



BEETHOVEN

贝多芬 第一钢琴协奏曲

C大调 作品 15

(总谱)

Piano Concerto no.1
in C major Op.15

URTEXT

(原始版)



G. HENLE VERLAG

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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,卷二,1984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。

1795年3月29日,贝多芬于维也纳的霍夫堡剧院公演了一部“为钢琴而作的新的协奏曲”。依照一致流传的说法,在那次由音乐家协会举办的连续三晚的演出中,贝多芬在首晚亲自演奏了他的这部《C大调钢琴协奏曲》。古斯塔夫·诺特伯姆(Gustav Nottebohm)却在1875年反对这一传统说法。他认为,那次实际上演奏的,是早已写就的《降B大调协奏曲》,也就是贝多芬第一次公开以独奏名家身份登台时演奏的那首协奏曲。自这个说法出现起,这个问题争议不断。

然而,经过对原始资料的研究,以及对贝多芬不同形式的草稿的考证,可以得出结论,《C大调钢琴协奏曲》的最初版本在上述音乐会举行时必定业已完成。根据这个研究,可以证实原来的流行观点的正确性,即当晚演出的不是别的而正是这部作品的首演。当时的一些文献亦支持这一观点。同样的,还有弗朗茨·格哈德·威格勒(Franz Gerhald Wegeler, 1765—1848)对《C大调第一钢琴协奏曲》排练的描述。威格勒来自波

恩,是贝多芬的亲密朋友,当时也在维也纳逗留,并于1796年5月31日离开。他的描述是唯一涉及上述演出日期的文献。同时,不仅在这次演出的节目单上,而且也在威格勒发表于1795年4月1日的《维也纳报》的谈话中,都将这次演奏的作品描述为“全新的协奏曲”。贝多芬在波恩时期曾写就一首《降B大调协奏曲》,但即便是其后来的新版本(Op. 19),也不会以这样的方式来称呼它。

从华彩乐段草稿的日期记录上可以看出,贝多芬于1796年5月或6月柏林的旅行演出期间,在宫廷里演奏了这部作品的最初版本。同年的11月23日,在他前往布达佩斯的路上,他又有了一次新的机会,在普莱斯堡(今为斯洛伐克境内的布拉迪斯拉发)再次演奏它。从涉及所有三个乐章的华彩段草稿中可以看出,贝多芬很有可能还于同年的12月1日在布达佩斯演奏了这部作品。直到目前为止尚不能进一步确定日期的另一次演出,大约于1796年12月的29日或30日举行。此时贝多芬已回到了维也纳,他在波恩好友安德列亚斯·罗姆贝格(Andreas Romberg)和伯恩哈德·罗姆贝格(Bernhard Romberg)表兄弟举办的赢利性音乐会上演奏了他的《C大调钢琴协奏曲》。这部作品最初版本的最后一次演出的日期,由于温策·托马舍克斯(Wenzel Tomascheks)有关贝多芬

的传记体报告中的记载而为人所知。这份报告对贝多芬 1798 年 10 月在布拉格的康维克特大厅举行的音乐会进行了描述。《C 大调钢琴协奏曲》演出的成功让贝多芬受到鼓励,于布拉格逗留期间着手完成了早先的降 B 大调作品的最后版本,并在几天后同样将其演出。

贝多芬原计划在 1800 年 4 月 2 日于维也纳霍夫堡剧院举行的首次个人音乐会上演奏他的《C 小调钢琴协奏曲》(Op. 37),可对这部作品到时是否能按时完成,他并无多少把握。因此,贝多芬及时决定,转而进一步加工他的《C 大调钢琴协奏曲》。由此产生的这部作品的第二版本以一份完整的总谱形式保留了下来(原件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 12)。贝多芬在演出之后,在同一原稿上又对作品的钢琴独奏部分从头至尾(主要是指法方面)作了修改和加工,但没有触及音乐作品的发展和结构。此后,依照对 Op. 19 和 37 的处理方式,贝多芬将其中的钢琴独奏部分单独写出,于 1800 年 12 月,与乐队部分一同作为誊清稿交给了维也纳的特兰库铎·莫罗出版社。这两份誊清稿的原件都遗失了。莫罗的原版于 1801 年 3

月出版。尽管《C 大调协奏曲》的诞生晚于降 B 大调,但它在作品排序和编号上都有足够的理由被列于降 B 大调之前。首先,它的出版是在降 B 大调之前;其次,尽管降 B 大调早已演奏过,但这部较早的 Op. 19 其未完成的独奏部分最后记录下来的日期却晚于较新的作品《C 大调钢琴协奏曲》。

对比总谱手稿 (Mus. ms. autogr. Beethoven 12) 与莫罗出版的印刷版钢琴谱,可以看出在合奏部分处理上的区别。前者只是在个别的地方显示贝多芬在一个独奏句之后标注了一个 col Basso,而在印刷版中则标出了完整的低音进行,钢琴部分里抄写了大量的音符,而不是合奏的缩写片段。这些标记很可能出自莫罗的某位不知名的雕版师之手,因为它的格式,和贝多芬不久之后在 Op. 19 的钢琴部分的手稿中所使用的缩写方式不同。这部原版独奏部分具有双重作用: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。原版谱对钢琴家是否要在合奏经过句跟着乐队演奏未作说明。

汉斯-维尔纳·库滕

PREFACE

For this volume we have followed the text given in Series III, Volume 2 of the Complete Edition of Beethoven's works (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.

On 29 March 1795 Beethoven made his debut in the Vienna Hofburgtheater with a "new concerto on the pianoforte". Reports handed down unanimously agree that Beethoven played his Concerto in C major on the first of the three successive evenings organized by the Tonkünstler-Societät (see for example Eduard Hanslick, *Geschichte des Concert-Wesens in Wien*, 1869, p. 24, 34, 127, 208. Hanslick was a pupil of Wenzel Tomaschek in Prague). However, these reports were opposed in 1875 by Gustav Nottebohm (*Musikalisches Wochenblatt*, Vol. 6, p. 605–08; *Zweite Beethoveniana*, Kap. VIII and IX, 1887), who now claimed that Beethoven had performed the earlier Concerto in B $\flat$ major at this occasion, his first known public appearance as a soloist. Confusion has been reigning in this matter since then.

After extensive source readings by examining the many various extant sketches, modern-day research has come to the conclusion that a first version of the C major Concerto must have been completed at the time of the above-mentioned concert. This supports the earlier unambiguous claim that no other concerto than the one in C major was performed on 29 March 1795, an assertion underscored by contemporary documents. Thus, for example, Franz Gerhard Wegeler (1765–1848), Beethoven's close friend from Bonn who was also in Vienna during Beethoven's early years there, could only have given his account of the rehearsal of the "first Concerto (C major)" at this oc-

casión, since he left Vienna on 31 May 1796. Moreover, the poster announcing the concert as well as the subsequent review in the "Wiener Zeitung" of 1 April 1795 both mention a "completely new Concerto"; even a new version of the B $\flat$ major Concerto from the Bonn years could not have been referred to in such a manner.

The dating of sketches for a cadenza shows that Beethoven most likely performed this first version at the Berlin court in May or June 1796 while on a concert tour. The next performance probably took place in Pressburg on 23 November of the same year, as Beethoven was traveling to Budapest, where he possibly performed the work again on 1 December. This latter performance seems to be substantiated by a remark on cadenza sketches for all three movements. Beethoven then played his Concerto in C major once again upon his return to Vienna in a benefit concert held either on 29 or 30 December 1796 (the precise dating was previously unknown) in favor of the cousins Andreas and Bernhard Romberg, friends of Beethoven since his Bonn days. A last performance of the first version has been documented in Wenzel Tomaschek's autobiographical account about the concerts Beethoven gave in the Prague "Konviktsaal" in October 1798. The success of the Concerto in C major in Prague encouraged the composer to prepare a final version of the earlier Concerto in B $\flat$ major which he also performed there a few days later.

In the first concert Beethoven was allowed to organize for his own benefit at the Vienna Hofburgtheater on 2 April 1800, he had originally planned to perform the Concerto in c minor op. 37. But since there was little hope of completing it on time, he decided to revise the Concerto in C major instead. This second version survives in a complete score (Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung; Mus.

ms. autogr. Beethoven 12). After the performance, Beethoven made another thorough revision of the solo part in the same manuscript, modifying mostly figurations and leaving the overall structure intact. Afterwards, like with opp. 19 and 37, a separate piano part was written out and given over with the orchestral material in December 1800 to the publisher Tranquillo Mollo as the source material for his engraving. Both the copy of the solo part and the orchestral parts are no longer extant. Mollo's original edition was published in Vienna in March 1801. Although the Concerto in C major is later than the one in B♭ major, it has been granted precedence in its numerical order and opus numbering. This is justified by its publication prior to the Concerto in B♭ major, but more importantly by the fact that the fair copy of the solo part of the earlier op. 19, conceived long previously but left unfinished, dates from after the more recent work.

A comparison of the autograph of the score (Mus. ms. autogr. Beethoven 12) with Mollo's engraved piano part brings up a discrepancy in the treatment of the tutti: although Beethoven only occasionally noted *col Basso* after a solo passage, the print contains a continuous chordal figuration at tutti abbreviations in the excerpt bass of the piano part engraved as main notes. This stems most likely from Mollo's unidentified engraver, but does not correspond to the form used by Beethoven a short while later in the autograph of the solo part of op. 19. The solo part volume of the original edition presents a continuous text as performance and directing part for the soloist, suitable moreover for home music making. But it did not signify that the solo piano was to accompany the tutti passages.

HANS-WERNER KÜTHEN

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第一钢琴协奏曲

C 大调

献给安娜·路易斯·芭芭拉·德·艾尔巴-奥德斯卡尔希公主

Allegro con brio

Opus 15

Tutti

Flauto

Oboi

Clarinetti in C

Fagotti

Corni in C

Trombe in C

Timpani in C-G

Pianoforte

Violino I

Violino II

Viola

Violoncello e Contrabasso

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This image shows a page of a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a traditional format with staves for different instruments or voices. The notation includes notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'cresc.' (crescendo). The page is numbered '20' in the bottom left corner. The music is arranged in a multi-staff system, with some staves having a treble clef and others a bass clef. The notation is dense, with many notes and rests, indicating a complex musical piece. The overall style is that of a classical musical score, with a focus on the melodic and harmonic development of the music. The page is a single page from a larger score, as indicated by the page number and the continuation of the musical lines. The notation is clear and legible, with a good use of musical symbols and markings to convey the composer's intentions. The page is a good example of a well-written musical score, with a clear and concise notation that is easy to read and understand. The page is a valuable resource for musicians and music students, providing a detailed and accurate representation of a musical composition. The page is a good example of the art of musical notation, showing how a complex piece of music can be written down in a way that is both clear and expressive. The page is a testament to the skill and creativity of the composer and the notation, and it is a pleasure to see such a high-quality musical score. The page is a good example of the power of music to convey emotion and meaning, and it is a reminder of the importance of music in our lives. The page is a beautiful work of art, and it is a pleasure to see such a high-quality musical score. The page is a good example of the art of musical notation, showing how a complex piece of music can be written down in a way that is both clear and expressive. The page is a testament to the skill and creativity of the composer and the notation, and it is a pleasure to see such a high-quality musical score. The page is a good example of the power of music to convey emotion and meaning, and it is a reminder of the importance of music in our lives. The page is a beautiful work of art, and it is a pleasure to see such a high-quality musical score.

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 consists of 16 measures. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. 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. The dynamic markings are 'sf' (sforzando) and 'staccato'. The score is a page from a larger manuscript, as indicated by the page number '6' in the top left corner.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment (Right and Left Hand). The vocal line begins with a melody in the Soprano part, followed by the other voices. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal and piano parts. The piano accompaniment includes a section with a 'ff' (fortissimo) dynamic marking. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

This page of musical notation, numbered 34 in the top left, depicts a symphonic movement. It is organized into three systems of staves. The first system includes staves for woodwinds (flutes, oboes, clarinets, bassoons), strings (violins, violas, cellos, double basses), and a grand piano (right and left hands). The second system continues the orchestration with woodwinds, strings, and piano. The third system features woodwinds, strings, and piano. The notation is characterized by a variety of dynamic markings: *sf* (sforzando) is used frequently to indicate accents, while *cresc.* (crescendo) appears in the woodwind and string parts to show increasing volume. *ff* (fortissimo) is used in the piano part towards the end of the page. The music includes complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and piano, and sustained chords in the strings. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century symphony.

A

System A, measures 47-54. The score is written for a piano with four staves (treble and bass clefs on the left, and two grand staves on the right). The key signature has one flat (B-flat). The tempo is marked 'p' (piano). The music features a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes. The left hand has a more melodic line. The system ends with a double bar line.

System B, measures 55-62. The score continues from system A. The key signature remains one flat. The tempo is marked 'p' (piano). The music features a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes. The left hand has a more melodic line. The system ends with a double bar line.

The musical score is divided into two systems, measures 63-69 and 70-76. The first system (measures 63-69) features a piano (p) dynamic throughout. The second system (measures 70-76) includes a variety of dynamics: *pp* (pianissimo) in measures 70-72, *ff* (fortissimo) in measures 73-75, and a return to *pp* in measure 76. The notation includes treble and bass staves with various musical symbols such as notes, rests, slurs, and dynamic markings.

*) 手稿和初版中这里的后三个音为 $b-d^1-b$ 。

*) Autograph and original edition: last three $b-d^1-b$.

This musical score is for a piano piece, spanning measures 77 to 100. It is written for a grand piano with a treble and bass clef. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 77 to 92, and the second system covers measures 93 to 100. The music features a complex texture with multiple voices in both hands, including arpeggiated figures, sustained chords, and melodic lines. Dynamics such as *ff* (fortissimo), *sf* (sforzando), and *p* (piano) are used throughout. A section marked 'B' begins at measure 93. The score includes various musical notations such as slurs, ties, and articulation marks.

77 *ff*

78 *sf*

79 *sf*

80 *sf*

81 *sf*

82 *sf*

83 *sf*

84 *sf*

85 *sf*

86 *sf*

87 *sf*

88 *sf*

89 *sf*

90 *sf*

91 *sf*

92 *sf*

93 *p*

94 *p*

95 *p*

96 *p*

97 *p*

98 *p*

99 *p*

100 *p*