



BEETHOVEN

贝多芬 第四钢琴协奏曲

G大调 作品 58

(总谱)

Piano Concerto no.4
in G major Op.58

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 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。

有关贝多芬《第四钢琴协奏曲》的原始资料及历史是特别令人感兴趣的,因为关于它的起源仅仅部分得到澄清,所以,显而易见对它的研究会引出不可预期的结果。从那些零散的、极少的草稿中可以看出,于1804年6月至7月间完成《第三钢琴协奏曲》(Op. 37)之后,贝多芬紧接着就有再创作一部钢琴协奏曲的想法。此外,Op. 58是他的五部大型完整钢琴协奏曲中唯一一部未发现其总谱手稿的作品。E. 普里格(Erich Prigler)在1890年的波恩展览目录里还支持这一乐观的意见,即总谱手稿“尽管尚存在,但一直被藏匿起来了。”如后继的研究表明的那样,该作品在1807年交付维也纳工业出版社(Bureau des d'Industrie)印刷后,贝多芬的手稿就失踪了。当时,贝多芬交出他的手稿,以方便制版时依此加入他最后的一些修改。不过这并不表明这份原始材料就一定丢失了。

由于缺乏对手稿的了解,人们不得不必须对所有尚存的原始资料作更仔细的检验。在这些原始资料中,一份由抄

谱员D(即J. 克隆帕尔,Josef Klumpar)誊写的相当可信的总谱抄本,直至今日依然是最重要的。金斯基-哈尔姆(Kinsky-Halm)编辑的贝多芬作品目录中,在第136页对此抄本的描述应作如下补充:上述提及的总谱抄本抄谱员为克隆帕尔,校对者为贝多芬。抄本以A 82b的编号保存在维也纳音乐之友协会。此外,于1827年11月5日举办的拍卖会上,在遗物目录里标号为Nr. 214的标的物 and 这份抄本为同一物品。Nr. 214称其为“贝多芬钢琴协奏曲,有他亲笔修改,总谱”。(摘自由A. 富克斯复制的目录,现存于波恩贝多芬故居,编号NE 103)。拍卖竞得者根据填写的名字表明是贝多芬的朋友F. 皮宁格(Ferdinand Piringer),他受维也纳音乐之友协会的委托,拍下了这份抄本。贝多芬极有可能在1806年3月27日之前就将这份抄本A 82b誊写完毕,以便让这部协奏曲的印刷版本能够早些问世。

但初版的出版却推迟了,因为另外的一些计划打乱了这个不常见的、匆忙出版的想法。按贝多芬惯例,在这部《G大调的协奏曲》未经作曲家本人首演前,这部作品也不能交付出版。第一次由贝多芬亲自弹奏这部作品大约是1807年3月在维也纳的波希米亚亲王的城市宫殿所举行的两场音乐会中。尽管有最新的、更深入的对存于捷克的罗

伯克维茨档案的调查研究,到目前仍然不能进一步确定具体的演奏日期。同时上演的有《第四交响曲》及《科里奥兰序曲》。新创作的协奏曲给 F. J. 罗伯克维茨亲王(Franz Joseph Fürst Lobkowitz)留下了如此深刻的印象,以致使他产生了这样的想法,即以这部协奏曲为基础,创作一部他所偏爱的室内乐弦乐五重奏式的作品。对独奏部分的修改,即贝多芬在 A 82b 中对首尾乐章八十多处作的标记,表明他授权并参与了这一形式的改编。贝多芬在他与阿尔塔利亚(Artaria)就《弦乐五重奏》(Op. 29)的争议中结识了作为鉴定人的 F. A. 珀辛格(Franz Alexander Pössinger, 1767—1827),这次贝多芬就委托他简化乐队部分。这部适合于钢琴与弦乐五重奏(第一小提琴、第二小提琴、第一中提琴、第二中提琴和大提琴)演奏的作品于 1807 年初夏完成,比由维也纳工业出版社于 1808 年 8 月开始发行的钢琴协奏曲初版时间早了一年多。初版也以同一份抄本 A 82b 作为制版底本。这个室内乐版本的独奏部分对技巧要求更高,不可能由除了贝多芬以外的任何人胜任。应该提起注意的是,在贝多芬生前,他的《第四钢琴协奏曲》总共也只公开演奏了两次,而这两次演奏都是由贝多芬承担的。那之后直到 1830 年它才再次在维也纳被听到。很明显,对精湛技巧的要求并未妨碍改编,而那个时代对新音乐的渴望也从中得以反映,这为李斯特(Franz Liszt)铺好了道路。

这部协奏曲初版出版推迟的第二个原因在于,贝多芬自己希望,他的几部作

品能够在多个国家同时公开出版。他的计划包含了他的六部作品(从作品 58 号到 62 号),贝多芬希望它们尽可能地 从 1807 年 9 月 1 日起在德国、法国和英国按一定的顺序陆续出版。这一点可从克莱门蒂(Clementi)发表的出版物中看出痕迹:在 A 82b 的标题页的右边沿,贝多芬作了如下标注:“大声部 1”,它肯定 是用来区别一份“大声部 2”。一份 1807 年 4 月 20 日的出版合同显示那份“大声部 2”是准备为克莱门蒂(Clementi)在伦敦用作制版底本的。事实上这个版本没有问世,因为副本在传送途中丢失了。

在 A 82b 的最后一页包含有手迹:“钢协 2 寄给珀辛格”(Clav. Conc. Pössinger 2 zu senden)。因此,从这份原始材料可以断定,总谱的一部分,即第二乐章,在完成制版后,出版社可能没有寄还给贝多芬,而是寄给了它的室内乐版本的改编者珀辛格,其目的在于使这个五重奏变得更加完整。协奏曲版第二乐章可无需改动地用到室内乐版本里,因为,这个经简化的弦乐配器与改编曲相同,仅仅只是去掉了低音提琴。然而这样做的结果,使 A 82b 缺了一个乐章。这一阙如的乐章由阿留斯·翁特莱特(Aloys Unterreiter)于 1850 年,在阿鲁斯·富克斯(Alovs Fuchs 1799—1893)的委托下,通过将初版的各个单独声部整理为一份总谱而得以填补。整理这样一份总谱的起因,是 1850 年 12 月 1 日维也纳独奏家 J. 费舍赫夫(Joseph Fischhof, 1804—1857)要为维也纳音乐之友协会演出这部协奏曲。借由这次演奏,费舍赫夫得到了这样一部完整的总

谱作为礼物。

翁特莱特于 1850 年整理的总谱虽然完全不具备作为原始资料的价值,可是它也是有关于整个总谱抄本的命运的一部分。有证据表明,1882 年汉诺威的施泰因格莱伯出版社(Steingräber)出版 F. 库拉克斯(Franz Kullaks)版本的时候,库拉克斯还没有可能查阅 A 82b 以作参考。这一点已由诺特伯姆(Nottebohm)观察到,因为诺特伯姆明显与当时 A 82b 的所有者有所来往。1918 年 6 月 11 日, A 82b 通过拍卖会买回,重又

成为维也纳音乐之友协会的财产。

与库拉克斯的很流行的版本相比,这个版本按照贝多芬在 A 82b 中细心增添进去的速度表情记号(渐慢地——回原速)作了必要的补充。通过借用室内乐版本更灵活的配置使贝多芬在改编时做了这些补充,并且作曲家也确定,这些补充应该用到协奏曲的初版里。

汉斯-维尔纳·库滕

波恩,1998 年春

PREFACE

Our edition follows the musical text presented in volume 3, series 3, of the Beethoven *Gesamtausgabe* (Munich, 1996). For further information on the presentation of the text, the source materials, and the history of the work's genesis, publication and early performances, the reader is hereby referred to the preface and critical report of that volume.

The source history of Beethoven's Fourth Piano Concerto is particularly interesting since the work's origins are as obscure as its unforeseen impact was obvious. As can be seen from the sparse and extremely rough sketches, Beethoven resolved to write another piano concerto shortly after completing his Third Concerto, op. 37, in June and July of 1804. Moreover, op. 58 is the only one of his five full-scale, completed works in this genre for which there is no surviving autograph score. In the Bonn exhibition catalogue of 1890, Erich Prieger advanced the optimistic theory that the autograph, "although extant, is still being kept under wraps". Further research revealed, however, that Beethoven's sole handwritten score went astray in 1807 while the work was being prepared for publication by the Bureau d'Industrie. At that time Beethoven let the manuscript out of his hands to help the engraver enter his final changes. This is not to say, however, that the source is irretrievably lost.

The absence of an autograph manuscript makes us all the more attentive to the other sources. Today, pride of place in the source hierarchy must go to the highly reliable manuscript score written out by "Copyist D", Joseph Klumpar. The information given on page 136 of Kinsky-Halm's thematic catalogue must be amended as follows: the manuscript score cited there, written out by Klumpar and proofread by Beethoven, is located today in the Gesellschaft der Musikfreunde in Vienna under call number A 82b. Furthermore, it is identical to item no. 214 in

the auction catalogue of Beethoven's estate, dated 5 November 1827. This item – to quote Aloys Fuchs's transcription, preserved in the Beethoven House in Bonn (NE 103) – reads "piano concerto by Beethoven, with corrections in his own hand, score". The buyer of the manuscript is listed as Beethoven's friend Ferdinand Piringer, who acquired it at auction on behalf of the Gesellschaft. It is very likely that Beethoven had A 82b copied out prior to 27 March 1806 in order to have the concerto appear in print at an earlier date than usual.

As it happened, however, the first edition was delayed by other plans that stood in the way of such an unusually prompt publication. The G-major concerto was not to be disseminated in print before the composer, as was his wont, had given the work its première performance. This first performance, with Beethoven at the piano, took place during two concerts held in the Viennese town palace of Franz Joseph, Prince Lobkowitz, in March of 1807. (Intensive research recently conducted in the Lobkowitz Archives in the Czech Republic have failed to reveal a more precise date.) On the same program were the Fourth Symphony and the Coriolanus Overture. The Bohemian nobleman was so impressed with the new concerto that he himself probably instigated the plan to arrange a chamber music version for string quintet (the prince's preferred ensemble). Proof that Beethoven sanctioned and even helped to produce this arrangement is provided by the changes he jotted down in the solo part of the outside movements in more than eighty passages of A 82b. He then assigned the task of reducing the orchestral part to Franz Alexander Pössinger (1767–1827), whose acquaintance he had made in 1803 when Pössinger had appraised the String Quintet op. 29 during the composer's quarrel with Artaria. The resultant version for piano and five-part string ensemble (vn 1, vn 2, va 1,

va 2, vc) saw the light of day in the early weeks of summer 1807, a full year before the original edition of the orchestral version was offered for sale by the Bureau d'Industrie in Vienna (August 1808) – an edition for which the same manuscript, *A 82b*, served as an engraver's model. Once again, the virtuoso demands of the solo part were increased in the quintet version so that only Beethoven was capable of playing it. It is worth recalling that the Fourth Concerto was performed only twice during Beethoven's lifetime, and on both occasions by the composer himself. Not until 1830 was the work again heard in Vienna. Apparently its virtuoso demands posed no obstacle to an arrangement reflecting the hunger of the age for new music – and paving the way for Franz Liszt.

Another reason for the delay in publication was probably related to Beethoven's wish, from the very beginning, to have his new concerto issued simultaneously in several countries. His plan was to have all six of his works from opp. 58 to 62 published in a specific order in Germany, France and England, if possible from 1 September 1807. Evidence of a publication by Clementi can be seen in the right-hand margin of the title page of *A 82b*, where Beethoven has written "*Große St[imme] 1*". This was surely intended to distinguish it from the "*Große Stimme 2*" which, as shown by the publisher's contract of 20 April 1807, was meant to function as an engraver's model for Clementi in London. In the event, however, this publication never materialized as the copy was lost in shipment.

The final page of *A 82b* contains the handwritten annotation "send pf cto 2 to Pössinger", thereby indicating that once the engraving was finished part of the score – namely the second movement – was to be

sent directly from the publisher to the arranger of the chamber music version rather than returned to the composer. The reason for this had to do with the completion of the quintet version: the concerto's second movement could be taken over intact since, in its reduced instrumentation for strings, it is identical to the arrangement apart from the discarded part for double bass. The consequence, however, was a gap of one movement in *A 82b*. This gap was filled in 1850 when Aloys Unterreiter, at the request of Aloys Fuchs (1799–1853), scored the movement from the surviving parts of the first edition for a performance to be held on 1 December of that same year before the Gesellschaft der Musikfreunde. The soloist of that performance, Joseph Fischhof (1804–1857), was then handed the completed score as a present.

Although Unterreiter's substitute copy of 1850 has no independent value as a source, it sheds light on the fate of the entire manuscript score. It also explains why Franz Kullak – unlike Nottbohm, who apparently had contact with its owners – was unable to consult *A 82b* when compiling his edition for Steingräber (Hanover, 1882). Finally, on 11 June 1918, *A 82b* was restored to the holdings of the Gesellschaft der Musikfreunde by repurchase.

One new feature, as compared to Kullak's well-known print, is the essential addition of agogic expression marks (*ritardando* – *al tempo*) carefully entered in *A 82b* by Beethoven himself. Having circuitously obtained these marks from the more flexible chamber scoring, the composer then made it binding for the original concerto version as well.

Bonn, spring 1998
Hans-Werner Küthen

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第四钢琴协奏曲

G 大调

献给奥地利的鲁道夫大公

Allegro moderato

Opus 58

Solo

Flauto

Oboi

Clarineti in C

Fagotti

Corni in G

Trombe in C
tacet

Timpani in C-G
tacet

Pianoforte
p dolce *sf*

Violino I

Violino II

Viola

Violoncello e
Contrabbasso

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6 **Tutti**

Fl.

Ob.

Clar.

Fg.

Cor.

VI. I

VI. II

Va.

Ve.

Cb.

pp

sf

pp

p(p)

sf

pp

sf

pp

14

Fl.

Ob.

Clar.

Fg.

Cor.

VI. I

VI. II

Va.

Ve.

e Cb.

p

p

p

pizz.

(p) arco

p

[illegible]

27 **A**

Fl. *ff* *p* *pp*

Ob. *ff* *p* *pp*

Clar. *ff* *p* *pp*

Fg. *ff* *p*

Cor. *ff* *p*

VI. I *ff* *p* *p*

VI. II *ff* *p* *p* *p* ⁽³⁾

Va. *ff* *p* *p* ⁽³⁾ *pizz.*

Ve. e Cb. *ff* *p* *(p)*

32

Fl. *p*

Ob. *p*

Clar. *p*

Fg. *p*

Cor. *p*

VI. I *(3)* *sempre p*

VI. II *p*

Va. *p*

Ve. e Cb. *(p)*

40

Fl.

Ob.

Clar.

Fg.

Cor.

VI. I

VI. II

Va.

Vc. e Cb.

pp

p

p poco cresc.

sempre pp

poco cresc.

sempre pp

poco cresc.

sempre pp

arco

poco cresc.

sempre pp

poco cresc.

This image shows a page of a musical score for measures 61 through 64. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fg.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello/Double Bass (Ve. e Ch.). The key signature is one sharp (F#) and the time signature is 4/4. The score features various musical notations including notes, rests, dynamics (f, sf), and articulation marks. The measures are numbered 61, 62, 63, and 64 at the top of each staff.