



BACH 巴 赫

Brandenburg Concertos Nos.1-3

BWV 1046-1048

勃兰登堡协奏曲1-3

BWV 1046-1048



EULENBURG

湖南文艺出版社

Johann Sebastian Bach
Brandenburg Concertos Nos.1-3
BWV 1046-1048

Edited by Karin Stöckl

Urtext

约翰·塞巴斯蒂安·巴赫
勃兰登堡协奏曲 1-3
BWV 1046 - 1048

卡琳·施托克 编订

净本



EULENBURG

湖南文艺出版社

图书在版编目 (CIP) 数据

巴赫《勃兰登堡协奏曲》: 1-3 / (德) 巴赫 (Bach, J.S.) 作曲; 路旦俊译. —长沙: 湖南文艺出版社, 2006.9

ISBN 7-5404-3792-8

I. 巴... II. ①巴...②路... III. 小提琴—协奏曲—总谱—德国—近代 IV. J657.213

中国版本图书馆 CIP 数据核字 (2006) 第 103920 号

© 2006 Ernst Eulenburg & Co.Gmbh, Mainz

巴赫

勃兰登堡协奏曲 1—3

BWV 1046—1048

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

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2006 年 10 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 8

印数: 1—2,500

ISBN 7-5404-3792-8

J·1126 定价: 32.00 元 (含 CD)

本社邮购电话: 0731-5983015

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 Musique 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

From August 1717 to April 1723 Johann Sebastian Bach was Kapellmeister and Master of the Royal Chamber Music at the Court of Prince Leopold of Anhalt-Cöthen. Bach expressed his feelings about this post retrospectively in a letter to his long-standing friend Georg Erdmann, written in 1730. One may gather from this letter that for Bach the well-paid post of Kapellmeister obviously carried with it a certain prestige and for that reason he felt it to be a demotion to have to trouble himself with a choirmaster's job. On the other hand Bach's comments make it clear that the working conditions in Cöthen became increasingly difficult with the approaching marriage of Leopold to Friederica Henrietta von Bernburg, which took place at the end of 1721. Bach had in fact, in November 1720, already tried to make a change by applying – though without success – for the vacant post of choirmaster at the Jakobikirche in Hamburg.

In this context the fact that Bach sent selected concertos to Berlin, in a dedicatory manuscript, beautifully prepared as a fair copy in his own hand, for Christian Ludwig, Margrave of Brandenburg, youngest son of the Electoral Prince, has particular significance. According to the requirements of his secular post, Bach composed almost exclusively keyboard works, chamber music and instrumental concertos during his time at Cöthen. So when he dedicates some of his works to an equally secular master it is natural to suppose that he would choose them from this repertory. Furthermore, in the text of the inscription (in French) to the Margrave dated 24 March 1721, he makes reference to concrete grounds for the dedication of these *Six Concerts avec plusieurs instruments*, named nowadays, after their dedicatee, the 'Brandenburg Concertos': 'A couple of years ago I had the good fortune to be heard by your majesty [...]. Your majesty honoured me with the request that I send you a few of my compositions.'

The circumstances of this performance have been much puzzled over. A coincidental meeting between Bach and the Margrave in Meiningen, of which Christian Ludwig's brother-in-law was Duke, or in Carlsbad during a trip made by Leopold early in 1718 would be possibilities; it is more likely however that Bach met the Margrave in Berlin at the beginning of 1719. Prince Leopold had ordered a harpsichord and instructed Bach to collect the instrument from Berlin – as can be verified from an item for travel expenses in the accounts for 1 March 1719.

The Margrave may well have expressed the desire to hear more of Bach's compositions at the time of this performance. The fact, however, that Bach did not comply with the Margrave's wishes until the sudden dedication of these six concertos two years later makes it much more likely that a secret request was the real reason behind the sending of the scores.

This theory is supported by further observations. As already mentioned, for the enclosures which accompanied this dedicatory manuscript Bach drew on the repertoire of instrumental concertos which he had in all probability composed in and for Cöthen – taking into account, of course, the circumstances in Berlin, with which he must have been familiar both from his journey there and from the lively exchange of musicians which took place between Cöthen and Berlin. He probably hoped to perform the concertos himself in Berlin.

In its six works the score mirrors the whole range of types of concertante ensemble music current at the time: the third and sixth concertos display the characteristics of social music-making most clearly, the second and fourth more the concerto grosso type, and Concertos 1 and 5 in their final autograph form document the development towards the solo concerto. Furthermore, a comparison with the copies, still in existence, of the early versions of Concertos 1, 2 and 3 made by the Bach scholar Christian Friedrich Penzel shortly after Bach's death in Leipzig, and of Concerto No. 5 made by Johann Christoph Altnickol, shows that the diversity of the concerto type was extended in many respects in the writing out of the dedicatory score. Bach enriched the instrumentation by the use of unusual instruments such as the *violino piccolo* in No. 1 and *flauto d'echo* in No. 4; he divided the cello part in No. 3 and expanded the cadenzas of the solo instruments in Concerto No. 5. In addition, the treatment of the sequence of movements shows Bach's desire to display his skills to the full – by choosing a two-movement composition for the third piece and by extending the first concerto in the drawing up of the manuscript to a quasi four-movement piece.

Although Bach provides a representative cross-section of his concertos in the dedicatory score, it would be mistaken to think of them in terms of a cycle. We have here merely a collection of pre-existing concertos composed as individual works.

After the death of Margrave Christian Ludwig the dedicatory manuscript came into possession of the Bach scholar Johann Philipp Kirnberger. He in turn handed the score on to his pupil Princess Amalie of Prussia and it was bequeathed with her library to the Joachimsthalschen Gymnasium. From there the score was finally passed on to the Berlin Staatsbibliothek. It was not published until 1850 when, on the centenary of Bach's death, the Brandenburg Concertos were printed for the first time by C. F. Peters in Leipzig.

Karin Stöckl

Translation: Penny Souster

Brandenburg Concerto No. 1

in F major BWV 1046

Composed: in 1718/1719

Original publication: unpublished during the composer's lifetime

Other versions: an earlier 3-movement version of this concerto survives

Instrumental ensemble: 2 horns, 3 oboes, bassoon, violino piccolo

[a smaller violin, tuned at higher pitch], violins I and II, viola, violoncello, violone grosso, continuo

Duration: ca. 18 minutes

The strict alternating sequence of *tutti* and *concertino* passages in the first movement, [*Allegro*], is held together by the momentum of the main theme, which also provides a link between the short bursts of music on various groups of instruments. This main theme undergoes numerous changes throughout the movement – for example, in a shortened version, in the form of brief instrumental interjections, in a resetting in the minor key – until the original form is taken up again at the end of the movement (b 72). This main theme is used as the basis of the *concertino* sections, too; as these are taken through various polyphonic arrangements on different groups of instruments the resultant sound is quite distinct from that of the *tutti* sections, which tend to exploit the harmonic power of the main theme. The most marked contrast can be found between the *concertino* section in bb 48–72 and the final *tutti* section that follows it.

In the second movement, *Adagio*, the thematic detail of the first movement is replaced by an expansive melodic line in D minor. The first oboe and then the solo violin each present the entire theme, suggestions of which are then heard in the bass parts and continuo; above them, the two upper parts imitate one another closely, dovetailing together into one line that leads into a sighing theme (from b 29 onwards). After a last ornamented oboe entry the movement ends with a cadence into the dominant key of A major.

The main theme of the third movement, *Allegro*, reinforces the home key of F major with its chordal structure after this harmonic opening. The solo violin and the first oboe are often brought together in the *concertino* sections by making use of their complementary rhythms, with other parts joining them in similar fashion so that the movement is characterized by the sound of playful semiquaver sequences. Two unexpected *Adagio* bars (bb 82/83) check the momentum of the music before the reintroduction of the continuo line in bb 17–27 introduces the final section. Bars 95–103 transpose the corresponding bars from the beginning of the concerto (bb 27–36) from G major into C major, reaching the home key of F major again in the final *tutti* section from b 108 onwards.

In the fourth movement Bach makes a concession to the prevailing French influenced musical tastes of his time by including a dance form with two trios and even inserting a polonaise between them. This movement represents an unusual crossing over of forms, yet its elements are only superficially 'traditional'. Subtle technical details such as unusual phrase lengths (in the Minuet, 2x12 instead of 2x8 bars) introduce artificial irregularities, which mean that these dance movements are far removed from the commonplace.

Brandenburg Concerto No. 2 in F major BWV 1047

Composed: in 1719

Original publication: unpublished during the composer's lifetime

**Instrumental ensemble: solo: trumpet in F, flauto (recorder), oboe, violin;
ripieno: violins I and II, viola, violone, violoncello and cembalo**

Duration: ca. 10 minutes

For this concerto Bach chose an ensemble of woodwind instruments (oboe and recorder) with trumpet and violin – a unique instrumental combination for a concerto at that time. The sounds produced by this unusual solo quartet characterize the whole alternating sequence of *tutti* and *solo* sections throughout: a glance at the score is enough to show that the *solo* group has a decisive impact in every movement. This is particularly evident in the third movement, where the group of soloists clearly takes over the direction of the music, with the *ripieno* merely providing an accompaniment. The deliberate choice of an extreme tessitura – with the trumpet playing in the high *clarino* register, and the other solo instruments playing at the same elevated pitch – makes the *solo* sections even more aurally distinct from the *tutti* sections.

The relationship between the *solo* quartet and the quasi-choral *ripieno* accompaniment corresponds to the traditional *concerto grosso* form only very superficially. The instrumentation used here by Bach goes far beyond what was customary for this period and, together with the thematic development, helps to determine the musical structure. This is particularly apparent in the first movement, *Allegro*, where thematic fragments are continually repeated using different combinations of instruments. Not until all possibilities have been explored does Bach turn to a new aspect of the theme – a setting in the minor key, rearranging the theme contrapuntally and then leading both players and listeners quite unexpectedly back to the original form of the main theme (b 103). The suddenness of this transition is reinforced by the preceding cadence into A minor.

The second movement, *Andante*, inhabits a different sound world, as the trumpet is resting and the movement begins in the relative minor key of D minor. The sparse instrumentation contributes also to a completely different mood: the trio of soloists (recorder, oboe, violin) imitate one another throughout the movement, accompanied by the continuo. After a renewed entry in A minor (b 8 onwards) the theme moves into F major (b 15 onwards), introducing a brief moment of brightness. Sighing motifs derived from the theme then lead back to D minor. The movement ends with some unexpected dissonances, arising from a succession of seventh chords and diminished intervals.

The final movement, *Allegro assai*, is characterized by Bach's strict contrapuntal working through the successive entries of each of the solo instruments. The trumpet begins, followed six bars later by the oboe in canon at a fourth below; after another six bars the canonic roles are reversed – the trumpet now imitates the oboe. The violin does not enter until b 21, followed six bars later by the first entry on the recorder a fifth above it. An imitative dialogue also develops between these two parts, before the trumpet takes up the theme in C major; only now does the *ripieno* play accompanying figures and short echoes of the opening theme. Both the opening and development sections of the movement are clearly led by the group of soloists, while the *ripieno* in the *tutti* passages have little thematic significance in the structure of the music beyond supplying the full harmony between the soloists and the basso continuo.

Brandenburg Concerto No. 3

in G major BWV 1048

Composed: in 1719

Original publication: unpublished during the composer's lifetime

Instrumental ensemble: violins I, II and III, violas I, II and III, violoncellos I, II and III, violone and cembalo

Duration: ca. 11 minutes

With the instrumentation of this work Bach moved further away from the model of the *concerto grosso* than in any of the other five Brandenburg concertos: here each group of string instruments is divided into three different parts over a simple bass line, which often plays in parallel with the cellos. The purity of the string sound and the structure of the work as a *Gemeinschaftsspielmusik*, a convivial piece, brings it close in stylistic terms to the sixth Brandenburg Concerto, which was written at about the same time.

In the first movement, which has no tempo indication, the main theme emerges from ornamenting the notes of the G major chord G – B – D and the notes of this chord are then used as a basis for contrapuntal development (from b78); the rhythmic force of the main theme remains ever present, meanwhile, whether it is heard in unison in the *tutti* sections or shared between the solo parts. A sharp contrast is felt when this rhythmic stability gives way to two long sustained chords marked *Adagio*; then there is a sudden key change from the end of the first movement in G major to A major in the first inversion (with the bass parts having to leap an augmented fifth from G to C#) and then B major. Since the first movement, the following *Adagio* and the third and final movement, *Allegro*, are not separated from one another with double bar-lines, it may be assumed that these movements are to be played continuously, without pauses, thus adding further to the harmonic tensions.

The third movement is likewise dominated by the rhythmic force of the main theme. Rippling chains of semiquavers accompanied by groups of quavers infuse the movement with a tempestuous flow. Once the theme has been introduced in all the parts, with entries half a bar apart, it remains audible almost all the time through the changing sounds of the quaver accompaniment.

After the first section, which is repeated and ends by moving into the dominant key, the main theme goes into the minor key in the second section, which is also repeated. Not until it has been thoroughly worked through in E minor, B minor and A minor does it move back to the home key towards the end of this section, with the piece ending on an arpeggio chord of G major.

Ulrike Brenning

Translation: Julia Rushworth

前言

1717年8月至1723年4月,约翰·塞巴斯蒂安·巴赫在安哈尔特-科滕的利奥波德亲王宫廷任乐正和皇家室内乐团合唱队队长。巴赫在1730年致老朋友乔治·埃德曼的一封信中回忆往事时,表达了自己对这一职位的情感。我们从这封信中可以看出,对巴赫来说,收入颇丰的乐正这个职位显然具有一定威信,而且正是因为这个原因,他觉得自己不得不承担合唱队队长的工作多少有失身份。不过,巴赫在信中所表达的情感也说明,随着利奥波德与弗雷德丽卡·亨丽埃塔·冯·贝恩伯格婚礼的日趋临近(婚礼于1721年年底举行),科滕的工作条件正变得越来越差。巴赫实际上在1720年11月就已经尝试过要换个环境——他申请得到莱比锡圣托马斯教堂合唱队长的职务,但没有成功。

在这样的情况下,巴赫挑选了一些协奏曲,亲自将它们抄写出来,精心包装后送到柏林,献给了选帝侯最小的儿子、勃兰登堡侯爵克里斯蒂安·路德维希。这一举动具有特殊的意义。按照当时非神职职位对他的要求,巴赫在科滕期间几乎只创作键盘作品、室内乐和器乐协奏曲。因此,当他将自己创作的一些作品献给一位同样为非神职人员的主人时,人们自然会认为他会从上述曲目中挑选这些作品。而且,在1721年3月24日致侯爵的献词(用法语写成的)中,他具体解释了题献这些“为几种乐器而写的协奏曲”(现在以被题献者的名字命名为《勃兰登堡协奏曲》)的原因:“陛下几年前听过我的作品,令我受宠若惊……陛下让我送上一些作品,这更让我感到荣幸之至。”

巴赫在上述献词中所提到的这次演出的背景一直是个谜。虽然演出地点可能是梅尼根(巴赫可能在那里与侯爵偶尔相识,因为克里斯蒂安·路德维希的姐夫为梅尼根的公爵),也可能是卡尔斯巴德(利奥波德1718年初曾造访过那里),但巴赫更有可能是1719年初在柏林认识侯爵的。利奥波德亲王订购了一架羽管键琴,并指示巴赫从柏林将乐器取回来——这可以从1719年3月1日记录的一笔旅行费用中得到证实。

侯爵很可能在这次演出中表示过愿意听到巴赫更多的作品。但是,巴赫直到两年后才突然献上这六首协奏曲来满足侯爵的愿望,这一事实说明侯爵更有可能私下里请求过巴赫,然后巴赫才送去了这些协奏曲。

进一步的研究也证实了这一观点。正如上文已经提到过,为了准备这些题献给侯爵的手抄稿,巴赫动用了很可能在科滕创作的而且也是为科滕而创作的器乐协奏曲——当然,他还得考虑柏林的情况。他去过柏林,而且科滕与柏林之间的乐师交流也非常活跃,所以他对柏林的情况非常熟悉。他可能甚至希望能亲自去柏林演出这些协奏曲。

这六首作品的总谱反映了当时流行的各种复协奏式合奏音乐:第三和第六协奏曲最明显地具有社交性音乐演奏的特点,第二和第四更像大协奏曲,第一和第五从最后手抄稿中的曲式来看则代表了向独奏协奏曲方向的发展。研究巴赫的专家克里斯蒂安·弗雷德里希·彭泽尔在巴赫去世后不久对第一、二和第三协奏曲的初稿和定稿进行了比较,约翰·克里斯托夫·阿尔特尼科尔也比较了第五协奏曲的初稿和定稿;他们的比较均显示:献给侯爵的总谱在许多方面都表现出了协奏曲种类的多样性。巴赫丰富了配器,如在第一协奏曲中使用了非常罕见的乐器——高音小提琴,在第四协奏曲中使用了直笛;他在第三协奏曲中将大提琴分成了不同的声部,并在第五协奏曲中展开了独奏乐器的华彩段。此外,巴赫对乐章顺序的处理也能给我们证明一点:他希望全面展示自己的各种创作技巧——第三协奏曲只有两个乐章,第一协奏曲在最后定稿时被扩展成了一首类似四乐章的作品。

虽然巴赫在献给侯爵的总谱中为这些协奏曲提供了一个串连乐段,但如果因此就将这些协奏曲看作一个套曲,那就大错特错了。它们只是一组单独创作且早已存在的协奏曲。

克里斯蒂安·路德维希侯爵去世后,这批带有题献的手稿落到了巴赫专家约翰·菲力普·奇恩贝格的手中。他后来将这些手稿留给了他的学生——普鲁士的阿玛利娅公主,而公主又将这些手稿随自己的图书馆一起赠给了约阿希姆斯塔尔学校,最后再从这所学校到了柏林国立图书馆。这些作品直到1850年为纪念巴赫逝世一百周年时,才由莱比锡的C.F.彼德斯公司首次以《勃兰登堡协奏曲》出版。

卡琳·施托克

第一勃兰登堡协奏曲

F 大调, BWV 1046

创作时间:1718–1719 年

首次出版:作曲家生前未出版

其他版本:现存有一个更早的三乐章协奏曲版本

乐队编制:2 圆号, 3 双簧管, 大管, 高音小提琴(一种体积较小、音更高的小提琴), 小提琴 I、II, 中提琴, 大提琴, 大维奥尔琴, 通奏低音

演奏时间:约 18 分钟

第一乐章“快板”中欢乐的主部主题不仅将全奏和独奏乐器组乐句的纯交替结合在了一起, 而且为不同乐器组短暂的音乐动力提供了一个链接。这个主部主题在整个乐章中始终不断变化着——例如, 以简短形式出现, 以简短的器乐插入段出现, 以小调形式出现——直到在该乐章的结束处再次以最初形式出现(第 72 小节)。这个主部主题也被用作独奏乐器组乐段的核心; 当这些乐段通过各种复调处理出现在不同乐器组上时, 其产生的音响与全奏乐段的音响截然不同, 因为全奏乐段更多地利用了主部主题的和声力量。最明显的对比出现在第 48–72 小节的独奏乐器组乐段与其后的全奏乐段之间。

在第二乐章“柔板”中, 一条宽广的 d 小调旋律线取代了第一乐章中的主题细节。第一双簧管和独奏小提琴依次奏出完整主题, 低音声部和通奏低音也随即奏出同一主题。在低音声部和通奏低音的上方, 两个高音声部相互密切模仿、对答, 最终演变成一个叹息主题(第 29 小节起)。在双簧管吹奏出最后一个装饰音后, 整个乐章以属调(A 大调)收束结束。

第三乐章“快板”的主部主题通过和声开始后的和弦结构进一步巩固了作品的原调(F 大调)。独奏小提琴和第一双簧管常常通过互补节奏的使用在独奏乐器组中结合在一起, 其他声音则以类似方式加入进来, 结果整个乐章便有了戏耍性的十六分音符模进音响的特点。不过, 两个突如其来的柔板小节(第 82、83 小节)限制了音乐的动力, 然后第 12–27 小节的通奏低音再次出现, 引入了最后乐段。第 93–103 小节将这部协奏曲开始处相应的小节(第 22–36 小节)从 G 大调移调到了 C 大调, 并在最后从第 108 小节开始的全奏乐段中再次回到 F 大调上。

巴赫在第四乐章中向当时流行的深受法国影响的音乐品味做出了让步，不仅采用了一个带两段三重奏的舞曲，还在两个三重奏之间加入了一段波罗涅兹舞曲。这个乐章代表着曲式上一个非同寻常的投诚，然而其中的要素只是表面上显得“传统”。一些微妙的技术细节，如独特的乐句长度（在小步舞曲中， 2×12 ，而不是 2×8 ）造成了人为的不规律，这意味着这些舞曲乐段仍然远远超出了平庸的范畴。

第二勃兰登堡协奏曲

F 大调, BWV 1047

创作时间: 1719 年

首次出版: 作曲家生前未出版

乐队编制: 独奏乐器: F 调小号, 长笛(竖笛), 双簧管, 小提琴; 协奏部: 第一小提琴, 第二小提琴, 中提琴, 倍低音维奥尔琴, 大提琴和羽管键琴

演奏时间: 约 10 分钟

巴赫在创作这部协奏曲时选择了木管乐器(双簧管和竖笛)、小号和小提琴为独奏乐器组, 这种乐器组合对当时的协奏曲来说是非常独特的。这种非同寻常的独奏乐器四重奏所产生的音响成了全奏与独奏之间持续交替模进的特点: 只要看一眼总谱就足以看出独奏乐器组在每个乐章中都有着决定性的影响。这在第三乐章中尤其明显, 独奏乐器在这里显然引导着音乐的方向, 而协奏部只是在提供伴奏。刻意选择一种极端的应用音域——小号演奏高克拉里诺^①音域, 其他独奏乐器也以同样的高音域演奏——使得独奏乐段比全奏乐段听上去更为独特。

独奏乐器的四重奏与几近合唱的协奏部伴奏之间的关系只是在表面上类似于传统的大协奏曲曲式。巴赫在这里使用的配器远远超出了当时的习惯做法, 而且这种配器与主题展开一起决定着音乐的结构。这在第一乐章“快板”中尤其明显, 种种主题片段不断由不同

① 克拉里诺: 指用于巴洛克音乐中音域高的和辉煌的小号及圆号声部, 可能是由于克拉里昂小号用于演奏高音声区之故。——译者注

乐器组合反复。巴赫在尝试过各种可能性之后才将注意力转到主题的一个新的方面——采用小调,以对位手法重新安排主题,然后出其不意地将乐手和听众带回到主部主题最初的形式上(第 103 小节),而在这之前的 a 小调收束则更加突出了这种过渡的突兀性。

第二乐章“行板”呈现了一个完全不同的音响世界,因为小号在这里保持沉默,而且这个乐章以关系小调 d 小调开始。零星分布的配器也带来了完全不同的情绪:独奏乐器(竖笛、双簧管、小提琴)在整个乐章中在羽管键琴的伴奏下相互模仿。主题以 a 小调再次进入(从第 8 小节起)后,转为 F 大调(从第 15 小节起),带来了片刻的光明。从主题发展而来的叹息动机随即又将乐曲带回到 d 小调上。这个乐章以一些突如其来的由一连串七和弦与减音程构成的不和谐结束。

最后乐章“很快的快板”的特点是巴赫的纯对位处理——让独奏乐器一件件接二连三地进入。首先是小号,六小节后双簧管以低四度进行卡农式应答;又过了六小节,这种卡农式的角色被颠倒了过来——小号现在开始模仿双簧管。小提琴直到第 21 小节才进入,而六小节后竖笛才以高五度第一次进入。这两种乐器之间也展开了一种模仿对话,然后小号以 C 大调再次奏出主题;协奏部直到这时才演奏伴奏音型以及作品开始处主题的简短回声。这个乐章的开始乐段和展开乐段显然均由独奏乐器统领,而全奏乐句中的协奏部除了提供独奏乐器和通奏低音之间的和声补充外,在音乐结构中几乎与主题没有任何实质性的关系。

第三勃兰登堡协奏曲

G 大调, BWV 1048

创作时间:1719 年

首次出版:作曲家生前未出版

乐队编制:小提琴 I、II、III,中提琴 I、II、III,大提琴 I、II、III,倍低音维奥尔琴,羽管键琴

演奏时间:约 11 分钟

从配器的角度来说,巴赫在这部作品中比另五部勃兰登堡协奏曲中的任何一部都更

远离大协奏曲的模式:在这里,每组弦乐器在一条谱线上被分成了三个不同的声部,而且常常与大提琴声部平行演奏。弦乐器纯净的音效以及这部作品作为一首宴饮交际作品的结构使其在风格上接近于差不多同时完成的《第六勃兰登堡协奏曲》。

第一乐章没有速度记号,其中的主部主题来自对 C 大和弦 G-B-D 音的装饰处理,这个和弦的音接着又被用作对位展开的基础(从第 78 小节起);无论是由全奏声部齐奏出还是由独奏声部共同奏出,主部主题的节奏动力时刻存在。一个强烈对比出现在这种节奏稳定让步给了标有“柔板”的两个保持和弦之时,接着便出现了第一乐章结束处突如其来的调式变化,从 G 大调转为 A 大调,第一转位(低音声部必须上跳一个增四度,从 G 变成升 C),然后再变成 B 大调。由于第一乐章、第二乐章“柔板”和第三乐章“快板”之间并没有复小节线将它们分隔开来,因此我们可以假定这些乐章应该连在一起演奏,中间没有停顿,这更进一步增加了和声张力。

第三乐章同样为主部主题的节奏动力所主导。持续不断的十六分音符在一组组八分音符的伴奏下给这个乐章注入了暴风骤雨般的流畅。各个声部相隔半小节逐一进入,依次介绍主题,因此主题在八分音符伴奏的变化声音中几乎时刻能被听到。

第一乐段在经过反复后转入属调结束,然后主部主题在第二乐段中转入小调,而且第二乐段也被反复。这一主题直到经过 e 小调、b 小调和 a 小调后,才在这一乐段快结束处返回到了原调上,整首作品最后以 G 大调琶音和弦结束。

乌尔里卡·布雷宁

(路旦俊 译)

Contents / 目次

Preface

VII

Vorwort

XIII

Brandenburg Concerto No. 1

I.

1 Track 1



II.

Adagio

15 Track 2

