pp

f

dim.

p

più dolce

pp

58

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

(Bb) 1 2

Cor.

(F) 3 4

Tr. (Bb) 1 2

Timp.

Pf.

I

VI.

II

Vla.

Vc.

Cb.