BEETHOVEN

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贝多芬
钢琴小品全集

Complete Bagatelles

URTEXT
(原始版)

G. HENLE VERLAG
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Ludwig van Beethoven
路德维希·范·贝多芬

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编　　者：奥托·范·埃尔梅（Otto von Irmer）

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翻　　译：姚莉静

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“WoO”指无作品号的曲目，编号出自金斯基-哈姆所编的《路德维希·范·贝多芬全部已完成作品的主题编目》（1955年编于慕尼黑）。

C小调钢琴小品

Presto　Wo O 52　5

七首钢琴小品

Andante grazioso, quasi allegretto　Opus 33

1. 8

Scherzo allegro

2. 12

Allegretto

3. 15

4. 18

Allegro, ma non troppo

5. 20

Allegretto quasi Andante

6. 24

Presto

7. 26

C大调钢琴小品

Allegretto　Wo O 56　29

十一首钢琴小品

Allegretto　Opus 119

1. 30

Andante con moto

2. 32

à l'Allemande

3. 34

Andante cantabile

4. 35

Risoluto

5. 36

Andante

6. 37

Allegro, ma non troppo

7. 39

Moderato cantabile

8. 40

Vivace moderato

9. 40

Allegramente

10. 41

Andante, ma non troppo

11. 41

六首钢琴小品

Andante con moto　Opus 126

1. 42

Allegro

2. 43

Andante

3. 46

Presto

4. 48

Quasi allegretto

5. 53

Presto

6. 54

评注 · Comments……56

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2. 43

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3. 46

Presto

4. 48

Quasi allegretto

5. 53

Presto

6. 54

评注 · Comments……56

前　言

本版乐谱是根据本出版社已出版的钢琴作品进行的再版(=HN12),收入了贝多芬的全部钢琴小品。在这些作品中,我们可以了解到贝多芬从其创作初期发展而来的、展现出他那精湛技艺和创作能力的“中期”作品,比如钢琴小品作品33第5和第7首。在钢琴小品作品119和126中,我们甚至可以听到“晚年”贝多芬以其博爱与仁慈的口吻向我们娓娓诉说。

我们参考的资料有:作品33、119(美中不足的是,第10首只有第1~8小节)、126和WoO56的亲笔手稿、摹真本和影印本。此外,我们还参考了原版或其他早期的印刷品、经校订的副本,以及后来的初版。

贝多芬常常会仓促记下一闪而过的乐思,现存的草稿显示,他还会同时创作好几部作品。作品本身就是从这些草稿中发展完善而来的,从他修改的笔墨中我们可以看到他为达到所要的形式所作的努力。他从未停歇对自己作品的修订与更正,甚至是手稿已经到了印刷商手中,他仍会做些改动。因此,原版与亲笔手稿之间常有很大的出入,而“原始版本”的编者则不得不艰难地从中辨认大师的最终定稿。

然而,底本所示最重要的一点就是贝多芬本人所标示的精确的演奏指导。其中并不标注表情记号,所有创造性的想象都留待演奏家自己去演绎。他只在那些需要表现他自己风格的地方加以指点。贝多芬的音乐语言如此富于个性,任意改动都会影响作曲家的本意。我们必须接受这样的事实,即钢琴小品作品119中没有任何演奏指导,全部留给演奏者自行斟酌。我们应该接受他的决定,不应将此看作是贝多芬的“反复无常”而加以修正。

这一版本严格遵照贝多芬的记谱方式。音符在两行谱表上的分布与亲笔手稿上完全一样(即放

Preface

The present volume contains the complete Bagatelles of Beethoven, which are here reproduced according to the edition of the pianoforte works already issued by the same publisher (= HN 12). Progressing from his youthful works, we here learn to know the Beethoven of the "middle" period, as manifested let us say in the virtuosity and power of the Bagatelles op. 33, nos. 5 and 7. In the Bagatelles, op. 119 and 126, the simple humanity and goodness of the "late" Beethoven then speak to us in a conclusive form.

Autographs, facsimiles, or photostatic copies thereof were available for the following works: op. 33, 119 (of no. 10 only bars 1–8, otherwise complete), 126, and WoO 56. Further, the original editions or other early impressions and corrected copies also were consulted, and in one or two cases later first editions as well.

Beethoven always immediately jotted down any idea that came to him and as his surviving sketches show, he was often working simultaneously on several compositions. The work itself then grew out of these sketches and it can be seen from his corrections how he struggled to achieve form. He never ceased to revise and amend; even when the manuscript was in the hands of the printer, he still made alterations. For this reason the original editions often vary greatly from the autograph and the editor of an "Urtext" edition is faced by the dilemma of recognizing the Master's ultimate decision.

Nevertheless the sources show that where it really mattered to him, he gave precise directions for performance. Frequently there are no expression marks and the interpretation is left to the creative imagination of the performer. He only indicated them where he desired his own personal interpretation. His musical language is so individually characteristic that any arbitrary alteration affects its very essence. We have to accept the fact that the interpretation of the Bagatelles, op. 119, is left entirely to the performer. This should not be rectified as a caprice of Beethoven's, but accepted as his decision.

This edition closely follows Beethoven's manner of notation. In distributing the notes between the two staves exactly as in the autographs (that is, by abandoning the usual and more convenient change of clef, which disturbs

弃常用的、更便利的谱号更改，这会干扰视谱的连贯性），纵向的调性联系与关系显得更为明确。

在此，我们无法对诺特博姆、克雷布斯提出的争议性问题展开讨论，也无法就圆点记号与楔形记号的不同演奏效果加以细述。基本的文本在清晰度与一致性上的欠缺给我们的判断带来一定干扰。圆点与楔形记号之间往往并没有什么差别，这也是现代记谱时全部采用圆点记号的原因。

底本与读谱方面的相关内容可参见本书最后一页的“评注”。

奥托·范·埃尔梅

1975 年春于科隆

the visual uniformity of the notation) the vertical tonal connections and relationships are now more easily perceptible of the eye.

We cannot enter here into a new discussion of the controversial question raised by Nottebohm, Krebs, and others regarding the different interpretation of round dots and pointed dashes. The basic texts lack the clarity and consistency necessary for a conclusive decision. Often there is hardly any distinction between dot and dash. Therefore the now customary dot has been employed throughout.

Comprehensive information concerning sources and readings is to be found in the *Comments* at the end of the volume.

Cologne, spring 1975

Otto von Irmer

C小调钢琴小品

创作于 1797 年

WoO 52

Presto

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(48)

(56)

(62)

(68)

(75)

(82)

(Fine)

TRIO

*) 左手部分的休止符参照初版；在亲笔手稿中，此处为一个反向进行的声部：

*) Rests in the left hand according to first edition; here the autograph has a voice in contrary motion:

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七首钢琴小品

创作于 1802 年

Andante grazioso, quasi allegretto

Opus 33

1.

p

5

sf

10

sf

16

cresc.

21

f

p

f

cresc.

sfp

25

dolce

29

1.

32

2.

p

37

42

cresc.

sf *sf* *sf* *sf* *p*

46

49

cresc.

sf *p*

53

56

sf

60

sf *sf* *sf* *sf*

65

sf

70

cresc.

f *f* *p* *cresc.*

74

sfp *dolce*

78

80

83

87

91

cresc. *f*

Scherzo allegro

2.

(10)

(17) Minore

cresc.

(22)

ff

(28)

cresc.

1.

2.

(31)

40

sf *p* *sf* *p* *f*

49 TRIO

p

55

cresc. *sf* *sf*

61

p *sf*

67

sf *cresc.* *sf* *sf*

73

sf *sf*

1. 2.

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