



BEETHOVEN

贝多芬 第二钢琴协奏曲

降B大调 作品 19

(总谱)

Piano Concerto no.2

in $\flat$ B major Op.19

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

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。

我们得到的所有贝多芬完整的管弦乐总谱中,最早的是钢琴协奏曲 Op. 15、Op. 19 和 Op. 37 的手稿。从贝多芬对它们如此悉心保管的事实可以看出,他对这些作品极为珍视。借助这些第一手资料,我们得以用独一无二的方式观察到贝多芬于 1790 年至 1803 年间所进行的艺术创作的过程。随着时间的推移,贝多芬从一个四处旅行的技巧精湛的演奏家变为一位安居创作的作曲家,同时产生了对自我认识的骤变。仅仅从表面来看,这一骤变是由于他耳疾的加剧这一事实引起的,因为失聪中断了他原来的演奏家的职业生涯。

贝多芬创作钢琴协奏曲的目的,起初仅仅是为了自己的钢琴独奏演出,其中有意识地模仿了莫扎特。他举行音乐会的场次远远多于精确记录下来的演出日期记录,在波恩、维也纳,尤其是在旅行中他都举行了演奏会。除了其他作曲家的作品,他的曲目中包含了他的《降 B 大调钢琴协奏曲》的四个版本。凭借原始资料考证的新方法,可以将这部作品

以四个不同的创作阶段区分开来。尤其是更细致的词形学的考证使得下述的确认有了可能。即,为已遗失完整手稿的总谱散页确定创作日期,将华彩段草稿或整个乐章归属于某个创作阶段等。譬如在 1921 年发现的、贝多芬亲笔写出的单独而完整的 Op. 19 的独奏部分的底稿(现存于波恩贝多芬故居, H. C. Bodmer 藏品, Mh 4),典范性地充实了自 1862 年至 1865 年卡尔·赖内克(Carl Reinecke)编辑的旧版《贝多芬全集》以来的原始资料总汇。《降 B 大调钢琴协奏曲》的四种版本的产生,前后跨越了超过十年的时间,即从最晚不晚于 1790 年初直至 1801 年。然而在此期间,贝多芬不仅创作了《C 大调钢琴协奏曲》(Op. 15),而且也构思并部分地写出了《C 小调钢琴协奏曲》(Op. 37),于是一直以来尚不明朗的这一系列作品音乐元素之间的内在联系在新的发现面前开始变得明晰。

当人们将 Op. 19 的四个不同版本与 Op. 15 的两个版本以及 Op. 37 那个经历了断断续续写作过程的单一版本相比较,便可感受到,贝多芬创作时付出了相当的心血。就像在弦乐四重奏和交响曲创作中遭遇的情形那样,他试图超越他曾深入研究的前辈典范们的影响,而这点在钢琴协奏曲这个他感到亲切和熟悉的领域体现得尤为突出——1784 年,当还仅仅是个十四岁的少年的时候,贝

多芬就已经写出了一首未编号作品《降E大调协奏曲》(WoO 4)。

今天我们对音乐原始文本的研究得知,《降B大调协奏曲》的最初的版本最迟不晚于1790年便在波恩完成。在这个版本的基础上,1793年于维也纳有了第二个版本,以《降B大调回旋曲》(WoO 6)作为结束乐章,从中引出了一个内涵丰富的主题,并为最终版本所采用。以第二版为基础,在1794年有了第三版。1798年10月演奏季节开始时,贝多芬在布拉格逗留期间,完成了第四版,也就是最终版本。在演出了《C大调协奏曲》的几天之后,贝多芬便利用了这部作品在当地的 success,将原有的《降B大调协奏曲》用一份新的总谱记录了下来(现存于柏林国家图书馆-普鲁士文化遗产,编号:Mus. ms. autogr. Beethoven 13)。同样的情况发生在1813年至1814年,贝多芬当时受到《惠灵顿的胜利》胜利的鼓舞,完成了《菲岱里奥》的最终版本。

在他的“格拉斯尼科1”草稿本(现存于柏林国家图书馆,编号:Mus. Ms. autogr. Beethoven Grasnich 1)里,贝多芬特意用同一种墨水标出对第一乐章所作的大量的修改。在这份草稿里,仅仅只有几个独奏部分的经过句,被用在为

布拉格独奏会所使用的总谱手稿中。在其余的两个乐章中,钢琴部分中相同的句子只是在这些地方做了极少的标记。与此相反,乐队声部已经是它的最终形式。这部协奏曲的第三版本留有一些空白小节,它们是为了以后作补充而保留的。不过贝多芬并没有在手稿(编号. 13)里填写这些空白小节。直到两年半之后的1801年4月,贝多芬才在钢琴声部手稿(编号 Mh 4)里分别填写进去。这份遗失了的乐队手稿估计是弗兰茨·安东·霍夫迈斯特(Franz Anton Hofmeister)版(莱比锡和维也纳,1801年12月)的制版底本。而 Mh 4 则肯定既是独奏声部的手稿,也是钢琴印刷本的制版底本。同贝多芬亲笔手稿相一致的是,Mh 4 包含了未标记低音进行的低声部分合奏缩写和旋律线条。和 Op. 37 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

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.

Beethoven's autographs of the first three piano concertos opp. 15, 19 and 37 are the earliest of all the orchestral scores which have survived integrally. Their preservation aptly mirrors the priority attributed by Beethoven to this genre and outstandingly documents the artistic evolution accomplished by Beethoven between 1790 and 1803. The visible transformation from a traveling virtuoso to an established composer also echoes a drastic change in the way he saw himself, which was doubtless only outwardly influenced by the oncoming deafness that was first to hinder his original career plans and later to become an ineluctable certainty.

Beethoven first wrote piano concertos – herein consciously emulating Mozart – for his own performance use. He concertized in Bonn, Vienna and elsewhere on his travels much more frequently than we can ascertain today with documentary evidence. Besides works by other composers, his repertoire included four versions of the Concerto in Bb major. These four stages can be distinguished from each other thanks to new methods of source-critical examination, above all to a more efficacious method of analyzing morphological criteria. This led to the dating of interpolations made in the scores of lost autographs and to the attribution of cadenza sketches to the various stages of development. New findings owe little to new editions to the source material: since Carl Reinecke's preparation of the old Complete Edition of 1862–65, only one more manuscript came to light, that of the solo part written separately

by Beethoven and rediscovered in 1921 (Beethovenhaus Bonn, H. C. Bodmer Collection, Mh 4). The four versions of this Concerto originated within a period of more than ten years, from 1790 at the latest to 1801. But this period also saw the genesis of the Concerto in C major op. 15 and the conception and partial elaboration of the Concerto in c minor op. 37, so that a whole network of previously insufficiently evaluated interconnections appears in a new light.

Compared with the two versions of op. 15 and the one version, albeit worked on intermittently, of op. 37, the different versions of op. 19 palpably illustrate the efforts invested by Beethoven in trying to come to terms with his models and to overcome their influence, a situation encountered then, too, in his string quartets and symphonies. And this, note well, in his most familiar territory, a field he had already approached as an ingenuous 14-years-old with his Concerto in Eb major WoO 4 (1784). Thanks to source studies, we know today that a first version of the Concerto in Bb major had already originated in Bonn in 1790 at the latest. It was followed by a second version written in Vienna most likely in 1793 which included the Rondo in Bb major WoO 6 as finale. A third version followed most probably in 1794 and led to the fourth and final version, written in Prague in October 1798, as Beethoven sojourned there at the beginning of the concert season. He took advantage of the successful performance of the Concerto in C major, and wrote out a new score of the earlier Concerto in Bb major a few days later (Staatsbibliothek zu Berlin. Preußischer Kulturbesitz, Musikabteilung; Aut 13). See also the genesis of the last version of *Fidelio* after Beethoven's triumphs with *Wellington's Victory* in the years 1813/14.

Expressly for this occasion and using the same ink, he notated an extensive revision of the first movement in the sketchbook *Gras-*

nick 1 (Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung; Mus. ms. autogr. Beethoven Grasnack 1). But he incorporated only occasional transitions from the solo part into the autograph of the score (Aut. 13) used at the Prague performance. The piano part is only sparsely notated at such passages in the other two movements as well. On the other hand, the orchestral parts are already cast in their definite form. The use as a model – namely the third version of the Concerto – is suggested by the presence of empty bars which were reserved for eventual completion at a later date. However, these bars were no longer written out in Aut. 13, but in a separate manuscript of the piano part (Mh 4) prepared by Beethoven 2 1/2 years later, in April 1801. The lost orchestral material must have served as the basis for the original edition by

Franz Anton Hoffmeister (Leipzig and Vienna; December 1801). Mh 4, however, served contemporaneously as the definite autograph of the solo part and as the engraver's model for the piano part of this edition. In agreement with Beethoven's authorized source, the print also contains an unfigured outer-part reduction for the tutti abbreviations. The part so notated fulfills, like in op. 37 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.

HANS-WERNER KÜTHEN

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第二钢琴协奏曲

降 B 大调

献给卡尔·尼克·埃德勒姆·冯·尼科尔斯伯格

Allegro con brio

Opus 19

Tutti

Flauto

Oboi

Fagotti

Corni in B

Pianoforte

Violino I

Violino II

Viola

Violoncello e Contrabasso

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[illegible][illegible]

35

A

Flute I *f* *sf* *sf* *sf* *ff* *pp*

Flute II *f* *sf* *sf* *sf* *ff* *pp*

Oboe *f* *sf* *sf* *sf* *ff* *pp*

Clarinet *f* *sf* *sf* *sf* *ff* *pp*

Bassoon *f* *sf* *sf* *sf* *ff* *pp*

Violin I *f* *sf* *sf* *sf* *ff* *pp*

Violin II *f* *sf* *sf* *sf* *ff* *pp*

Viola *f* *sf* *sf* *sf* *ff* *pp*

Cello *f* *sf* *sf* *sf* *ff* *pp*

Double Bass *f* *sf* *sf* *sf* *ff* *pp*

43

Flute I *p* *sf* *p*

Flute II *p* *sf* *p*

Oboe *p* *sf* *p*

Clarinet *p* *sf* *p*

Bassoon *p* *sf* *p*

Violin I *p* *sf* *p*

Violin II *p* *sf* *p*

Viola *p* *sf* *p*

Cello *p* *sf* *p*

Double Bass *p* *sf* *p*

49

p *fp* *fp* *cresc.*

p *fp* *fp* *cresc.*

fp *fp* *cresc.*

p *fp*

p *cresc.*

p *cresc.*

p *cresc.*

56

sf *pp* *(cresc.)*

f *pp* *cresc.*

f *pp* *(cresc.)*

f *p cresc.*

f *pp* *cresc.*

sf *pp* *cresc.*

sf *pp* *cresc.*

sf *pp* *cresc.*

63

Measures 63-67 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has a *fp* dynamic marking. The second staff has a *fp* dynamic marking. The third staff has a *fp* dynamic marking. The fourth staff has a *fp* dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests.

68

Measures 68-72 of a musical score. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The first staff has a *sf* dynamic marking. The second staff has a *sf* dynamic marking. The third staff has a *sf* dynamic marking. The fourth staff has a *sf* dynamic marking. The music features a mix of eighth and sixteenth notes, with some rests. The dynamic markings *sf* and *ff* are used throughout the section.

[illegible]

87

Solo

Measures 87-93. Dynamics: *p*, *ff*, *cresc.*, *p*, *ff*. Trill: *tr*.

94

Measures 94-99. Dynamics: *p*, *ff*. Trill: *tr*.

*) 手稿的钢琴独奏部分和初版中没有 staccato,
第 214 小节相同部分的地方也是如此。

*) In autograph of solo part and original
edition no staccato analogous to parallel
passage M. 214.