



BEETHOVEN

贝多芬 第二钢琴协奏曲

降B大调 作品 19

(两架钢琴谱)

Piano Concerto no.2
in $\flat$ B major Op.19

URTEXT

(原始版)



G. HENLE VERLAG

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Vorwort des Verlegers

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Dr. Wolf-Dieter Seiffert

Geschäftsführer
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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）写过一首钢琴改编版，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

这部贝多芬钢琴协奏曲,已在《新版贝多芬作品全集》中以总谱形式出版。这本两架钢琴谱的出版,一定会引起人们更广泛的关注和研究。本谱中乐队伴奏的钢琴缩编本,依据的是新版《贝多芬全集》之第三部第二卷的钢琴协奏曲集一,它经汉斯-维尔纳·库滕编辑,亦由亨乐出版社出版。钢琴独奏的部分,也选自这个版本的钢琴协奏曲。第一乐章的三个华彩由贝多芬自己亲自谱写,并且收入由约瑟夫·施密特-格奥尔科(Joseph Schmidt-Görg)编辑的、上述新版《贝多芬全集》的第七部第七卷“用于钢琴协奏曲的华彩乐段”。不过,这里的版本系由编者按照贝多芬的手稿审订的(原件藏于波恩贝多芬故居, H. C. Bodmer 收藏,编号 MH13,这份手稿很可能是1809年为鲁道夫大公而创作的)。有关这部钢琴独奏曲原始资料和编辑的详细说明,参见该全集的序言和评论部分。下面将就有关这部钢琴协奏曲 Op. 19 的最重要的一些问题作些介绍。另外请注意有关编辑方针的简要说明,即“编辑说明”,这部作品的独奏部分便是依此编辑方针而编就。“编辑说明”载于本前言之后。

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作品 15 号、19 号和 37 号的手稿。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 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,而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,起先仅仅是为了自己的钢琴独奏音乐会,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数量。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,可以将这部作品的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。平有的幸运发现,譬如在 1921 年发现的,贝多芬亲笔写出的单独而完整的作品 19 号的独奏部分的底稿(藏于波恩贝多芬故居, H. C. Bodmer 收藏, Mh 4),典型性地充实了自 1862 年至 1865 年卡尔·赖内克(Carl Reinecke)编辑旧版《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》(作品 15 号),而且也构思并部分地写出了《C 小调钢琴协奏曲》(作品 37 号)。据此,迄今为止尚未被充分研究的编目须重新编排;贝多芬偏爱宏大的协奏曲形式,并着意以作品 37 号作为此类形式最后的巅峰之作。这部《第三钢琴协奏曲》的确称得上是 19 世纪最伟大的作品之一。

当人们将作品 19 号的四个不同版本与作品 15 号的两个版本,以及作品 37 号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,贝多芬开始创作时是很困难的。像在他的弦乐四重奏和交响曲中一样,他深入研究了前辈们,并超越了他们的影响。这是他自己所选择的领域。1784 年,当他还仅仅是个对此尚毫无所知的十三岁孩子时候,便写出了《降 E 大调协奏曲》(WoO 4)。今天我们通过对音乐原始文本的研究,幸运地得知,这部《降 B 大调协奏曲》最迟不晚于 1790 年便在波恩写成了它的最初的版本(见“有关贝多芬钢琴协奏曲作品 19 号草稿和手稿的年代顺序问题”,汉斯-维尔纳·库滕《贝多芬年鉴》, 1973/77, 波恩, 1977, 第 263—292 页)。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,贝多芬在他于布拉格逗留期间,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成功,将原有的《降 B 大调协奏曲》用一份新的总谱记录了下来(藏于柏林国家图书馆-普鲁士文化遗产,编号: Mus. ms. autogr. Beethoven 13)。

在他的“格拉斯尼科 1”草稿本(藏于柏林国家图书馆,编号: Mus. Ms. autogr. Beethoven Grasnck 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。草稿,即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)里分别添写进去。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包含了合奏缩写和旋律线条的非数字低音。这样标写的声部提供了一份演奏和指挥的指南文本。此外,它也满足了音乐厅之外,比如家庭演奏的需要。对于在音乐会演奏时,钢琴家是否要在合奏的地方跟着演奏,并未作规定。

编辑说明

这里的音乐注释和通常的修订版一样,是根据所有能搜集到的真实可信的原始资料,经仔细对照严密斟酌编辑而成的。为了尽可能地表达贝多芬的原意,一些具有他本人个性的标记被保留了下来。尤其是以此来表明特指的弹奏法的话,如以横杠和纵杆标写音组,去除斜线用法。同样的,他的两个声部写在同一谱号的记谱法以及左右手的音组分布通常都保留下来,在8---(高八度记号)结束处省略了位置标记。那些在原版谱里系统地标明的 *solo* (独奏)和 *tutti* (合奏),因为它们可以从两架钢琴谱中清晰地区分出来,所以去除不再重复。

出版者的补充均以括号标出。贝多芬在独奏谱中写的指法以斜体字标出,为与其区分,现代的指法以普通字体标出。三连音经过句中带附点的三连音休止符被取消。当时的一个音以其小节线后的附点延长该音时值的记谱法被现代的记谱法取代(用  取代 )。而贝多芬在对位句中标的连线被照样保留,尤其是两个音之间用来延长时值的连线,比如它写成  而不是 。临时记号按现代的写法处理,它们适用于标有临时记号的同一小节,临时的还原记号也同样如此。

由编者补充的临时记号以小写标在该音之前。对于现在不常用的省略记号均详细写出它们的弹奏法。短倚音在贝多芬早期时常以 ♪ 标记,它占其后主音的极短的时值。在倚音和主音之间没有连线。颤音和回音以现在的记法标出。对于速度、力度和表情记号也同样用现代记法。贝多芬式的省略记号如 *crs.*, *cres* 或 *for* 都标为 *cresc.* 及 *f*。

渐强——渐弱记号  被标为现在的 $\langle \rangle$, 同时,如果看不出贝多芬有什么特别要强调的话,对一些不相符的力度标记都作了统一规范。踏板记号  作了保留,贝多芬常用的以 $\circ$ 来表示放开踏板的记号以 $\ast$ 标写。省略了长连线。

在手稿和初版中表示断奏的短横线 and 点,原有多种标法并且前后不统一,为使这个悬而未决的问题不再为后来者带来困扰,断奏记号基本以点来表示,而如果贝多芬显然写的是短横线,那么以楔形记号标在音符上,以示区别。

1991年春于波恩
汉斯-维尔纳·库滕

Preface

This practical two-piano edition is intended to make Beethoven's piano concertos, which are published in score in the New Beethoven Gesamtausgabe, accessible to a larger public for purposes of study. The piano reduction of the orchestral accompaniment is based on Hans-Werner Kùthen's text published by Henle as *Klavierkonzerte I* in Series III, Volume 2 of the New Beethoven Gesamtausgabe. The solo piano part has also been taken from this same volume. The cadenza in the first movement is Beethoven's own and has likewise been adopted from the Gesamtausgabe, namely from Series VII, Volume 7, *Kadenzzen zu Klavierkonzerten*, edited by Joseph Schmidt-Görig. However, it has been revised for this edition by the present editor after consulting the autograph manuscript (Bonn, Beethoven-Haus, H. C. Bodmer Collection, Mh 13), which Beethoven probably wrote in 1809 for the use of Archduke Rudolph. Detailed information on the sources and the editing of the piano part can be found in the Preface and Critical Commentary of the Gesamtausgabe; however, matters of greatest interest regarding the Piano Concerto op. 19 are discussed below. Attention should also be drawn to the short version of the guidelines used for editing the solo part. They can be found immediately following this preface.

Of all Beethoven's orchestral scores, the earliest to have survived in complete autograph copies are those of his three piano concertos opp. 15, 19 and 37. The fact that Beethoven so carefully preserved these works is also a sign of his especially high regard for this genre. These primary sources grant us an incomparable insight into Beethoven's artistic evolution in the years between 1790 and 1803, marking his transformation from a traveling virtuoso to an established composer. At the same time they also document a turnaround in Beethoven's view of himself, a turnaround only superficially occasioned by the in-

creasing certainty of his deafness, which gradually put an end to his original career.

At first, in deliberate emulation of Mozart, Beethoven wrote piano concertos solely for his own appearances as a soloist. Far more frequently than surviving documentary evidence would suggest, he gave concerts in Bonn and Vienna, and especially on tour. Alongside works by other composers his repertoire included four versions of the Concerto in B♭ major. By employing recent methods of source analysis these four stages can now be isolated. In particular, a close scrutiny of morphological criteria has made it possible to date interpolations in lost autograph scores or to assign sketches of cadenzas or entire movements to one or another stage. Less frequent are such strokes of luck as the discovery in 1921 of a separate and fully written-out solo part for op. 19 in Beethoven's own hand (Bonn, Beethoven-Haus, H. C. Bodmer Collection, Mh 4). This enormously enriched the source material available since the days of Carl Reinecke's edition for the old Beethoven Gesamtausgabe of 1862–1865.

The four versions of the Concerto in B♭ major arose over a period of more than ten years, from 1790 at the latest until 1801. During this time, however, Beethoven not only wrote his C-major Concerto op. 15 but also conceived and partially carried out his c-minor Concerto op. 37. Thus, a previously obscure web of relationships has now taken on a new shape: Beethoven, favouring the large-scale concerto form, intended to bring this genre to a culmination with his Third Piano Concerto op. 37, which indeed enjoyed the greatest following in the nineteenth century.

If we measure the four versions of op. 19 against the two versions of op. 15 and the sole version of op. 37 (which was nevertheless interrupted at various stages) we can sense Beethoven's hard attempts in this genre, as later in his string quartets and symphonies, to come to grips with his predecessors and to overcome their influence. This was even the case in his own chosen field, the one

which he had – unconsciously – marked out for himself as early as 1784 when at the age of thirteen he had written his Concerto in E♭ major, WoO 4. Today, thanks to source analysis, we know that by 1790 at the latest the B♭-major Concerto must already have existed in an initial version in Bonn (see Hans-Werner Kùthen: *Probleme der Chronologie in den Skizzen und Autographen zu Beethovens Klavierkonzert op. 19*, Beethoven-Jahrbuch 1973/77, Bonn, 1977, pp. 263–292). This was followed in 1793 in Vienna by a second version containing the Rondo in B♭ major, WoO 6, as its finale (one of its motifs was later significantly connected with the last movement of the final version). A third version then followed, probably in 1794. This led to the fourth and final version while Beethoven was sojourning in Prague at the opening of the season in October of 1798. A few days after performing the C-major Concerto he had used the success of this work there as an occasion to write out the earlier B♭-major Concerto in a fresh score (Berlin, Staatsbibliothek Preussischer Kulturheritz, Mus. ms. autogr. Beethoven 13). To aid himself in this task he had written out, in the same ink, a lengthy revision of the first movement in the Grasnisk 1 sketchbook (Berlin, Deutsche Staatsbibliothek, Mus. ms. autogr. Beethoven Grasnisk 1). After finishing these sketches Beethoven incorporated only a few transitions from the solo part into the autograph score for his Prague performance. Similar passages in the piano part of the two remaining movements are likewise only sparsely notated. On the other hand, the orchestral parts are already put down in final form. That Beethoven proceeded from a model, namely the third version of his concerto, is indicated by the blank measures left open for future completion. However, Beethoven did not fill in these measures in Aut. 13. Not until two-and-a-half years later, in April 1801, did he write them out in the manuscript of the separate piano part (Mh 4). The first edition, issued by Franz Anton Hoffmeister (Leipzig and Vienna, December 1801), was probably engraved on the basis of

lost orchestral material. Mh 4, on the other hand, served not only as a definitive autograph of the solo part but also as an engraver's copy for the piano part included in this set of printed parts. In agreement with Beethoven's authentic manuscript, Mh 4, the print also contains, in lieu of the abbreviated tutti passages, a two-part texture consisting of the melody line and an unfigured bass. The printed solo part thus provided the pianist/conductor with a continuous text as a guide for performance, and at the same time it could also meet the needs of performances outside the concert hall, e. g. for domestic music-making. At all events, the pianist was not intended to play along in the tutti passages during concert performance.

Notes on the Edition

The musical text has been obtained in the manner customary for critical editions: namely, by collating and evaluating all available authentic sources. In order to do greatest possible justice to Beethoven's intentions, a few characteristic traits of his notation have been retained. Thus, his grouping of notes by means of beams and flags has been retained (except in the case of oblique beaming) wherever this is used to indicate a particular articulation. Similarly, his manner of notating two voices on a single staff has generally been adopted,

as has his registral disposition of the music between the two hands.

Editorial additions are enclosed in parentheses. Dotted rests in triple-meter passages have been simplified. Notes prolonged by a dot following the bar line have put into modern notation ( rather than ). On the other hand, in contrapuntal passages, Beethoven's ties have been retained even when the tied note-values could be added together, e. g.  rather than .

Accidentals are treated according to customary usage. They remain in effect for the bar in which they appear. The same applies to warning accidentals. Added accidentals appear in small type in front of the notes involved. Abbreviations no longer in current use have been written out. Short appoggiaturas are rendered consistently by , as was customary in Beethoven's early period, whereas long appoggiaturas take the next smaller time-value of the main note. There are no slurs between the appoggiatura and the main note. Trills and turns are notated in modern form. The same applies to marks regarding tempo, dynamics and agogics. Thus, Beethoven's abbreviations *crs.*, *cres.* and *for* have been rendered consistently as *cresc.* and *f.*

The crescendo-decrescendo mark  has been modified to . Discrepancies

in simultaneous dynamic markings have been made consistent only where no special intention on Beethoven's part can be discerned.

The pedal mark *Ped.* has been retained. The release mark  customarily used by Beethoven is rendered as . Similarly, the pedal mark *senza sordino* is given as *ped.* and *con sordino* as  when the meaning is the same; otherwise, the original marking has been retained.

The former manner of combining ties and legato slurs  has been changed without comment to ; for longer groupings, only strings of short slurs have been used. Slurs indicating subdivisions of the beat have been omitted. The autographs and first editions use dashes and dots variously and inconsistently to indicate shortened notes. So as not to complicate this practically insoluble problem further, we have rendered them here uniformly as dots. However, wherever Beethoven clearly wrote dashes, they appear as wedges above the note to distinguish them from staccato dots. Especially relevant questions regarding the text are taken up in footnotes.

Bonn, spring 1991
Hans-Werner K then

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第二钢琴协奏曲

出版于 1801 年

Allegro con brio

Opus 19

Piano I
(Solo)

Piano II
(Orchestra)

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19

Measures 19-23 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a crescendo marking (*cresc.*) and a forte marking (*f*). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, also marked with *f*.

24

Measures 24-28 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a forte marking (*f*). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, also marked with *f*.

29

Measures 29-33 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a forte marking (*f*). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, also marked with *f*.

34

Measures 34-36 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff has a key signature of two flats and contains a melodic line with slurs and a dynamic marking of *f* (forte). The bass staff contains a rhythmic accompaniment of eighth notes.

37

A

Measures 37-42 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff contains a melodic line with slurs and dynamic markings of *ff* (fortissimo), *f*, and *pp* (pianissimo). The bass staff contains a rhythmic accompaniment of eighth notes.

43

Measures 43-47 of a musical score. The top system consists of two empty staves. The bottom system features a treble and bass staff. The treble staff contains a melodic line with slurs and a dynamic marking of *p* (piano). The bass staff contains a rhythmic accompaniment of eighth notes.

48

Measures 48-52 of a musical score. The score is written for piano (p) and features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth notes. The key signature is one flat (B-flat major or D minor). The dynamic marking *fp* (fortissimo piano) is present in measure 52.

53

Measures 53-57 of a musical score. The score continues the complex rhythmic pattern in the right hand. The left hand features a more varied accompaniment, including chords and moving lines. The key signature remains one flat. Dynamic markings include *fp* (fortissimo piano) in measure 53, *cresc.* (crescendo) in measure 54, *sf* (sforzando) in measures 55 and 56, and *pp* (pianissimo) in measure 57.

58

Measures 58-62 of a musical score. The right hand continues with a dense, flowing line of eighth and sixteenth notes. The left hand provides a steady accompaniment with chords and moving lines. The key signature remains one flat. A *cresc.* (crescendo) marking is present in measure 60.

63

Measures 63-65 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 63 starts with a *fp* (fortissimo piano) dynamic. Measure 64 continues the pattern. Measure 65 features a *fp* dynamic and includes a melodic line in the treble staff.

66

Measures 66-68 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 66 starts with a *fp* (fortissimo piano) dynamic. Measure 67 continues the pattern. Measure 68 features a *fp* dynamic and includes a melodic line in the treble staff.

69

Measures 69-73 of a musical score. The top staff (treble clef) is empty. The bottom staff (bass clef) contains a continuous eighth-note accompaniment. Measure 69 starts with a *f* (forte) dynamic. Measure 70 continues the pattern. Measure 71 features a *f* dynamic. Measure 72 features a *f* dynamic. Measure 73 features a *ff* (fortissimo) dynamic and includes a melodic line in the treble staff.

74

Measures 74-78 of a musical score. The score is written for piano (p) and features a complex, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are marked with a forte (f) dynamic.

79

Measures 79-83 of a musical score. The score is written for piano (p) and features a complex, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are marked with a forte (f) dynamic.

83

B

Measures 83-87 of a musical score. The score is written for piano (p) and features a complex, rhythmic melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are marked with a forte (ff) dynamic in measures 83-85 and a piano (p) dynamic in measures 86-87.

87

p

p ff

93

tr

p

97

cresc.

ff

*) 独奏谱手稿及初版没有触音记号,不同于第 214 小节。

*) Autograph of solo part and original edition omit staccato, unlike m. 214.