



BEETHOVEN 贝多芬

Concerto No.5 for Piano and Orchestra
in E^b major Op.73 'Emperor'

降E大调第五钢琴协奏曲

Op.73 “皇帝”



Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (Eb) 1 2

Tromba (Eb) 1 2



EULENBURG

湖南文艺出版社

Ludwig van Beethoven
Concerto No. 5 for Piano and Orchestra
in E^b major / Es-Dur
Op.73 'Emperor'

Edited by / Herausgegeben von
Paul Badura-Skoda and / und Akira Imai

Urtext

路德维希·凡·贝多芬
降 E 大调第五钢琴协奏曲
Op.73 “皇帝”

保罗·巴杜拉—斯科达 / 今井觉 编订

净本



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图书在版编目(CIP)数据

贝多芬《降 E 大调第五钢琴协奏曲(皇帝)》: Op.73 / (德)

贝多芬(Beethoven, L. V.)作曲. —长沙: 湖南文艺出版社,

2007.10

(奥伊伦堡 CD + 总谱)

ISBN 978-7-5404-3992-7

I. 贝… II. 贝… III. 钢琴 - 协奏曲 - 总谱 - 德国 - 现代

IV. J657.413

中国版本图书馆 CIP 数据核字(2007)第 156765 号

©2006 Ernst Eulenburg & Co. GmbH, Mainz

贝多芬

降 E 大调第五钢琴协奏曲

Op.73 “皇帝”

责任编辑: 孙佳 王雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网址: www.hnwy.net/music

湖南省新华书店经销 湖南新华精品印务有限公司印刷

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2008 年 1 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 13

印数: 1—2,000

ISBN 978-7-5404-3992-7

定价: 45.00 元 (含 CD)

音乐部邮购电话: 0731-5983102

音乐部传真: 0731-5983016

联系人: 沈冰

打击盗版举报专线: 0731-5983044 0731-5983019

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Preface

Dedicated to the Grand Duke Rudolph of Austria

Composed: 1809 in Vienna

First performance: 28 November 1811 in Leipzig

Original publisher: Breitkopf & Härtel, parts 1811, score 1857

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –

2 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 38 minutes

The imperial epithet of this concerto is paradoxical, given Beethoven's famously republican stance – a stance that had led him so vehemently to strike Napoleon's name from the title page of his Symphony No.3 in E flat, after Bonaparte had declared himself Emperor in May 1804. There is, nevertheless, a nobility and energy common to the *Eroica* Symphony and the present concerto which goes beyond the shared choice of an E flat tonality, characteristics which perhaps would not have been lost on Beethoven's friend and fellow musician Johann Baptist Cramer – the London-based composer, pianist and publisher – who is thought to have dubbed the work thus in the mid-19th century, sometime after the composer's death. However the name remains an almost exclusively English subtitle. The key of the concerto seems to have held a special attraction for the composer, and appears to have borne specific associations for him.

Beethoven dedicated the concerto to the Austrian Archduke Rudolf, who had been his pupil and who received the dedication of several works, the preceding fourth piano concerto and the famous *Archduke* trio among them. They remained friends and Rudolf a stalwart supporter of Beethoven. The concerto – composed between Autumn 1808 and Winter the following year – was written at the time three of his patrons, the Archduke, Prince Lobkowitz and Prince Kinsky drew up a contract to ensure a lifetime pension enabling Beethoven essentially to write what and when he liked. This document was signed in March 1809.

The *Emperor* Concerto was Beethoven's last concerto for the piano and indeed his last concerto altogether; a sixth piano concerto was sketched a few years later in 1815, which was to be in D major, but that work was never to be completed. It was in this year that Beethoven appeared for the last time as a pianist, in the *Archduke* trio for his patron. With his deafness finally overshadowing all possibilities of presenting such works to the public himself, Beethoven here seems to make his farewell to his career as a composer of concertos. The Concerto No.4 in G major Op. 58 had been his last appearance as soloist with an orchestra, a premiere which had been chaotic, with false starts and general confusion among the

members of the orchestra, attributable no doubt to the composer's deafness. His sense of needing control of his musical works in performance led him to permit no input from the soloist in the concerto – all cadenza material is written out, with a specific instruction in the first movement to interpolate nothing that is not presented in the score.

The broad architecture of the concerto can be said to fall into two equal halves: the vast scale of the first movement is balanced by the linked movements of the second half of the work. Each part is around twenty minutes in length – a broad canvas that carries bold spirited brush strokes of pure colour in the shape of strong, four-square harmonic schemes and assertive, clearly-conceived melodies.

The concerto begins with a cadenza for the piano – this is a more elaborate and flamboyant gesture than the beginning of the fourth piano concerto, in which the piano had entered alone, ahead of the orchestra. The rapid scale and arpeggio gestures are framed within a punctuating cadential figure, necessarily protracted by the soloist's arabesques, which establishes a rock-solid statement of tonality: E flat, A flat, B flat and finally, with the first melody from the orchestra, a less dense E flat chord in the strings. There are two themes, both presented in the tonic, although the second theme appears at first in E flat minor and then, with characteristic 'horn fifths' – for which the theme appears specifically to have been contrived – in the major. When the piano explores this theme in the solo exposition that follows, the music appears in B minor and is given a more lyrical *leggiamente* treatment in triplets; a beautiful passage in C flat major, immediately after, enharmonically prefigures the B major slow movement. The double exposition ends with the first theme in B flat, preparing the way for the development: woodwind pass around fragments of the first theme over piano arpeggiation and – a little after – octave scales with contrary motion strings sneeringly parody piano exercises that are here, with Beethoven's genius, elevated into something altogether new. The work's opening cadenza returns to announce the recapitulation, which concludes with a 50-bar coda after the briefest of written-out cadenzas.

The short second movement – an interlude of achingly beautiful simplicity – is cast in B major, a key with an apparently remote relationship to that which frames the concerto. Beethoven had used the flattened sub-median for the Piano Concerto No.1 in C, with its second movement in A flat, and in the Triple Concerto Op. 56, also in C. There are four sections to the movement: an opening chorale for the strings, in which Beethoven beautifully polishes the line with woodwind before the piano's entry – softly set afloat over still, held chords; the soloist muses pensively in response to the string theme with simple, exquisite scales and chromatically rising trills; at b.45 the piano carries the chorale over its rolling triplets and then gives back to the orchestra its theme in the fourth section, at b.60, while it accompanies them with alberti-style figuration.

The rondo finale emerges from the dreamlike *morendo* of the slow movement, with its eight-bar B pedal, in a manner that almost suggests the soloist has been distracted by some sudden, sidelong and contrasting realisation. A moment's thought and the idea takes flight: the vaunting syncopation of the soloist's theme, with pedal horns, at first makes the pulse and rhythm difficult to grasp. A sinuous chromatically descending line and a rollicking cadence brings the

bold entry of the orchestra, who snatch the idea in a triumphant tutti. The shape of this movement is straightforward: ABA-C-ABA. The central, developmental C section has the opening Rondo theme searchingly laying a circuitous path home via C major, A flat major and E major. The coda of the movement has an innovative paragraph in which the piano is accompanied by timpani only, at b.402; we are eventually lulled by the pianissimo ritardando ahead of a final firework to bring us briskly back.

The first performance of the concerto took place not in Vienna, but in Leipzig at the then recently instituted Gewandhaus concerts, on 28 November 1811. It is interesting to speculate as to why this performance took place in Germany and not Austria – a London edition of the work had appeared from Clementi's publishing house, in 1810, so why not an English premiere? In any case, the soloist was the composer, conductor and teacher Friedrich Schneider, then 25 years old, who would go on to write a significant number of – now largely forgotten – musical works himself: oratorios, symphonies and indeed seven piano concertos. It is known that Beethoven and Schneider did later meet, in the Autumn of 1819, when Schneider undertook a performing tour giving organ recitals. Schneider's performance received a very favourable response in the *Allgemeine musikalische Zeitung* early in 1812.

The first Viennese performance took place a few months later on 11 February 1812 with Beethoven's pupil Carl Czerny at the piano, although this performance was apparently not as successful as its Leipzig premiere. Czerny gave a further performance in Vienna in April 1818. Aside from these, and a performance in London in the 1820s, the work did not gain a firm foothold in the repertoire until the middle of the 19th century with virtuosi such as Franz Liszt and the intervention, as with many great works, of Mendelssohn.

David Lewiston Sharpe

前言

题献给奥地利的鲁道尔夫大公

创作时间与地点:1809年,维也纳

首演:1811年11月28日,莱比锡

首次出版:布莱特科普夫与黑泰尔,1811年(分谱),1857年(总谱)

乐队编制:2长笛,2双簧管,2单簧管,2大管—2圆号,2小号—定音鼓—弦乐器

演奏时间:约38分钟

贝多芬的共和主义立场人所皆知,他在拿破仑于1804年5月宣布自己为皇帝时,曾怒不可遏地从《降E大调第三交响曲》的扉页上划掉了拿破仑的名字,因此这部协奏曲带帝王味道的名称便显得有些自相矛盾。尽管如此,《“英雄”交响曲》和目前这部协奏曲除了同样采用降E大调外,还有着类似的高贵与活力,这些特点也许没能逃脱贝多芬的朋友和同行约翰·巴蒂斯特·克拉默^①的注意。人们认为这位以伦敦为活动中心的作曲家、钢琴家兼出版商在贝多芬去世后于19世纪中叶给这部作品起了这个名字。不过,这个名字几乎只以英文形式存在。这部协奏曲的调性似乎备受贝多芬的青睐,似乎对他有着特殊含义。

贝多芬将这部协奏曲题献给了奥地利的鲁道尔夫大公。这位大公不仅是贝多芬的学生,而且贝多芬曾将自己的几部作品题献给了他,其中包括在这之前的第四钢琴协奏曲和著名的《“大公”钢琴三重奏》。他们终身为友,而且鲁道尔夫是贝多芬坚定的支持者。这部协奏曲创作于1808年秋至来年冬季之间,而正是在这期间他的三个资助人——鲁道尔夫大公、洛勃科维茨亲王和金斯基亲王——签订了一份设立终身养老金的合同,以确保贝多芬能够在他愿意的时候创作他喜欢的作品。这份文件上签署的日期为1809年3月。

《“皇帝”协奏曲》是贝多芬创作的最后一部钢琴协奏曲,也是他创作的最后一部协奏曲。尽管他几年后在1815年为第六钢琴协奏曲写了一些草稿,而且将采用D大调,但那

① 约翰·巴蒂斯特·克拉默(1771—1858):德国出生的钢琴家、作曲家、教师,其音乐活动的范围多半在英国。他的《练习曲集》至今仍在广泛使用。——译者注

部作品一直没有能完成。也就在这一年,贝多芬最后一次以钢琴家的身份参加了演出,为他的资助人演奏《“大公”钢琴三重奏》。当双耳失聪最终再也无法亲自登台演奏这些作品时,贝多芬似乎在这部作品中与他的协奏曲创作生涯进行告别。《G 大调第四钢琴协奏曲》Op.58 是他最后一次以独奏者身份登台,而且首演一片混乱,乐队的进入常常出错,乐手们茫然不知所措,这无疑要归咎于作曲家双耳失聪这一事实。他有一种感觉,需要掌控自己作品的演奏,而这种感觉使他绝不允许其他独奏家在他的协奏曲中添加任何东西。他不仅写出了整个华彩段,而且在第一乐章中写有具体指示:不得添加任何乐谱中没有的东西。

这部协奏曲的整体结构可以被分成两个长度相等的部分:第一乐章广阔的音阶为作品后半部的连接乐章所平衡。这两个部分各有约二十分钟长——这是一块广阔的画布,强烈、稳固的和声安排以及充满自信、构思清晰的旋律,便是这块画布上用纯色彩大胆绘出的充满激情的笔画。

这首协奏曲以钢琴华彩段开始——这种处理比第四钢琴协奏曲的开始更复杂、更绚烂,尽管在第四钢琴协奏曲中钢琴在乐队之前独自先进入。第五协奏曲中快速的音阶和琶音处理仍然没有超出断续式华彩音型的框架,经由独奏声部的装饰短曲处理后被拉长,然后确立磐石般坚固的调性(降 E 大调,降 A 大调,降 B 大调),最终随着乐队奏出的第一个旋律构成弦乐器上织体不太密集的降 E 和弦。这里有两个主题,均以主调呈现,尽管第二主题首先以降 e 小调出现,然后带有典型的大调“号角五度”——这个主题似乎专门为这构思而成。当钢琴在紧随其后的独奏呈示部中展开这个主题时,音乐以 b 小调出现,并且被给予更加抒情的三连音轻巧处理;紧随其后的一个优美的降 C 大调乐句等音地预示着 B 大调慢乐章。双重呈示部以降 B 大调第一主题结束,为展开部铺平了道路:木管在钢琴的琶音处理中奏出第一主题的片断,稍后一点的八度音阶与反向进行的弦乐在讥笑般拙劣地模仿钢琴练习,但在贝多芬的天才处理下却上升为全新的东西。作品开始处的华彩段再次出现,宣告着再现部的开始,最后在有史以来最简短的华彩段之后以一个五十小节尾声结束。

简短的第二乐章——一首异常优美、简朴的间奏——采用了 B 大调,与这部协奏曲的调性关系显然比较遥远。贝多芬曾在《C 大调第一钢琴协奏曲》中运用过降下中音,其中的第二乐章就为降 A 大调,《三重协奏曲》Op.56 也采用了 C 大调。这个乐章有四个部分:弦

乐器在乐章开始处奏出一段赞歌，贝多芬在钢琴进入前先用木管对旋律线进行了美化处理，然后让钢琴轻柔地飘浮在保持和弦之上；独奏声部用简单、近乎完美的音阶和半音上行颤音来对弦乐主题做出忧虑的应答；钢琴从第 45 小节开始，在起伏的三连音伴奏下继续演奏赞歌旋律，然后在第 60 小节处开始的第四部分将主题交还给了乐队，并且以阿尔贝蒂低音音型继续伴奏。

回旋曲式的终曲从慢乐章梦幻般的“渐慢并渐弱”中猛然出现，八小节 B 保持音，几乎在预示独奏声部被某种突如其来的间接的对比性释谱所分心。短暂的思考后，乐思奔泻而出：独奏声部主题夸耀式的切分音型，在圆号保持音的伴奏下起初让人很难抓住脉动和节奏。一条起伏的半音下行旋律线和一个嬉闹的收束将乐队大胆地带了进来，然后整个乐队以辉煌的齐奏将主题加以复奏。这个乐章的结构简洁明了：ABA-C-ABA。中央展开部 C 乐段让开始处的回旋主题经过 C 大调、降 A 大调和 E 大调试探性地定下一条环形小道。这个乐章的尾声有一个创新乐段，钢琴在这里只有定音鼓伴奏，即第 402 小节；我们最终被很弱的延缓催眠，然后再被最后的辉煌迅速唤醒。

这部协奏曲没有在维也纳举行首演，而是于 1811 年 11 月 28 日在莱比锡刚刚设立的布业会堂音乐会上举行了首演。对这场演出为什么没有在奥地利举行而是在德国进行推测是很有意思的事，为什么 1810 年克莱门蒂的出版社出版了这部作品的伦敦版，却没有在英国举行首演？不管怎么说，首演时担任钢琴独奏的是当时年仅二十五岁的作曲家、指挥家和教师弗雷德里希·施奈德。施奈德本人也将创作大量如今已被人们遗忘的作品，其中包括清唱剧、交响曲以及七部钢琴协奏曲。我们已知贝多芬在施奈德于 1819 年秋进行管风琴独奏巡回演出时曾与他见过一面。1812 年初的《大众音乐报》对施奈德的演奏给予了高度评价。

几个月后的 1812 年 2 月 11 日举行了这首协奏曲的维也纳首演，担任钢琴独奏的是贝多芬的学生卡尔·车尔尼，但这次演出显然不像莱比锡的首演那样大获成功。车尔尼于 1818 年 4 月在维也纳再次演奏了这部作品。除了上述演出以及伦敦 19 世纪 20 年代的一次演奏外，这首作品像许多伟大作品一样直到 19 世纪中叶才在像李斯特这样的大师以及门德尔松的推荐下最终在钢琴协奏曲的曲目中确立了牢固地位。

大卫·列维斯顿·夏普
(路旦俊 译)

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128 Track ③



Concerto No. 5 'Emperor'

Ludwig van Beethoven
(1770-1827)
Op. 73

I. Allegro

The musical score is for the first movement, 'I. Allegro', of Beethoven's Piano Concerto No. 5 'Emperor'. It is written for a full orchestra and piano. The score includes parts for Flauto (Flute), Oboe, Clarinetto (Bb) (Clarinet in B-flat), Fagotto (Bassoon), Corno (Eb) (Horn in E-flat), Tromba (Eb) (Trumpet in E-flat), Timpani, Pianoforte (Piano), Violino I and II (Violins), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piano part begins with a 'Tutti' section marked 'ff' (fortissimo) and a 'Solo' section marked 'ff' (fortissimo). The 'Solo' section features a complex melodic line with trills and grace notes, marked with a '4' and a '5' indicating fingerings. The orchestral parts are mostly sustained chords or simple rhythmic patterns, with the woodwinds and brass playing sustained notes. The string parts provide a harmonic foundation with sustained chords and simple rhythmic patterns.

Pfte.
 Pfte. *espressivo*
 Fl. 1 2
 Ob. 1 2
 Cl. (Bb) 1 2
 Fg. 1 2
 Cor. (Eb) 1 2
 Tr. (Eb) 1 2
 Timp.
 Pfte. *Tutti* *Solo*
 Vl. I
 Vl. II
 Vla.
 Vc.
 Cb.

Pfte. *g* *tr*
 Pfte. *g* *tr* *espressivo*
 Fl. 1 2 *ff*
 Ob. 1 2 *ff*
 Cl. (Bb) 1 2 *ff*
 Fg. 1 2 *ff*
 Cor. (Eb) 1 2 *ff*
 Tr. (Eb) 1 2 *ff*
 Timp. *ff*
 Pfte. *Tutti* *Solo* *ff* *3*
 I *ff*
 VI. *ff*
 II *ff*
 Vla. *ff*
 Vc. *ff*
 Cb. *ff*

Pfte.

Pfte.

Cor. (Eb)

Pfte.

Tutti

I

VI.

II

Vla.

Vc.
Cb.

19

Fl. 1 2 *f* *p* *f* *sf* *sf* *sf*

Ob. 1 2 *f* *p* *f* *sf* *sf* *sf*

Cl. (Bb) 1 2 *f* *p* *dolce* *f* *sf* *sf* *sf*

Fg. 1 2 *f* *p* *f* *sf* *sf* *sf*

Cor. (Eb) 1 2 *f* *p* *f* *sf* *sf* *sf*

Tr. (Eb) 1 2 *f* *p* *f* *sf* *sf* *sf*

Timp. *f* *sf*

Pfte. [*f*] *p* *f* [*sf*] [*sf* *sf*]

7 6 6 7
5 4 5

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

VI. *f* *p* *f* *sf* *sf* *sf*

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

Vla. *f* *p* *f* *sf* *sf* *sf* *unis.*

Vc. Cb. *f* [*p*] *f* *sf* *sf* *sf*

23

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Tr. (Eb) 1 2

Timp.

Pfte.

I

VI.

II

Vla.

Vc. Cb.