

全国音乐院系教学总谱系列
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BEETHOVEN
CONCERTO No.1
for Piano and Orchestra
C major/C-Dur/Ut majeur
Op.15

贝多芬
第一钢琴协奏曲
C 大调
Op.15



Eulenburg
湖南文艺出版社



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LUDWIG VAN BEETHOVEN

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Edited by/Herausgegeben von

Wilhelm Altmann

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威廉姆·阿特曼 编订



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BEETHOVEN, PIANO CONCERTO NO. 1, C MAJOR, OP. 15

Beethoven's first concerto, published in parts only by T. Mollo & Co. of Vienna, (and called op. 15) in March 1801 is in reality his third concerto. The first was a youthful work in E flat dating from the year 1784, and only published in 1890, the origin of the second, published as the second at the end of 1801, and called op. 19*).

The C major concerto op. 15 received its final form in Vienna, in the year 1798, and appears to have been planned even earlier. It was first played by the composer in Prague (1798), then in Vienna (April 2nd 1800) and from manuscript. In a letter to Breitkopf & Härtel, the Leipzig publishers, Beethoven styles the concerto as not the best of its kind he had composed, and adds: "Good musical policy demands that one should with-hold the best concertos for a while."

The original edition bears the following title: *Grand Concert pour le Forte Piano avec deux Violons, deux Alto, Basso et Violoncelle, deux Flûtes, deux Oboe,*

deux Clarinettes, deux Bassons, deux Trompettes et Timballes, composé et dédié à Son Altesse Madame la Princesse Odescalchi née Comtesse Keglevicz par Louis van Beethoven, Oeuvre 15 à Vienne chez T. Mollo et Comp. (Edition Nr. 153 NA 1107).

The first edition of the score, not too well printed, was undertaken by Ph. Fr. Dunst, but not until the end of 1834, and another shortly afterwards by Tobias Haslinger of Vienna. Other full scores then appeared in the Peters Edition of Leipzig (1861) and Breitkopf & Härtel (1862, in the Complete Edition of Beethoven's Works), and finally, in 1922, the Ernst Eulenburg Miniature Score, now reprinted with the accompanying remarks.

The original manuscript, in which, according to Beethoven's habit, the solo part is not fully carried out, but left for completion at the time of publication, is to be found in the musical section of the Prussian State Library, Berlin.

Wilh. Altmann

* The Concerto in D, published by Guido Adler in 1890 is not an early work of Beethoven's, but more probably emanates from Josef Rösler (op. 15).

贝多芬《C 大调第一钢琴协奏曲》

Op.15

贝多芬的第一钢琴协奏曲虽然于 1801 年 3 月由维也纳的 T. 莫洛公司出版了分谱(被称作 Op.15), 实际上却是贝多芬的第三钢琴协奏曲。他的第一钢琴协奏曲应该为 1784 年写的一首充满青春活力的降 E 大调协奏曲, 但这首作品直到 1890 年才得以出版; 而他的第二钢琴协奏曲于 1801 年底作为第二协奏曲出版(被称作 Op.19^①)。

这首《C 大调第一钢琴协奏曲》Op.15 于 1798 年在维也纳完成, 而其构思的时间可能更早。这首作品由作曲家本人在布拉格进行了首演(1798 年), 后来又由作曲家本人在维也纳进行了演奏(1800 年 4 月 2 日), 采用的均为手抄谱。贝多芬在致莱比锡的布赖特科普夫与黑泰尔出版公司的一封信中称, 这首作品不是他写过的最好的钢琴协奏曲, 并且补充说: “音乐界的一个好惯例就是要求人们将最好的协奏曲先雪藏一段时间。”

这首作品的初版上有这样的标题: “路德维希·凡·贝多芬创作并献给尊敬的奥德斯卡契公主的为二小提琴、二中提琴、大提琴和低音提琴、二长笛、二双簧管、二单簧管、二大管、二小号和定音鼓而作的钢琴协奏曲, 作品 15 号, 由维也纳的 T. 莫洛公司出版(出版号: 153 NA 1107)。”

这首钢琴协奏曲的总谱直到 1834 年底才由敦斯特出版, 而且印刷质量欠佳。不久后, 维也纳的托比亚斯·哈斯林格公司也出版了总谱。其他版本的总谱包括: 莱比锡的彼德斯版(1861 年), 布赖特科普夫与黑泰尔公司版(1862 年, 收录在其出版的贝多芬作品全集中), 以及奥伊伦堡

^①吉多·阿德勒于 1890 年出版的 D 大调钢琴协奏曲其实不是贝多芬的早期作品, 而更可能为约瑟夫·吕斯勒所作(Op.15)。——原注

1922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。

这部作品的原稿现收藏于柏林的普鲁士国家图书馆的音乐部中，上面的钢琴独奏部分留有许多空白之处。这是贝多芬的习惯做法，他总是一直要等到出版时才将它彻底完成。

威廉姆·阿特曼

(路旦俊译)

I. Allegro con brio	1
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Piano Concerto N° 1

I

L. van Beethoven, Op. 15
1770-1827

Allegro con brio

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in C

2 Trombe in C

Timpani in C - G

Violino I

Violino II

Viola

Violoncello
Contrabasso

Klavier

Fl.

Ob.

Ct.

Ft.

Cor.
(C)

Tr.
(C)

Tim.

A musical score page for strings. It features three staves: Violin (Vi.), Cello (Vcl.), and Double Bass (Cb.). The Violin staff has a treble clef, the Cello staff has a bass clef, and the Double Bass staff has a bass clef. The music consists of six measures. Measures 15 and 16 begin with dynamic ff. Measure 15 contains eighth-note patterns in the upper two staves. Measure 16 contains sixteenth-note patterns in the lower two staves. Measure 17 begins with dynamic ff. Measure 18 concludes the section.

Musical score page 3, system 1. The page contains two systems of musical notation for orchestra. The top system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bc.), Cor (C), Trombone (Tr. C), and Timpani (Timp.). The bottom system includes parts for Violin (Vi.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music consists of measures with various dynamics and articulations, including slurs and grace notes.

Musical score page 3, system 2. This system continues the musical score from the previous system. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bc.), Cor (C), Trombone (Tr. C), and Timpani (Timp.). The notation shows measures with dynamic markings like *f* (fortissimo) and *v* (pianissimo), along with slurs and grace notes.

Musical score page 3, system 3. This system continues the musical score. It includes parts for Violin (Vi.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The notation shows measures with dynamic markings like *f*, *v*, and *p* (pianissimo), along with slurs and grace notes. At the bottom of the page, the text "E.E. 3815" is printed.

30

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Tim.

VI.
Vla.
Vc.
e Cb.

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Tim.

VI.
Vla.
Vc.
e Cb.

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Tr. (C)
Tim.

VI.
Vla.
Vc.
e Cb.

E.E. 3F15

Fl.

Ob.

Ct.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc.

Cb.

ff 3 5 3

50

Fl.

Ob.

Ct.

Fg.

Cor. (C)

Tr. (C)

Timp.

Vl.

Vla.

Vc.

Cb.

E.E. 3815

pp

p

p

Fl.

Ob.

Cl.

Fg.

Crt. (C)

Vl.

Via.

Vc. Cb.

Fl.

Ob.

Cl.

Fg.

Crt. (C)

Vl.

Via.

Vc. Cb.

60

E. E. 3x15

Musical score for orchestra, page 70, measures 1-7. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Horn (Hrn.), Trombone (Trb.), Bass Trombone (B. Trb.), Cello (Cello), Double Bass (D. B. or Kb.), and Percussion (Perc.). The score shows various musical patterns and dynamics, such as *p*, *f*, *pp*, and *ppp*. Measure 1 starts with Flute and Oboe. Measure 2 features Bassoon and Clarinet. Measures 3-4 show a mix of instruments including Bassoon, Clarinet, Trombone, and Bass Trombone. Measures 5-7 continue with various combinations, including Cello and Double Bass in the lower register.

Musical score for orchestra, page 12, measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor. (C)), Trombone (Tr. (C)), Timpani (Timp.), Violin (Vi.), Viola (Vla.), and Cello/Bass (Vc. & Cb.). The music features dynamic markings such as f , ff , ff , pp , and pp . Measure 1 starts with Flute and Oboe playing eighth-note patterns. Measure 2 begins with a forte dynamic from the Flute and Ob., followed by a series of eighth-note patterns from various instruments including Bassoon, Horn, Trombone, and Timpani.

8
 Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 (C)
 Tr.
 (C)
 Timp.

 VI.
 Vla.
 Vc.
 o Cb.

ba
 Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 (C)
 Tr.
 (C)
 Timp.

 VI.
 Vla.
 Vc.
 o Cb.

80

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp

VI.

Vla.

Vc. & Cb.

Fl.

Ob.

Cl.

Fg.

Cor. (C)

Tr. (C)

Timp

VI.

Vla.

Vc. & Cb.

E. E. 3815

Fl. cresc.
 Ob. cresc.
 Cl. cresc.
 Fg. cresc.
 Cor. (C) cresc.
 Tr. (C)
 Timb cresc.
 Vl. cresc.
 Vla. cresc.
 Vc. e Cb. cresc.

5 100

Fl.
 Ob.
 Cl.
 Fg.
 Hrn. (C)
 Tr. (C)
 Timb

Vl.
 Vla.
 Vc. e Cb.

8 7 7 ff E.E. 3815 ff