



BACH 巴 赫

Brandenburg Concertos Nos.4-6 BWV 1049-1051

勃兰登堡协奏曲4-6 BWV 1049-1051



I. Allegro

Violino principale

Flauto (o Flauto)

Violino (dal ripieno)

Viola (dal ripieno)



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Johann Sebastian Bach
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BWV 1049-1051

Edited by Roger Fiske (no.4) and Karin Stöckl(nos.5-6)

Urtext

约翰·塞巴斯蒂安·巴赫
勃兰登堡协奏曲 4-6
BWV 1049 - 1051

罗杰·费斯克(第4)和卡琳·施托克(第5-6) 编订

净本



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BWV 1049—1051

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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 Joachims-thalschen 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. 4 in G major BWV 1049

Composed: in 1719/1720

Original date of publication: not published during the composer's lifetime

Instrumental ensemble: Solo: violin, flauto (recorder) 1, 2;

Ripieno: violins I and II, viola, cello, violone, continuo

Duration: ca. 14 minutes

The fourth Brandenburg Concerto is markedly different from the 'ensemble concertos' Nos. 1 and 2 in the set; although it was composed very soon after the second concerto, the stylistic differences between the two works are readily apparent. The main stylistic difference lies in the handling of the solo parts: this applies both to the highly idiosyncratic writing of the individual solo parts and the relationship between solo and *tutti* passages.

With the introduction of the main thematic idea at the beginning of the first movement, the individual treatment of the solo parts becomes evident: each of the recorders plays the main theme through once before the *solo* violin enters with new material. The fact that Bach wrote this movement with specific instruments in mind becomes very clear in the solo passage for violin from bar 185 onwards: with florid sequences, double-stopping and arpeggios typical of a violinist's style (and close in style to the solo Sonatas and Partitas of 1720), the leading instrument really becomes a solo performer with orchestral accompaniment.

The structure of the movement also follows the direction taken by the solo parts. By alternating those sections that use the main theme with interludes characterized by contrasting thematic material on the solo violin, the focus moves away from the conventional *tutti/solo* form; further, the recorders and strings are not given the same thematic treatment.

After the very long first movement (with 427 bars it is much longer than the other first movements of the Brandenburg Concertos) comes an *Andante*. At the beginning of this movement a rocking theme is introduced in the solo parts and tutti violin parts, though this gentle 3/4 rhythm is immediately challenged by the hemiolas in the bass line. The solo violin takes up this rhythm and it is used in counterpoint with the two solo recorders. The *tutti* and *solo* sections in this movement are also shorter, often succeeding each other one bar at a time in an echo effect.

The third and final movement, *Presto*, provides a marked contrast to the two preceding movements. Neither the soloists' roles nor the conventions of musical form determine the direction of the work here, as, in a compositional tour-de-force, Bach combines a concerto form with a fugue.

At the end of the five-part fugal exposition (b27) the musical texture is already so dense that only a radical change can make room for anything more: beginning with the three solos parts at bar 41 there is an ingenious combination of fugal and *concertante* writing, with neither form being given preference over the other. The structure of the *concertante* line is derived from the fugal theme, although the fugal voices are never mere accompaniment and each take their turn as equal players. All the parts in succession are brought into this combination until the music breaks out in dissonance (from bb 137 and 205 onwards). Bach brings this entirely atypical final movement to an end with a tutti so loud that the final entry of the fugue theme on the recorders is almost inaudible.

Brandenburg Concerto No. 5

in D major BWV 1050

Composed: in 1720/1721

Original date of publication: not published during the composer's lifetime

Instrumental ensemble: Solo: flute, violin, cembalo;

Ripieno: violin, viola, violoncello violone

Duration: ca. 20 minutes

In this concerto Bach reaches far beyond the compass of the other pieces in the cycle. It is neither a *Gemeinschaftsspielmusik* for convivial music-making, like the sixth Concerto, nor a proper group concerto. The almost revolutionary scope of the composition is revealed most clearly in the first movement, *Allegro*.

The movement begins with the main idea, based upon a chord, played in unison by the solo violin and *tutti* violins. The dense string sound is joined by a new voice from bar 9, where for the first time in the Brandenburg Concerto Bach expressly allocates a part to a transverse flute. The flute introduces a lyrical, singing motif, which contrasts with the main theme and can be heard distinctly throughout the rest of the movement. This first movement might be considered to anticipate the style of the 'singing' *Allegro*.

This opening *Allegro* is innovative in another respect, too, however. The harpsichord entry, initially performing as an equal-ranking player in the concerto, changes radically from bar 154 onwards, when a grand 65-bar final cadenza *solo senza stromenti* transforms this piece into a solo concerto. As early as bar 139 the solo part begins to emerge with virtuoso keyboard runs, while the cadenza itself rises above the status of a virtuoso display of technical skills. The most important motif in the cadenza is the downward-fourth quaver figure

originally heard in the flute part, which consistently re-emerges from the semiquaver figures in sequential form, sometimes inverted or as a rhythmic fragment. Towards the end of the cadenza the musical energy is gradually compressed until it erupts in a demisemiquaver passage in which the quaver motif is transformed into a rising and falling demisemiquaver figure on the up-beat.

As no evidence has yet been found of any other work showing such advanced and emancipated treatment of a keyboard instrument, the fifth Brandenburg Concerto earns the status of the first solo concerto ever composed for a keyboard instrument.

The second movement, too, stands apart from other slow movements in the cycle in its expressive character, thematic structure and instrumentation. This movement has the title *affettuoso*: an unusual heading for the period. With no instrumental *tutti* in this movement the flute, violin and harpsichord play together as chamber musicians. The imitative development of the main theme is not merely another exercise in counterpoint, but an expressive and intimate musical dialogue. Here the style is palpably close to that of Bach's chamber music with keyboard *obbligato*, such as the Violin Sonatas (BWV 1014–1019) and the Flute Sonatas (BWV 1030–1032).

The powerful momentum of the first movement, which calls for a weighty and densely written second movement, also makes itself felt in the structure of the third movement, *Allegro*. It is unusual to find such a rich variety of musical ideas used in a final movement. After the introduction of the main theme on the solo instruments it is played *tutti*, which soon leads to a transition into the minor key (b 79 onwards). Over an insistent pedal B on the harpsichord the theme emerges in B minor between the flute and the solo violin, followed by a string *tutti* from bar 87.

The harpsichord is again given special prominence in this movement. There is a remarkable solo section without instrumental accompaniment in bars 163–176 in which Bach works the opening theme into a strict canon. When the rest of the solo and ripieno instruments join in again from bar 177, the harmonies become denser once more in a rapid alternation between minor keys. This section ends in B minor in bar 232 before, abruptly and without warning, the movement concludes with an almost note-for-note repetition of the opening 78 bars.

Brandenburg Concerto No. 6

in B^b major BWV 1051

Composed: in 1718

Original date of publication: not published during the composer's lifetime

Instrumental ensemble: viola da braccio I and II, viola da gamba I and II, violoncello, violone and cembalo

Duration: ca. 16 minutes

The sixth Brandenburg Concerto was probably the first work in the cycle to be completed, at about the same time as the third concerto in G major.

Bach based the structure of this concerto on the Italian trio setting, with two equal-ranking melodic parts in the foreground: Viola da braccio I and II. These two instruments are accompanied by a consistently deep string sound, which affords this concerto a highly individual character. In the first movement, *Allegro*, especially, Bach plays with the various possible combinations of the lower instruments, shading the deep sound quality in different ways. Violas I and II always play in canon, heard distinctly from the opening theme: the closeness of their entries, only a quaver apart, and the structure of the theme, with its striking tied notes, mean that the two parts complement one another intimately.

In the second movement, *Adagio ma non tanto*, the Gambas rest and the colour of the sound brightens a little as the violas da braccio continue playing with the Basso continuo (violone and harpsichord) and an independent cello part. Once again the violas play in canon – the second viola begins, followed in the fifth bar by the entry of the first viola, a fifth above it – while the cello maintains a steady crotchet line in counterpoint with this canon. Various rhythmic values accumulate over the course of the movement to produce a web of notes ranging from semibreves to continuous lines of quavers, while the solemn 3/2 pulse is maintained with the continuing presence of minims.

Bach also used special rhythmic effects in the third movement, *Allegro*. The merry, seemingly uncomplicated 12/8 rhythm is soon broken up in the third bar by wilful syncopations on the two violas. 'Plain' and syncopated rhythms are set against one another, resulting in an intense fluidity of sound where the parts are dovetailed closely together and with a density that almost contradicts the simplicity of the A-B-A form. Now the violas can be heard against the background of the rest of the ensemble as they play in a higher register – and yet they cannot be described as soloists in the usual sense, as there is not a marked contrast between the *tutti* and *concertino* sections; the sixth Brandenburg Concerto, like the third, is a *Gemeinschafts-spielmusik*, a convivial piece for a group of players.

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

第四勃兰登堡协奏曲

G 大调, BWV 1049

创作时间:1719–1720 年

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演奏时间:约 14 分钟

《第四勃兰登堡协奏曲》与这组协奏曲中的第一和第二独奏乐器组协奏曲有着明显区别;虽然它创作于第二协奏曲后不久,但它与第二协奏曲之间风格上的区别显而易见。这种风格上最大的区别在于独奏声部的处理:它既存在于各个独奏声部非常独特的创作中,也存在于独奏乐句与全奏乐句之间的关系中。

随着主部主题乐思在第一乐章开始处的呈现,各个独奏声部的处理就变得非常明显:两支竖笛分别完整奏出主部主题之后,独奏小提琴才带着新的素材进入。巴赫在创作这个乐章时心中已经想好了具体的乐器,这在第 185 小节起的小提琴独奏乐句中可以看得很清楚:华丽的模进、双音和琶音带有典型的小提琴师风格(而且风格上接近巴赫在 1720 年创作的小提琴奏鸣曲和古组曲),主奏乐器在这里真的成了乐队伴奏下的独奏乐器。

这个乐章的结构也完全遵循独奏声部所引向的方向。这里既有使用主部主题的乐段,也有独奏小提琴奏出的以对比主题素材为特点的间奏乐段,通过交替演奏这些乐段,整部协奏曲偏离了传统意义上的全奏和独奏曲式;此外,竖笛和弦乐却没有被给予相同的主题处理。

在很长的第一乐章(这个长达四百二十七小节的乐章要比其他勃兰登堡协奏曲的第一乐章长得多)过后到来的是一段行板。在这一乐章的开始处,一个摇晃的主题被引进了独奏声部和全奏小提琴声部中,但这种柔美的 3/4 节奏立刻遭到了低音部三比二^①的挑战。这个乐章的全奏和独奏乐段也比较短,常常一个接一个地出现,每次相隔一小节,造成一种回声效果。

① 三比二:一种节奏型,由三拍子上加置两个音符或二拍子上加置三个音符构成。——译者注

第三乐章“急板”与前两个乐章形成了鲜明对比。独奏乐器的角色或曲式的传统要求都没有决定作品在这里的发展方向，因为巴赫凭借独具匠心的处理将协奏曲曲式与赋格结合在了一起。

在五声部赋格呈示部的结束处(第 27 小节),音乐织体已经非常密集,只有剧烈的变化才能为任何其他东西留出空间:从第 41 小节处的三个独奏声部开始,出现了一种别出心裁的赋格和复协奏曲合二为一的现象,但无论是赋格还是复协奏曲都不占主导。复协奏曲的旋律结构由赋格主题演化而来,但赋格中的各个声部始终没有充当伴奏的角色,每个声部都轮流充当平等的独奏乐器。各个声部接二连三地被带入这种结合中,直到音乐中出现不和谐(从第 137 和第 205 小节起)。巴赫用一个响亮的全奏结束了这非同寻常的最后乐章,使得竖笛最后进入后奏出的赋格主题几乎完全听不到。

第五勃兰登堡协奏曲

D 大调, BWV 1050

创作时间:1720–1721 年

首次出版:作曲家生前未出版

乐队编制:独奏部:长笛,小提琴,羽管键琴;协奏部:小提琴,中提琴,大提琴,倍低音维奥尔琴

演奏时间:约 20 分钟

巴赫在这部协奏曲中更加超出了这组协奏曲其他作品的范畴。这既不像第六协奏曲那样是一部供宴饮欢娱之用的“集体演奏音乐”,也不是一部真正意义上的乐器组协奏曲。这种几乎革命性的创作手法最明显地表现在第一乐章“快板”中。

这个乐章以一个和弦发展而成的主题素材开始,由独奏小提琴齐奏和全奏小提琴一起奏出。从第 9 小节起,密集的弦乐声中加入了一个新的声部,这是巴赫第一次在勃兰登堡协奏曲中专门给长笛分配的一个声部。长笛引入了一个抒情、歌唱性的动机,不仅与主部主题形成对比,而且在乐章的其余部分始终可以非常清晰地听到。这第一乐章可以被视为“歌唱性的”快板风格的一个先兆。

不过,这个首乐章“快板”还有另一个创新。羽管键琴最初只充当协奏曲中平等级别的独奏乐器,但它的进入却从第 154 小节起发生了巨大变化,最后一段六十五小节的大华彩段 *solo senza stromenti*(无其他乐器的独奏)将这部作品转变成了一首独奏协奏曲。早在第 139 小节,独奏声部就开始用炫技式的键盘急速乐句凸现出来,而华彩段本身更是超越了各种技巧炫技展示的地位。华彩段中最重要的动机是最初在长笛声部中听到的下行四度八分音符音型,这个音型以模进形式从十六分音符音型中一再出现,时而转位,时而作为一个节奏片段。在华彩段即将结束前,音乐的动力逐渐被压缩,直到在三十二分音符乐句中爆发。在这个乐句中,八分音符动机在弱起拍子上转变成一个上下起伏的三十二分音符音型。

由于至今还没有在任何其他作品中发现任何证据能显示对一种键盘乐器进行如此超前且大胆的处理,《第五勃兰登堡协奏曲》便赢得了第一部为键盘乐器创作的独奏协奏曲的地位。

第二乐章同样以其富有表情的特点、主题结构和配器而与这组协奏曲中的其他慢乐章截然不同。这个乐章的标题为深情的柔板(*Affettuoso*):这在当时是非同寻常的标题。由于该乐章没有器乐全奏,长笛、小提琴和羽管键琴乐手便像室内乐师那样一起演奏。主部主题的模仿展开不只是简简单单的对位练习,而是一段富有表情且亲密的音乐对话。这里的风格明显接近于巴赫那些带键盘助奏的室内乐作品,如小提琴奏鸣曲(BWV 1014–1019)和长笛奏鸣曲(BWV 1030–1032)。

第一乐章强大的动力不仅要求一个更具分量、织体更密集的第二乐章,而且也对第三乐章“快板”的结构产生了影响。人们很难在一个末乐章中见到如此丰富的乐思被使用。主部主题在被不同独奏乐器引入后,乐队全奏奏出这一主题,并很快转入小调(从第 79 小节起)。这个主题在羽管键琴一个持续音 B 的伴奏下以 b 小调出现在长笛和独奏小提琴的旋律中,然后是从第 87 小节起的弦乐全奏。

羽管键琴在这个乐章中再次被突出,第 163–176 小节之间有一个没有乐器伴奏的出色的独奏乐段,巴赫在这里把开始处的主题变成了一个纯粹的卡农。当其他独奏和协奏乐器从第 177 小节起再次加入进来时,和声再次变得更加密集,成了小调之间的快速交替。这个乐段在第 232 小节以 b 小调结束,然后突然之间没有任何先兆,整个乐章以头七十八小节几乎完全相同的反复而结束。

第六勃兰登堡协奏曲

降 B 大调, BWV 1051

创作时间:1718 年

首次出版:作曲家生前未出版

乐队编制:臂上提琴 I 和 II, 低音维奥尔琴 I 和 II, 大提琴, 倍低音维奥尔琴和羽管键琴

演奏时间:约 16 分钟

《第六勃兰登堡协奏曲》可能是这组协奏曲中最先完成的, 大约与《G 大调第三协奏曲》同时创作而成。

巴赫根据意大利三重奏的编制要求制订了这部协奏曲的结构, 位于前景的是两个不分主次的旋律声部: 臂上提琴 I 和 II。这两个声部由一个前后一致的低沉弦乐音响伴奏, 这给这部协奏曲带来了非常个性化的特点。尤其是在第一乐章“快板”中, 巴赫尝试着低音乐器的各种组合, 用不同的方式来尝试低音特性的细微层次变化。臂上提琴 I 和 II 始终在演奏卡农, 从第一主题中就能清晰地听到: 它们的进入很紧凑, 只相隔一个八分音符, 主题的结构带显著的连音音符, 这些都意味着这两个声部在亲密地进行着互补。

在第二乐章“不太过分的柔板”中, 低音维奥尔琴保持沉默, 因此当臂上提琴继续在通奏低音(倍低音维奥尔琴和羽管键琴)以及一个独立的大提琴声部的伴奏下演奏时, 音乐的色彩明亮了一点。臂上提琴再次演奏卡农——第二提琴首先开始, 五小节第一提琴进入, 并且比第二提琴高一个五度——而大提琴则一直在演奏四分音符旋律, 与这卡农形成对位。各种节奏在乐章中逐渐聚集, 构成了一张音符之网, 既有全音符, 也有持续不断的四分音符旋律, 而庄重的 3/2 节拍又在持续的二分音符下得到保持。

巴赫也在第三乐章“快板”中使用了特殊的节奏效果。那活泼、看似不复杂的 12/8 节奏很快就在第 3 小节中被两把提琴上执拗的切分音所打破。“非切分”和切分节奏相互对抗, 带来了异常流畅的音响; 各个声部不仅相吻合, 而且其密集程度也几乎与简朴的 A - B - A 曲式相矛盾。我们这时可以在其他乐器的背景声中听到提琴的声音, 因为提琴演奏的音域更高——可它们仍然不能被形容为通常意义上的独奏乐器, 因为全奏乐段和主奏部之间缺乏明显对比; 《第六勃兰登堡协奏曲》与第三协奏曲一样, 也是“集体演奏音乐”, 即一群乐手宴饮时演奏的作品。

乌尔里卡·布雷宁
(路旦俊 译)