

BEETHOVEN



贝多芬 第五钢琴协奏曲

降E大调 作品 73

(总谱)

Piano Concerto no.5
in $\flat$ E major Op.73

URTEXT

(原始版)



G. HENLE VERLAG

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编者：汉斯-维尔纳·库滕 Hans-Werner Küthen

翻译：陆 泓



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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

前言

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,卷三,1996年)。关于文本内容、原始资料和作品创作、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。

这部《降E大调钢琴协奏曲》迄今被认为作于1809年,但它的创作日期其实不能真正确定。通过它的产生、创作起源、创作和完成过程,我们可以更清楚地分析这部钢琴协奏曲。这部作品与它题辞所献给奥地利大公爵鲁道夫有密切的个人关系,而据此可更进一步接近它的创作过程。1809年3月1日,贝多芬得到了由鲁道夫大公和两位波希米亚侯爵罗伯克维茨(Lobkowitz)和金斯基(Kinsky)支付的年薪,他们对作曲家提出唯一的条件是贝多芬本人应有义务在未来不限期地继续驻留在维也纳。这部《降E大调钢琴协奏曲》正是一个证明,它既履行了合约规定,同时也满足了鲁道夫大公对贝多芬创作的期待。当贝多芬放弃了去卡塞尔的J.波纳帕特斯(Bonapartes)的宫廷担任宫廷乐长的一个未曾考虑后果的计划,而回心转意安心于奥地利的事业时,我们在“蓝德斯堡5”这本草稿本中发现了Op. 73的第一份草稿。由于这份草稿与总谱抄本(现存于柏林国家图书馆-普鲁士文化遗产-音

乐部,编号:Mus. ms. autogr. Beethoven 15 或 Aut. 15)的同时性,它为我们提供了很好的有关这部作品各个乐章的创作说明:贝多芬大约于1809年3月底开始了总谱的记录。第二乐章开始于同年4月9日奥地利向拿破仑宣战之际,在上述草稿的开头,附加了由科林(Collin)作曲的军歌《奥地利高于一切》,还记录了他试图结合其中的“战斗,欢呼之歌,进攻……胜利”以及手迹注释的“唤醒保卫祖国”等情境进行创作的设想。1809年5月11日到12日,贝多芬亲眼见证着法国军队对维也纳的连续不断的炮火攻击。在“稍快的柔板”(“Adagio un poco moto”)首页下边的附注,象征性地表达了贝多芬的感受:“奥地利向拿破仑复仇/愿奥地利给拿破仑应有的结果,”它意味着拿破仑要因其不义之举得到应有的惩罚。在三页之后关于第一段钢琴独奏的注释里,我们又看到了贝多芬的感受:“dämmernd”(破晓的)。这一乐章内向的性格与首尾乐章之间形成了极其鲜明的对比,和已有的G大调协奏曲一样,这里展现了英雄的两面性。

正如前面提到的,贝多芬的总谱手稿和这部草稿产生于同一时间。也是在这段时间里,贝多芬收集了一些音乐理论家的文摘和论文作为“通奏低音素材”,经古斯塔夫·诺特伯姆(Gustav Nottebohm)对其分析并得出结论,这些收集是

1809年第二季度进行的,贝多芬愿以它作为教授鲁道夫大公长期的理论基础课的辅助。诺特伯姆还找出了它们与钢琴奏鸣曲 Op. 81a“告别”(Les Adieux)创作上的相关性。但诺特伯姆忽略了协奏曲总谱最直接的教学功能。贝多芬视其手稿为教材,认为它不仅是最新的、最可用的,而且还是一首最适合用于教学生作曲的协奏曲。这时,这份手稿正介于完稿和第一次修订的中间阶段,还没有准备出版。它的页面格局、笔迹和所用的三种不同颜色墨水,尤其是发现在所有三乐章的大多数乐队经过句中双层的注解是彼此独立的,显示出手稿 15 (Aut. 15) 具有明显的双重目的。其一,我们可以称之为第一层的,是用来作为分谱初版刻印底稿的母本(手稿 15 本身并不是刻印底稿)。贝多芬由于失聪不得不放弃自己进行首演,他亲自为它的出版整理总谱,更加注重指挥家的能力能否胜任这个按照新标准创作的,音乐内容更加丰富多样的作品。然而,第二层注解显示了完全不同的目的,它是用于私人教学的教材。说明这一点的最明显的事实,是贝多芬在乐队合奏句缩写处标注的通奏低音标记。在这些地方以前常常最有可能的是乐队缩写。通过引用卡尔·菲利普·埃马努埃尔·巴赫(C. P. E. Bach)的《纯正的键盘演奏艺术实践》(Versuch über die wahre Art das Clavier zu spielen)(第二部,1762年)和 D. G. 图尔克斯(Türks)作于 1789 年的《键盘教程》(Clavierschule)这些较早的理论和实践,向学生讲解乐队写作,还传授音乐表演的要点(分别加了八十八处的批语)及

阐明配器法。简而言之,这本总谱构成了一部难度循序渐进的教科书。

合奏谱中的这两层记录并不属于同一记谱范畴内,而须根据它们的功用区别来看它们的涵义。在标有通奏低音标记的地方,并不是指独奏者也要跟着乐队弹奏。这不仅引起有关作品审美的争论,与贝多芬较早的《第二钢琴协奏曲》相比较,也显得不合时宜。1801 年贝多芬自己就已在他的《第二钢琴协奏曲》(Op. 19)(现存于波恩贝多芬故居博物馆,H. C. Bodmer 收藏,Mh 4)的独奏声部分谱中采用了乐队缩写记谱法,交替使用合奏(tutti)和独奏(solo)。

从音乐语汇本身而言,Op. 73 与大公爵有不可分割的密切联系通过一个富有个性色彩的音乐主题表现,它同样出现在 Op. 73 和钢琴奏鸣曲 Op. 81a 的末尾乐章上。可能是在 1810 年 2 月 4 日将这部作品交给布赖特科普夫与黑特尔出版社(Breitkopf & Härtel)之前,贝多芬在第 173 至 180 小节添加了“欢乐音节”,以此完成了这部作品的一个过渡性的完整版。几天之前的 1 月 30 日,鲁道夫大公结束了他自 1809 年 5 月 4 日开始的流亡生活,回到了维也纳。这部作品当时的状况又体现在克莱门蒂(Clementi)在 1810 年 11 月 1 日于伦敦出版的(较早的)版本里。1810 年 3 月,一次在维也纳的访问中,克莱门蒂请求允许出版这部作品。在他的两个版本,ante 和 post correcturum 里,还没有贝多芬的禁用华彩(Kadenzverbot),此处禁用华彩,是因为贝多芬试图在呈示部和再现部开头确定他的富有即兴色彩的著名的独奏

引入段。

整部作品经过修订后由前述之莱比锡出版商出版德文版本。至此，这部作品最后于 1810 年仲夏完成。克莱门蒂英文原版出版后的三个月，即 1811 年 2 月布赖特科普夫与黑特尔出版社出版了印刷版。在这部德文版里我们也要区分 ante 和 post correcturam 前后两个阶段，其中，贝多芬愤怒地在一份勘误表上列出了二十五处错误。不过，其中未包括含有错误的通奏低音记谱。但是，通奏低音部分是怎样出现在莱比锡版本的呢？幸好鲁道夫的犹豫不决的兴趣，使得我们今天有了这份独奏部分手稿的拷贝（BHB, NE 157）。也许贝多芬在 1810 年 7 月让人抄写了这份独奏谱送给大公爵，用来替换被大公爵长期占有的总谱手稿。今日只有这份拷贝的开头

乐章留存了下来，与 Aut. 15 中确定的内容一样，其中包含了所有通奏低音音型，这些通奏低音音型大多数写入了总谱，用作重新开始为鲁道夫授课的内容。由于第二份复制本是提供给布赖特科普夫与黑特尔出版社，作为独奏部分刻版的底稿，通奏低音音型直接写入了这个版本中。贝多芬对此当然没有理由反对，因为这为演奏者在家庭音乐会时的演奏需要提供了受欢迎的实用的帮助。对这两份独奏谱抄谱员而言，必须区别批注的第一层和第二层一定是件苛求的事。克莱门蒂的初版弃用了所有的通奏低音记谱，钢琴独奏部分与乐队合奏句代之为用小音符系统地区分开。

汉斯-维尔纳·库滕
波恩，1998 年春

PREFACE

For this volume we have followed the text given in Series III, Volume 3 of the Beethoven *Gesamtausgabe* (Munich, 1996). 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.

Until now, the E-flat Major Piano Concerto, op. 73, has been roughly consigned to the year 1809. Today we are in a position to be more specific regarding the work's inception, occasion, progress and completion. The concerto arose in close personal connection with its dedicatee, Archduke Rudolph, and therefore in direct proximity with historical events. On 1 March 1809 Beethoven was offered an annual salary by the Archduke and two Bohemian princes, Lobkowitz and Kinsky, the only stipulation being his continued physical presence in Vienna for an unlimited period of time. None the less, the E-flat Major Concerto is ample proof of the compositional obligations naturally attendant upon this agreement. Having abandoned his plan to become *maestro di cappella* at the court of Jérôme Bonaparte in Cassel – a plan never thought out to its ultimate ramifications – and having instead turned entirely to the Austrian cause, Beethoven started sketching op. 73 in the Landsberg 5 Sketchbook. The sketchbook sheds revealing light on the movement-by-movement progress of the concerto as it arose in parallel with the autograph score, located today in the music department of the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz (*Mus. ms. autogr. Beethoven 15*, or *Aut. 15*). Beethoven probably started writing out this score at the end of March 1809. The opening of the second movement coincided with Austria's declaration of war on Napoleon on 9 April, for it is accompanied in the sketchbook by the beginnings of a setting of a soldier's song by Collin, *Österreich über alles*, as well as a projected "Battle, Hymn of Jubilation, Attack ... Victory" and the handwritten annotation "to alert the defense of the

Fatherland." Then, on 11 to 12 May 1809, Beethoven witnessed at first hand the bombardment of Vienna by French artillery. A marginal gloss at the bottom of the opening page of the *Adagio un poco moto* captures his feelings: "Österreich löhne Napoleon / May Austria give Napoleon his due," meaning that Austria should retaliate Napoleon for his misdeeds. Three pages later we find another indication of Beethoven's feelings in an annotation in the first piano solo: "*dämmernd*", a term usually referring to the fading of day. The movement's introverted character provides maximum contrast with the two outside movements, thereby revealing the same bipolarity of the heroic style apparent in the preceding G-Major Concerto.

Beethoven's autograph score, as already mentioned, was worked out simultaneously with the sketches. Also dating from this period is a set of excerpts from theorists and treatises analyzed by Gustav Nottebohm, who referred to it as "materials for a thorough-bass method" and assigned to "the second quarter of the year 1809," adding that Beethoven "wished to supply the theoretical groundwork for a long-term course of instruction for Archduke Rudolph." Nottebohm also established a biographical connection with the "Les Adieux" Piano Sonata, op. 81a. But he overlooked the immediate pedagogical function of the concerto score: Beethoven employed his autograph manuscript as teaching material, feeling that it was not only his most recent and only available work but also, as a *Concerto*, the most suitable basis for teaching a composition pupil. At this time the score was at an intermediate stage between full draft and first revision, and no thought was yet given to its publication. The layout on the page, the handwriting and its three different inks suggest that *Aut. 15* served two distinct purposes, especially since the twin layers of annotations found in most of the tutti passages of all three movements arose independently of each other. The first, which we shall call Track 1, served as a model for the engraver's copy of the first edition in parts

(*Aut. 15* itself was not an engraver's copy). Since Beethoven was prevented by his deafness from giving the premiere himself, he marked up his manuscript for publication, paying due attention to the quality of instructions in a work that reflected new standards of musical complexity. Track 2, however, served an entirely different purpose, namely, to convey subject-matter material to his private pupil. Its most conspicuous feature is Beethoven's thorough-bass transcription of the reduced orchestral part of the tutti sections, a transcription intended to supersede the tutti abbreviations he had entered beforehand. Here Beethoven has turned to the earlier theory and practice advocated in C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Part 2, 1762) and D.G. Türk's *Clavierschule* (1789) to clarify the orchestral writing for the benefit of his pupil. He also went so far as to explain points of musical declamation, adding no fewer than eighty-eight incision marks, and to elucidate the orchestration. In short, the score formed a curriculum of study arranged in progressive order of difficulty.

These two layers of markings in the tutti sections do not constitute a homogeneous level of notation and must be kept separate according to the functions they were intended to serve. The thorough-bass figures, in other words, do not imply that the soloist should play continuo. Not only would this be at odds with the work's aesthetic, it would also be an anachronism in the context of Beethoven's concertos: in 1801, after all, Beethoven himself had already introduced a species of shorthand tutti notation by alternating between *tutti* and *solo* in the separate solo part of his Second Piano Concerto, op. 19 (Beethoven House, Bonn, Bodmer Collection, *Mh 4*).

In purely musical terms, the biographical ties between op. 73 and the Archduke found expression in a characteristic motif occurring in the final movements of both the concerto and the op. 81a sonata. With the addition of this "*Freuden*" couplet in bars 173 to 180 Beethoven brought his concerto to a tentative conclusion, probably just before offering it to Breitkopf & Härtel on 4 February 1810. A few days earlier, on 30 January, Rudolph had returned from the exile imposed upon him from 4 May 1809. By and large, this stage of the composition is reproduced in the early print issued by Clementi in

London on 1 November 1810. Clementi had asked for permission to publish the work during a visit to Vienna in March 1810. His two editions, both *ante* and *post correcturam*, still lack Beethoven's *Kadenzverbot* with which the composer sought to finalize the improvisatory character of the famous solo entrances at the opening of the exposition and the recapitulation.

The entire concerto was thereupon revised for the German edition issued by the aforementioned Leipzig publishing house. With this, the work was finally brought to completion in mid-summer of 1810. The Breitkopf & Härtel print appeared in February 1811, a full quarter of a year after Clementi's English edition. In the German first edition, too, we must distinguish between an *ante* and a *post correcturam* stage, in which Beethoven indignantly complained of twenty-five errors on a list of corrigenda. None of these errors, however, involved the faulty notation of the thorough-bass. But how did the thorough-bass part find its way into the Leipzig print? Thanks to Rudolph's vacillating interest, we have come into the possession of a handwritten copy of the solo part (Beethoven House, NE 157) which Beethoven, probably in July 1810, ordered written out for the Archduke as a replacement for the autograph score still among the latter's belongings. Today only the opening movement of this copy survives; like the definitive text preserved in *Aut. 15*, however, it contains all the thorough-bass figures, most of which entered the score when the Archduke's lessons resumed. Since the engravers of the Breitkopf & Härtel edition could now make use of a second copy of the solo part, the figures simply landed in the print. Beethoven saw no reason to object: they offered a welcome support for musicians well-versed in domestic music-making. Furthermore, it would have been an imposition to force the copyist of the two solo parts to distinguish between *Tracks 1* and *2*. The Clementi print had dropped the thorough-bass notation, and instead systematically discriminated the solo from the tutti passages by having the latter engraved in smaller notes in both staves of the piano part.

Bonn, Frühjahr 1998
HANS-WERNER KÜTHEN

目录

第一乐章	快板.....	1
第二乐章	稍快的柔板	71
第三乐章	回旋曲-不太快的快板.....	81

1. Allegro	1
2. Adagio un poco moto	71
3. Rondo. Allegro, ma non troppo	81

第五钢琴协奏曲

降 E 大调

献给奥地利的鲁道夫大公

Allegro

Tutti Solo

Opus 73

Flauti *ff*

Oboi *ff*

Clarinetti in B *ff*

Fagotti *ff*

Corni in Es *ff*

Trombe in Es *ff*

Timpani in Es, B *ff*

Pianoforte *ff*

Violino I *ff*

Violino II *ff*

Viola *ff*

Violoncello *ff*

Contrabbasso *ff*

Pfte. *espressivo*

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3

Fl. *ff*

Ob. *ff*

Clar. *ff*

Fg. *ff*

Cor. *ff*

Tr. *ff*

Timp. *ff*

Pfte. *ff*

* *

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. e Cb. *ff*

Pfte. *espressivo*

10

Cor. Tutti

Pfte.

VI. I pizz. arco

VI. II pizz. arco

Va. pizz. arco

Vc. e Ch. pizz. arco

[illegible]

21

Fl.

Ob.

Clar.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Va.

Ve.

c. Cb.

A

29

Fl.

Ob.

Clar.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Va.

Vc. e Cb.

35

Fl.

Ob.

Clar.

Fg.

Cor.

Tr.

Timp.

VI. I

VI. II

Va.

Vc. e Cb.

39

Clar. *sf sf dim. pp*

Fg. *pp*

Cor. *sf sf dim. pp*

VI. I *sf sf dim. pp*

VI. II *sf sf dim. pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

44

Clar. *p*

Fg. *p*

Cor. *Solo dolce*

Timp. *sempre pp*

VI. I *p*

VI. II *p*

Va. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

50

Fg. *pp*

Cor. *pp*

Timp. *pp*

VI. I *pp*

VI. II *pp*

Va. *pp*

Vc. *pp*

e Cb. *pp*

57 *pp* *cresc.*

Fl.

Ob.

Clar. *pp* *cresc.*

Fg. *pp* *cresc.*

Cor. *pp* *cresc.*

VI. I *pp* *cresc.*

VI. II *pp* *cresc.*

Va. *pp* *cresc.*

Vc. e Cb. *arco* *pp legato* *cresc.*

62 **B** *f*

Fl.

Ob.

Clar. *f*

Fg. *f*

Cor. *f*

Tr. *f*

Timp. *f* *tr*

VI. I *f*

VI. II *f*

Va. *f*

Vc. e Cb. *f*