

全国音乐院系教学总谱系列
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BEETHOVEN

CONCERTO No.3

for Piano and Orchestra
C minor/c-Moll/Ut mineur
Op.37

贝多芬
第三钢琴协奏曲
c 小调
Op.37



Eulenburg
湖南文艺出版社

原版引进

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LUDWIG VAN BEETHOVEN

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Cadenza by the composer

Edited by/Herausgegeben von
Wilhelm Altmann

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威廉姆·阿特曼 编订



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BEETHOVEN, OP. 37

PIANO CONCERTO, N^o 3, C MINOR

The original manuscript (in the musical section of the Prussian State Library, Berlin) bears the year date of 1800, but sketches for this work are to be found earlier than this, even as far back as the year 1797. This Concerto, frequently altered and revised by Beethoven, especially with regard to the solo piano part*), must have been completed by December 15th 1800, for, on that day, Beethoven sent his two Concertos op. 15 and 19 to the Leipzig publisher Hoffmeister with the remark that he was keeping back the better works till he undertook another concert tour. Op. 37 must be amongst these "better works" though it is not mentioned in his letters. But on Nov. 23rd 1802 Beethoven's brother Karl asked the publisher Johann André, who was anxious to obtain some of the composer's works, the sum of 300 florins for "a grand Concerto for the Pianoforte." This price and the amount asked for the other compositions offered to him seemed however, to André, far too high.

The first performance with the composer at the piano did not occur until

the 5th of April 1803 in Vienna. For the second time, the Concerto was played by Ferdinand Ries on July 19th or 26th, conducted by Beethoven himself. The work was published subsequently.

The title of the Concerto, which was published in parts in November 1854 runs as follows:—Grand Concerto pour le Pianoforte, 2 Violons, Alto, 2 Flûtes, 2 Hautbois, 2 Clarinets, 2 Cors, 2 Trompettes, et Timballes, Violoncelle et Basse composé et dédié A Son Altesse Royale Monseigneur le Prince Louis Ferdinand de Prusse par Louis van Beethoven op. 37. A Vienne au Bureau d'Arts et d'Industrie (Edition No. 289).

The first publication of the score, not very clearly printed was issued by Ph. Fr. Dunst, but not until the year 1834. The firm of C. F. Peters followed up with an issue of the score in Leipzig in 1861, and Breitkopf & Härtel, in 1862 included it in the complete works of Beethoven. This Eulenburg edition of miniature scores presented the work once more in the year 1894, and is here reprinted with these introductory notes.

*) For the first performance this was not entirely written in. See Seyfried's statement in "Cäcilia" 9, 1833, page 219. When Beethoven apologised to the publisher Hoffmeister on April 22nd 1801 for not having yet forwarded the op. 19, he added:— "Perhaps the only touch of genius I possess lies in the fact that my compositions are not always in good order, though nobody can remedy that except myself. For instance, according to my general rule, the piano part of the Concerto was not inserted in the score, and I am filling it in now."

贝多芬《c 小调第三钢琴协奏曲》

Op.37

虽然这首协奏曲的原稿（现收藏于柏林普鲁士国家图书馆的音乐部）上标有 1800 年的日期，但这部作品的草稿创作日期却要早得多，甚至可以一直追溯到 1797 年。这首协奏曲经过贝多芬的一再修改（尤其是独奏钢琴声部^①），到 1800 年 12 月 15 日时肯定已经完成，因为贝多芬在这一天将他的两首钢琴协奏曲 Op.15 和 Op.19 一起寄给了莱比锡的出版商霍夫迈斯特，并且说他留下了更好的作品，供他下次巡回演出时使用。虽然信中没有提及，但这些“更好的作品”肯定就包括 Op.37。不过，1802 年 11 月 23 日，贝多芬的哥哥卡尔向急于得到一些贝多芬作品的出版商约翰·安德列开价 300 弗罗林^②，欲出售给他“一首钢琴协奏曲”，但是安德列觉得这个开价以及其他一些作品的价格都太高了。

这首协奏曲直到 1803 年 4 月 5 日才由贝多芬亲自担任钢琴独奏，进行了首演。在 7 月 19 日或 26 日的第二次演奏中，担任钢琴独奏的是费迪南·里斯，贝多芬亲自执棒指挥。这首作品事后得以出版。

这首协奏曲的分谱于 1854 年出版，上面的标题为“路德维希·凡·贝多芬为二小提琴、中提琴、二长笛、二双簧管、二单簧管、二圆号、二小号

①这部作品首演时，钢琴声部并没有完全被写出来，见塞弗里德在 1833 年第 9 期《卡西利亚》第 219 页上的说明。当贝多芬于 1801 年 4 月 22 日就未能寄出 Op.19 向出版商霍夫迈斯特致歉时，他写道：“或许我所拥有的惟一点天才就是我的作品并非总是整洁清晰，不过除了我自己外，任何人都无法改正这一点。比方说，按照我的惯例，这首协奏曲的钢琴声部一直没有被添加到总谱中，而我现在正将它添加进总谱。”

——原注

②弗罗林：欧洲旧时金币名。——译者注

以及定音鼓、大提琴和低音提琴所作的钢琴协奏曲,献给普鲁士的路德维希·费迪南亲王阁下,作品 37 号,由艺术和工业署在维也纳出版(出版号:289)”。

这首钢琴协奏曲的总谱直到 1834 年底才由 Ph.敦斯特出版,而且印刷质量欠佳。莱比锡的彼德斯公司于 1861 年出版了总谱,此后出版总谱的有布赖特科普夫与黑泰尔公司(1862 年,收录在其出版的贝多芬作品全集中),以及奥伊伦堡 1894 年出版的袖珍总谱版,即大家现在看到的这个带前言的重印版本。

威廉姆·阿特曼
(路旦俊 译)

I. Allegro con brio	1
II. Largo	53
III. Rondo. Allegro	71

CONCERTO No.3

I

L. van Beethoven, Op. 37
1770-1827

Allegro con brio

TUTTI

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in Es
(poi in C)

2 Trombe in C

Timpani in C-G

Violino I

Violino II

Viola

Violoncello
Contrabasso

Allegro con brio

Pianoforte

TUTTI

10

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(Es)

Tbe.
(C)

Timp.

VI.

Vla.

Vc.
Cb.

p *sf* *sf* *sf* *ff*

1. 20

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(Es)

Timp.

VI.

Vla.

Vc.
Cb.

p *p* *p* *p* *f*

Fl. *sf*

Ob.

Cl. (B) *sf* zu 2

Fg. *sf* 2.

Cor. (Es) *sf*

Vi. *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

Measures 29-30. The score features a full orchestral texture. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are playing sustained notes or chords. The woodwinds have melodic lines with some grace notes. The strings provide a rhythmic foundation with eighth and sixteenth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Fl. *ff*

Ob. *ff* zu 2

Cl. (B) *ff* zu 2

Fg. *ff* zu 2

Cor. (Es) *ff*

Vi. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Measures 31-32. The score continues with a full orchestral texture. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon) and strings (Violins, Violas, Cellos, Double Basses) are playing sustained notes or chords. The woodwinds have melodic lines with some grace notes. The strings provide a rhythmic foundation with eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

40

Cl.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vc.
Cb.

50

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(Es)

Vi.

Vla.

Vc.
Cb.

Cl.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vc.
Cb.

Cl.
(B)

Fg.

Cor.
(Es)

Vl.

Vla.

Vc.
Cb.

60

1.

pp

pp

pp

pp

pp

Fl.
Ob.
Cl.
(B)
zu 2
Fg.
Tbe.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.

f *fp* *p* *f*

80
Fl.
Ob.
Cl.
(B)
Fg.
Cor.
(Es)
Tbe.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.

f *sf* *ff* *p* *cresc.* *f* *ff*

p con es.
p con es.
p con es.

press. 90

Ob. *press.* *p* *cresc.* *p*

Cl. (B) *press.* *p* *cresc.* *p*

Fg. *press.* 1. 2. *p* *cresc.* *p*

Cor. (Es) *p*

VI. *p* *p*

Vla. *p* *cresc.* *p*

Vc. Cb. *p* *p*

1.

F1. *sf*

Ob. *cresc.* *p* *sf*

Cl. (B) *cresc.* *p* *sf*

Fg. *cresc.* *p* *sf*

VI. *cresc.* *p* *f*

Vla. *cresc.* *p*

Vc. Cb. *cresc.* *p*

100

Fl.

pp

cresc.

f

ff

sf

zu 2

Ob.

pp

1.

cresc.

f

ff

sf

zu 2

Cl.
(B)

pp

cresc.

f

ff

sf

Fg.

pp

cresc.

f

ff

sf

Cor.
(Es)

cresc.

f

ff

Tbe.
(C)

cresc.

f

ff

Timp.

cresc.

f

ff

VI.

pp

cresc.

f

ff

pp

cresc.

f

ff

Vla.

pp

cresc.

f

ff

Vc.
Cb.

pp

cresc.

f

ff

ff

110 SOLO

Fl.

Ob.

Cl.
(B)

Fg.

Cor.
(Es)

Tbe.
(C)

Timp.

Vl.
sf

Vl.
sf

Vc.
Cb.
sf

Pfte.

SOLO

SOLO