



BEETHOVEN

贝多芬 第三钢琴协奏曲

C小调 作品 37

(总谱)

Piano Concerto no.3
in C minor Op.37

URTEXT

(原始版)



G. HENLE VERLAG

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编者：汉斯-维尔纳·库滕 Hans-Werner Küthen

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中文版序

2010年是贝多芬诞生240周年,上海音乐出版社为此从德国G.亨乐音乐出版社引进出版贝多芬的钢琴协奏曲集,包括两架钢琴谱和袖珍总谱两种。这个曲集除了五首钢琴协奏曲外,还收入了由贝多芬自己改编的《D大调小提琴协奏曲》的钢琴版(Op. 61a)和《C大调钢琴、小提琴、大提琴三重协奏曲》(Op. 56),除了为钢琴、合唱与乐队写的《合唱幻想曲》(Op. 80)之外,这里囊括了贝多芬所有为钢琴和乐队而写的有作品编号的作品。

我们一般只知道贝多芬写了五首有作品编号的钢琴协奏曲,其实他还为他的《D大调小提琴协奏曲》(Op. 61)写过一个钢琴改编版,作品编号61a。贝多芬从未为小提琴协奏曲写过华彩段(cadenza),但是他却为钢琴版第一乐章写了一个极有特色的华彩段,为第三乐章写了两个华彩段。一般华彩段是由独奏者用该乐章的几个主题作即兴发挥,但贝多芬为第一乐章写的华彩段却在传统钢琴独奏即兴华彩以后别出心裁地插入了一个用钢琴和定音鼓合奏的插部,定音鼓奏出第一乐章开头的五下动机。而且他还创作了一个16小节的进行曲新

主题。此外,他还为第二乐章和第三乐章各写了一个连接乐段(Lead-ins),由此可见贝多芬对这个钢琴版的重视和钟爱程度。现在小提琴家演奏这首小提琴协奏曲时大都采用19世纪匈牙利小提琴家约阿希姆(Joseph Joachim 1831—1907)或20世纪小提琴家克莱斯勒(Fritz Kreisler 1875—1962)写的华彩段,不过奥地利小提琴家沃尔夫冈·施耐德汉(Wolfgang Schneiderhan 1915—2002)却把贝多芬为钢琴改写的华彩段改编给小提琴用(由G.亨乐音乐出版社出版),可惜目前小提琴家用施氏华彩段的并不多,演奏这首协奏曲钢琴版的钢琴家也不多。据我所知钢琴版的两架钢琴谱还是第一次出版。我们希望这次引进能引起钢琴界乃至音乐界的注意和兴趣,让贝多芬这首第六钢琴协奏曲更广泛地流传开来。

《C大调钢琴、小提琴、大提琴三重协奏曲》(Op. 56)创作于1804年,大概和《C小调第三钢琴协奏曲》(Op. 37)差不多同一时期,但出版于1807年,因此作品号较晚,属于贝多芬中期作品。由于需要一个钢琴三重奏组因此较少演出,谱子也比较难找。与五首钢琴协奏

曲同样,都是由亨乐音乐出版社选自汉斯-维尔纳·库滕主编的《新版贝多芬全集》(New Beethoven-Gesamtausgabe),是最新、最权威的版本,大开本的两架钢琴谱和小开本的袖珍总谱同时出版,也是上海音乐出版社“钢琴经典曲库”的一个重要组成部分。另外还有最新英国皇家

音乐学院联合委员会版的《贝多芬钢琴奏鸣曲全集》也将出版,一并作为纪念贝多芬诞生 240 周年的重要项目。

李名强

2009 年 1 月 26 日

正月初一于香港

我们这个版本的贝多芬钢琴协奏曲的文字来自于在慕尼黑出版的《贝多芬作品全集》(第三部,卷二,1984年)。关于文本内容、原始资料 and 作品创作、早期演出及出版的历史的更多详细信息,请您参见该套全集相应卷本的前言和评论部分。

1796年的5月或6月,贝多芬在一次巡回演出时记下了创作这部《C小调钢琴协奏曲》的最初构想,不过它只是份断断续续的初稿,可能写于柏林宫廷音乐会之后,标名“为一首含定音鼓华彩的C小调协奏曲而作”。不久之后,他重新拾起这个创作构思。在作品构思的早期,定音鼓上的音乐动机——以莫扎特的作品为参照——成为奠定整部作品的军队气质的重要元素。一部完整的草稿很可能于1799年至1800年写在一本没有流存下来的草稿本上,这使我们有理由推测,贝多芬曾打算在他1800年4月2日首次举行个人演奏会上演奏这部作品。他标在用来抄写总谱的纸张上的日期,也符合这一看法。

一份自1977年起重新对外公开的总谱手稿(现存于柏林国家图书馆-普鲁士文化遗产-音乐部-门德尔松档案,编号:Mus. ms. autogr. Beethoven 14)是唯一一份流传下来的Op. 37的贝多芬手稿。在这部手稿上,可以通过贝多芬用明显不同的三种墨水所做的标记清楚地

分辨出这部作品的创作过程中的三个阶段。贝多芬在1800年4月2日演出前只写出第一乐章的最终稿以及第二乐章的初稿,用的是第一种墨水。这个事实迫使贝多芬在这次演奏会上用《C大调钢琴协奏曲》(Op. 15)取代了它,并专为此演奏会而重新加工Op. 15并促成其最终版的演出。1801年和1802年在霍夫堡剧院演出时贝多芬试图完成Op. 37的初版但没有成功。但1802年他对手稿的第一乐章进行了明显的修订,其重要的改动在“凯斯勒草稿本”中的总谱缩版中被保留下来。经过对第二乐章的修改和初次写出第三乐章后,贝多芬根据记录于Aut. 14中完整写就这部作品的初版,于1803年4月5日在维也纳作了首次演出。贝多芬在这份上演的手稿中所有乐章都使用了第二种墨水,并为其题写了“1803年协奏曲”的标题。这时这部作品的独奏部分尽管已经是连续的,并从结构来看已接近最终完成,但双手的部分还有很多没写出来。这是因为当时贝多芬演奏这部分时采用了大量的即兴弹奏,所以并没有记写下来。为了最终确定独奏部分,贝多芬在Aut. 14上使用第三种墨水对所有乐章进行了重新校订,与此同时,还将音域范围从原先只到 g^3 扩展到 c^4 。这份校订稿具备了完整的手写初稿的品质,它的修订和改动只涉及独奏声部。这份手稿中管弦乐队

部分的定稿与后来明显经过修改的独奏声部的异乎寻常的并存,是一个“手稿处于加工过程中”的范例。

在它产生的同时,贝多芬还写出了一份单独的独奏单行本。这个独奏单行本是为费迪南德·里斯(Ferdinand Ries)于1804年7月19日在舒潘采(Ignaz Schuppanzigh,当时的小提琴家、贝多芬的朋友)举行的演奏会上的演出而写的,首次将独奏部分的定稿进行演奏。除了手稿文献的证据外,里斯本人也证实了这份独奏单行本的存在:“《C小调协奏曲》的钢琴部分从来没有在总谱中完整写出,贝多芬为我专门写了一份独奏单行本。”(引自弗朗茨·威格勒/费迪南德·里斯:《关于路德维希·范·贝多芬的笔录传记》,科布伦茨,1838年,第115页)在费迪南德·里斯的演奏会后不久,这份钢琴独奏部分便随即和乐队部分合在一起,作为这部协奏曲初版的底本交给了艺术与工业出版社(Bureau

des Arts et d'Industrie)。初版于1804年11月在维也纳问世。因为所有的底本都遗失了,所以,钢琴部分的可信版本必须通过对这部作品手稿的最后版本和并不总是可信的初版相互对照推断才能重建。与此相反,总谱手稿和初版,则是完全一致的。

初版的独奏单行本,包含了旋律线条和未标明固定低音进行的低音部分的合奏缩写片段。和Op. 19一样,这样标写的声部具有双重作用:独奏者或指挥者可用其弹奏或进行指挥,同时也可依此用于家庭音乐会的演奏。独奏与合奏部分的明显区分表明,延续的记谱并不意味着钢琴需要在乐队经过句时跟着乐队演奏。

汉斯-维尔纳·库滕

波恩,1987年

修订于1999年夏

PREFACE

For this volume we have followed the text given in Series III, Volume 2 of the Beethoven *Gesamtausgabe* (Munich 1984). For further information on the presentation of the text, the nature of the sources, and the history of the work's origins, early performances and publication, readers are hereby referred to the preface and critical report of that volume.

Beethoven jotted down his first idea for a Concerto in c minor independently of any sketch during his extended concert tour of 1796, perhaps after a concert at the Berlin court in May or June: "Zum concert aus C moll pauke bej der Cadenz" (To the Concerto in C minor kettledrum at the cadenza). Shortly thereafter, he took up this concept again in a second draft with the wording "im Concert bej der Cadenz" (in the Concerto at the cadenza). The emancipation of this kettledrum motif notated at such an early stage functions as the central compositional element of the first movement and – harking back to Mozart's example – emphasizes the military character of the Concerto. Since a lost sketchbook dating from the years 1799/1800 probably contained a number of interrelated sketches to this work, there is reason to surmise that Beethoven had originally intended to play this Concerto in c minor in his first benefit concert in the Hofburgtheater on 2 April 1800. This is supported by the dating of the paper used for his manuscript.

This autograph of the score (Staatsbibliothek zu Berlin. Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv: *Mus. ms. autogr. Beethoven 14*), accessible again since 1977, is the only extant copy of op. 37 in Beethoven's hand and its notation in three clearly distinguishable inks brings to light three phases of its origin. This source also shows that Beethoven had written in a first ink no more than an approximative final version of the first movement and a rudimentary sketch of the second before the concert on 2 April 1800. This is the reason why Beethoven then

turned to his Concerto in C major, which he now performed not in its first version but in the final version prepared especially for this occasion. His attempts to obtain one of the Lent concerts in the Hoftheater in 1801 and 1802 were unsuccessful. But his request of 1802 caused him to undertake discernible revisions in the first movement of the autograph, the most important of which was preserved as score reduction in the Keffler sketchbook as well (folio 15r). The first integral copy used by Beethoven as soloist at the premiere in the Theater an der Wien on 5 April 1803 can be situated in *Mus. ms. autogr. Beethoven 14* at the intermediate stage following the revision of the second movement and the subsequent initial notation of the third movement. This stage, recognizable in both movements by the consequent use of a second ink, was designated by Beethoven as "Concerto 1803". Although the solo part was continuously written in this stage and almost final in its overall form, it was far from being completely notated for both hands. Beethoven then undertook a new revision in a third ink, touching upon all the movements and expanding the upper range from its original peak tone g^3 u to c^4 . This revision affected the solo part exclusively and has the quality of a homogeneous drafting phase, internal to the autograph. This unusual coexistence in one autograph of the final version of the orchestral part as well as the ulterior draft of the solo part makes this document an example of an *autograph in progress*.

These revisions in the autograph of the score originated concurrently with Beethoven's preparation of separate sheets containing the solo part volume, intended for a performance of the Concerto by Ferdinand Ries. After several postponements, Ries made his debut with this work in Schuppanzigh's "Augarten" concerts on 19 July 1804, presenting the solo part for the first time in its final version. Besides the peculiarities of the autographic source, Ries himself attests the former

existence of this separate solo part: "The piano part of the C-minor Concerto was never complete in the score. Beethoven wrote it out on separate pages just for me" (cited from: Franz Gerhard Wegeler/Ferdinand Ries, *Biographische Notizen über Ludwig van Beethoven*. Coblenz 1838, p. 115). Together with the orchestral parts, the piano part was turned over soon after Ries' performance to the *Bureau des Arts et d'Industrie* where it served as the engraver's model for the original edition published in Vienna in November 1804. Since all the manuscripts for engraving have been lost, the authentic reading of the piano part has to be reconstructed by interpolations between the final versions of the autograph and the text of the original edition, rendered unavoidable since the latter has come down to us in two

stages: *ante* and *post correcturam*. But as far as the orchestral part is concerned, the autograph of the score is in complete accord with the original edition.

The engraved solo part volume contains an unfigured outer-part reduction for the tutti abbreviations. The part thus notated fullfills, like in op. 19 moreover, a double function: it is a performance and conducting part for the soloist and can be used for home music making. The clear differentiation between *Solo* and *Tutti* shows that this continuously notated part was not intended to be played as an accompaniment of the tutti.

Bonn 1987, revidiert im Sommer 1999
HANS-WERNER KÜTHEN

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第三钢琴协奏曲

C 小调

献给路易斯·费迪南德·冯·普鲁士王子

Allegro con brio

Opus 37

Tutti

Flauti

Oboi

Clarineti in B

Fagotti

Corni in Es
(poi in C)

Trombe in C

Timpani in C-G

Pianoforte

Violino I

Violino II

Viola

Violoncello e
Contrabbasso

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37

37

53 A

53

54

f *sf* *fp* *p*

53

54

pp *p*

Vc.

Cb.

pp *pp* *pp* *pp*

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a soprano and a piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings (p, cresc., f, fp). The lyrics are written below the vocal line.

87

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system also consists of two staves, continuing the melody and accompaniment. The third system consists of three staves (treble, middle, and bass clef), with the melody in the top staff and the accompaniment in the bottom two staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). The lyrics 'The Rose Tree' are written below the bottom staff of the third system.

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns, Op. 20, No. 6. The score is for a full orchestra and includes dynamics such as p, sf, pp, and cresc. The tempo is marked 'Allegretto'. The score is written for a full orchestra, including strings, woodwinds, and brass. The page number 96 is visible in the top left corner.

[illegible]

111

B Solo

Musical score for measures 111-117. The score is written for a piano solo. It features a complex, fast-paced melody in the right hand, characterized by many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece is marked with a forte 'f' dynamic. The notation includes various musical symbols such as slurs, ties, and articulation marks.

118

Musical score for measures 118-124. The score continues the piano solo. Measures 118-121 show a continuation of the fast, intricate melody. In measure 122, there is a change in texture with the introduction of a new melodic line in the right hand. Measures 123-124 feature a more sustained, flowing melody. The key signature remains two sharps, and the time signature is 4/4. The piece is marked with a piano 'p' dynamic. The notation includes various musical symbols such as slurs, ties, and articulation marks.