



# BEETHOVEN

## 贝多芬 第五钢琴协奏曲

降E大调 作品 73

(两架钢琴谱)

Piano Concerto no.5  
in  $\flat$ E major Op.73

URTEXT  
(原始版)



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钢琴谱和指法：汉斯-卡恩 Hans Kann

翻译：陆 泓



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图书在版编目 (C I P) 数据

贝多芬第五钢琴协奏曲-两架钢琴谱 / 编者汉斯-维尔纳·库腾,  
钢琴与指法汉斯-卡恩, 翻译陆泓. —上海: 上海音乐出版社,  
2010. 3

(贝多芬钢琴协奏曲全集)

从德国亨乐 (Henle) 音乐出版社引进

ISBN 978-7-80751-434-3

I. 贝… II. ①汉…②汉…③陆… III. 钢琴-协奏曲-德国-选集  
IV. J657. 413

中国版本图书馆 CIP 数据核字 (2010) 第 008145 号

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Chinese Translation Copyright © 2010 by Shanghai Music

Publishing House

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书名: 贝多芬第五钢琴协奏曲-两架钢琴谱

编者: 汉斯-维尔纳·库腾

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出 品 人: 费维耀

项目负责: 王 嘉

责任编辑: 于 爽

封面设计: 陆震伟

印务总监: 李霄云

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上海音乐出版社出版、发行

地址: 上海市绍兴路 74 号 邮编: 200020

上海文艺出版 (集团) 有限公司: [www.shwenyi.com](http://www.shwenyi.com)

上海音乐出版社网址: [www.smph.cn](http://www.smph.cn)

上海音乐出版社论坛: [BBS.smph.cn](http://BBS.smph.cn)

上海音乐出版社电子信箱: [editor\\_book@smph.cn](mailto:editor_book@smph.cn)

印刷: 上海书刊印刷有限公司

开本: 640×978 1/8 印张: 13.5 乐谱 108 面

2010 年 3 月第 1 版 2010 年 3 月第 1 次印刷

印数: 1-3,000 册

ISBN 978-7-80751-433-4/J · 384

定价: 46.00 元

读者服务热线: (021) 64315066 印装质量热线: (021) 64310542

反盗版热线: (021) 64734302 (021) 64375066-241

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德国慕尼黑

G. Henle Verlag



G. Henle Verlag

Verlag für Musik

Postfach 10 15 50

80333 München

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Internet: www.henle.de

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Dr. Wolf-Dieter Seiffert

Geschäftsführer  
G. Henle Verlag  
München, Deutschland

## 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)写过一个钢琴改编版,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《新版贝多芬全集》中以总谱形式出版,G. 亨乐出版社亦出版了研究版。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谱,依据的是《新版贝多芬全集》之第三部第三卷的“钢琴协奏曲集二”,它经汉斯-维尔纳·库滕编辑,亦由亨乐出版社出版。关于此曲乐谱文本内容、原始资料和作品创作、早期演出及出版历史的更多详细信息,可参见该全集相应卷本的前言和评论部分。

有关这部钢琴协奏曲(作品 73)编辑方面最重要的一些问题,请参阅本前言之后的“编辑说明”。这部作品的独奏部分便是依此“编辑说明”而编就。

迄今这部《降 E 大调钢琴协奏曲》被认为作于 1809 年,但它的创作日期其实不能真正确定。通过它的产生、创作起源、创作和完成过程,我们可以更清楚地分析这部钢琴协奏曲。这部作品与它题辞所献者奥地利鲁道夫大公有密切的关系,而据此可更进一步接近它的创作过程。1809 年 3 月 1 日,贝多芬得到了由鲁道夫大公和两位波希米亚侯爵罗伯克维茨(Lobkowitz)和金斯基(Kinsky)支付的年薪,唯一的约定就是他有义务在一段时间内驻留在维也纳。这部《降 E 大调钢琴协奏曲》正是一个证明,它既履行了合约规定,同时也满足了鲁道夫大公对贝多芬创作的期待。当贝多芬放弃了到卡塞尔的 J. 波纳帕特斯(Bonapartes)的宫廷担任宫廷乐长,而安心于奥地利的事业时,我们在“蓝德斯堡 5”这本草稿本中发现了作品 73 号的第一份草稿。由于这份草稿与总谱抄本的同时性,它为我们提供了很好的有关这部作品各个乐章的创作说明:贝多芬大约于 1809 年 3 月底开始了总谱的记录。第二乐章开始于同年 4 月 9 日奥地利向拿破仑宣战之际。在上述草稿的开头,采用了科林(Collin)作曲的军歌《奥地利高于一切》,还记录了他试图结合其中的“战斗,欢呼之歌,进攻… 胜利”,以及手迹注释“唤醒保卫祖国”等情境进行创作的设想。1809 年 5 月 11 日到 12 日,贝多芬亲眼见证法国军队对维也纳的连续不断的炮火攻击。在“稍快的柔板”(“*Adagio un poco moto*”)首页下边的附注,象征性地表达了贝多芬的感受:“奥地利向拿破仑复仇/愿奥地利给拿破仑应有的结果”,它意味着拿破仑将为其所犯的罪行得到应有的惩罚。三页之后,在关于第一段钢琴独奏的注释里,我们又看到了贝多芬的感受:“*dämmernd*”(破晓的)。这一乐章内向的性格与首尾乐章之间形成了极其鲜明的对比,像已有的《G 大调协奏曲》一样,这里展现了英雄的两面性。

正如前面提到的,贝多芬的总谱手稿和这部草稿产生于同一时间。同时,古斯塔夫·诺特伯姆(Gustav Nottebohm)分析了由贝多芬作为“通奏低音素材”而收集的一些理论家的文摘和论文,并得出结论,这些收藏是 1809 年第二季度进行的,贝多芬原以它作为长期教授鲁道夫大公的理论基础课的辅助材料。诺特伯姆还找出了它与钢琴奏鸣曲(作品 81a)“告别”(Les Adieux)创作上的相关性,但他忽略了协奏曲总谱最直接的教学功能。贝多芬视其手稿为教材,认为它不仅是最新的、最可用的,而且还是一首最适合用于教学生作曲的协奏曲。这时,这份手稿正介于完稿和第一次修订的中间阶段,还没有准备出版。它的页面格局、笔迹和所用的三种不同颜色墨水,尤其是发现在所有三乐章的大多数乐队经过句中双层的注解是彼此独立的,显示出手稿 15(Aut. 15)具有明显的双重目的。其一,我们可以称之为第一层(Track 1),是用来作为分谱初版刻印底稿的母本(手稿 15 本身并不是刻印底稿)。贝多芬由于失聪不得不放弃由自己进行首演,他亲自为它的出版整理总谱,更加注重指挥家的能力能否胜任这个按照新标准创作的、音乐内容更加丰富多样的作品。然而,第二层(Track 2)注解显示了完全不同的目的。它是用于私人教学的教材。说明这一点的最明显的事实,是贝多芬在乐队合奏句缩写处标注的通奏低音标记。在这些地方以前常常最有的是乐队缩写。通过引用卡尔·菲利普·埃马努埃尔·巴赫(C. P. E. Bach)的《键盘乐器的正确演奏法》(*Versuch über die wahre Art das Clavier zu spielen*)(第 2 部,1762 年)和 D. G. 图尔克斯(Türks)作于 1789 年的《钢琴教程》(*Clavierschule*)这些较早的理论和实践,向学生讲解乐队写作,还传授音乐表演的要点(加了八十八处分别的批语)及阐明配器法。简而言之,这本总谱是一部循序渐进的教科书。

合奏谱中的这两层注解并不属于记谱,而须根据它们的功用区别来看它们的含义。在标有通奏低音标记的地方,并不是指独奏者也要跟着乐队弹奏。这不仅引起有关作品审美的争论,与贝多芬较早的《第二钢琴协奏曲》相比较,也显得不合时宜。1801 年贝多芬自己就已在他的《第二钢琴协奏曲》(作品 19 号,





现存于波恩贝多芬故居, H. C. 博德默尔收藏, MH 4) 的独奏声部分谱中采用了乐队缩写记谱法, 交替使用合奏(*tutti*)和独奏(*solo*)。


作品 73 与鲁道夫大公有不可分割的密切联系, 它表现在作品 73 和《钢琴奏鸣曲》(作品 81a) 的末尾乐章的富有个性色彩的音乐主题上。可能是在 1810 年 2 月 4 日将这部作品交给布赖特科普夫与黑特爾出版社之前, 贝多芬在第 173 至 180 小节添加了“欢乐音节”, 以此完成了这部作品的一个过渡性的完整版。几天之前的 1 月 30 日, 鲁道夫大公结束了他自 1809 年 5 月 4 日开始的流亡生活, 回到了维也纳。这部作品当时的状况又体现在克莱门蒂(Clementi)1810 年 11 月 1 日于伦敦出版的(较早的)版本里。1810 年 3 月, 一次在维也纳的访问中, 克莱门蒂请求允许出版这部作品。在他的两个版本, *ante* 和 *post correcturam* 里, 还没有贝多芬的禁用华彩(*Kadenzverbot*), 此处禁用华彩, 是贝多芬试图在呈示部和再现部开头, 确定他的富有即兴色彩的著名的独奏引入段。





整部作品经过修订后, 由前述之莱比锡出版商出版德文版本。至此, 这部作品最后于 1810 年仲夏完成。克莱门蒂英文原版出版后的三个月, 即 1811 年 2 月布赖特科普夫与黑特爾出版社出版了印刷版。在这部德文初版里我们也要区分 *ante* 和 *post correcturam* 前后两个阶段, 其中, 贝多芬愤怒地在一份勘误表上列出了二十五处错误。不过, 其中未包括含有错误的通奏低音记谱。但是, 通奏低音部分是怎样出现在莱比锡版本的呢? 幸好鲁道夫大公的犹豫不决, 使得我们今天有了这份独奏部分手稿的副本(贝多芬故居, NE 157)。也许贝多芬 1810 年 7 月让人抄写了这份独奏谱送给大公, 用来替换被大公长期占有的总谱手稿。今日只有这份副本的开头乐章留存了下来, 与 Aut. 15 中确定的内容一样, 其中包含了所有通奏低音音型, 这些通奏低音音型大多数写入了总谱, 用以为鲁道夫大公重新开始的授课。由于第二份副本是提供给布赖特科普夫与黑特爾出版社, 作为独奏部分刻版的底稿, 通奏低音音型写入了这个版本中。贝多芬对此并未反对, 因为这为精通音乐的家庭演奏者提供了受欢迎的实用的帮助。对这两份独奏谱抄写员而言, 必须区别批注的第一层和第二层一定是件苛求的事。克莱门蒂的初版取消了所有的通奏低音记谱, 钢琴独奏部分与乐队合奏句用小音符系统地区分开。还有, 相对 F. 库拉克斯(Franz Kullaks)流传广泛的版本, 我们参考了克莱门蒂的英文初版。我们的这个版本, 将克莱门蒂的专业鉴别能力和布赖特科普夫与黑特爾版的最终结果协调了起来, 并且追溯到这部作品创作出版的主要源头: 1810 年仲夏贝多芬的总谱手稿的完整版本。

## 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 *cres.*, *cres* 或 *for* 都标为 *cresc.* 及 *f*。

渐强——渐弱记号  被标为现在的 , 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  来表示放开踏板的记号以 \* 标写。省略了长连线。

在手稿和初版中表示断奏的短横线和点,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。

1999 年秋于波恩  
汉斯-维尔纳·库滕



## Preface

Henle already published Beethoven's piano concertos in full score as part of its New Beethoven Complete Edition and brought out op. 73 in its study score series. This practical edition for two pianos is intended to make these works available to a broader public. The piano reduction of the orchestral part has been compiled from the musical text edited by Hans-Werner Küthen for series iii, volume 3 of the Complete Edition (*Klavierkonzerte II*), likewise issued by Henle. The solo piano part has been adopted from that same volume. Further information on the presentation of the text, the state of the sources, and the history of the work's genesis, performance and publication can be found in the preface and critical report to the above-mentioned volume in the Complete Edition.

For the most important editorial remarks in connection with the Piano Concerto op. 73, readers are hereby referred to the short précis of the editorial guidelines used in the preparation of the solo part. This précis is reproduced below at the end of the preface.

Until now, the E♭ major Piano Concerto, op. 73, has been roughly consigned to the year 1809. Today we are in a position to be more specific regarding the work's inception, occasion, progress and completion. The concerto arose in close personal connection with its dedicatee, Archduke Rudolph, and therefore in direct proximity with historical events. On 1 March 1809 Beethoven was offered an annual salary by the Archduke and two Bohemian princes, Lobkowitz and Kinsky, the only stipulation being his continued physical presence in Vienna for an unlimited period of time. None the less, the E♭ major Concerto is ample proof of the compositional obligations naturally attendant upon this agreement. Having abandoned his plan to become *maestro di cappella* at the court of Jérôme Bonaparte in Cassel – a plan never thought out to its ultimate ramifications – and having instead turned en-

tirely to the Austrian cause, Beethoven started sketching op. 73 in the Landsberg 5 Sketchbook. The sketchbook sheds revealing light on the movement-by-movement progress of the concerto as it arose in parallel with the autograph score, located today in the music department of the Staatsbibliothek zu Berlin · Preussischer Kulturbesitz (*Mus. ms. autogr. Beethoven 15*, or *Aut. 15*). Beethoven probably started writing out this score at the end of March 1809. The opening of the second movement coincided with Austria's declaration of war on Napoleon on 9 April, for it is accompanied in the sketchbook by the beginnings of a setting of a soldier's song by Collin, *Österreich über alles*, as well as a projected "Battle, Hymn of Jubilation, Attack ... Victory" and the handwritten annotation "to alert the defense of the Fatherland." Then, on 11 to 12 May 1809, Beethoven witnessed at first hand the bombardment of Vienna by French artillery. A marginal gloss at the bottom of the opening page of the *Adagio un poco moto* captures his feelings: "Österreich löhne Napoleon / May Austria give Napoleon his due," meaning that Austria should retaliate Napoleon for his misdeeds. Three pages later we find another indication of Beethoven's feelings in an annotation in the first piano solo: „dämmernd“, a term usually referring to the fading of day. The movement's introverted character provides maximum contrast with the two outside movements, thereby revealing the same bipolarity of the heroic style apparent in the preceding G-major Concerto.

Beethoven's autograph score, as already mentioned, was worked out simultaneously with the sketches. Also dating from this period is a set of excerpts from theorists and treatises analyzed by Gustav Nottebohm, who referred to it as "materials for a thorough-bass method" and assigned to "the second quarter of the year 1809," adding that Beethoven "wished to supply the theoretical groundwork for a long-term course of instruction for Archduke Rudolph." Nottebohm also established a biographical connection with the "Les

Adieux" Piano Sonata, op. 81a. But he overlooked the immediate pedagogical function of the concerto score: Beethoven employed his autograph manuscript as teaching material, feeling that it was not only his most recent and only available work but also, as a *Concerto*, the most suitable basis for teaching a composition pupil. At this time the score was at an intermediate stage between full draft and first revision, and no thought was yet given to its publication. The layout on the page, the handwriting and its three different inks suggest that *Aut. 15* served two distinct purposes, especially since the twin layers of annotations found in most of the tutti passages of all three movements arose independently of each other. The first, which we shall call *Track 1*, served as a model for the engraver's copy of the first edition in parts (*Aut. 15* itself was not an engraver's copy). Since Beethoven was prevented by his deafness from giving the première himself, he marked up his manuscript for publication, paying due attention to the quality of instructions in a work that reflected new standards of musical complexity. *Track 2*, however, served an entirely different purpose, namely, to convey subject-matter material to his private pupil. Its most conspicuous feature is Beethoven's thorough-bass transcription of the reduced orchestral part of the tutti sections, a transcription intended to supersede the tutti abbreviations he had entered beforehand. Here Beethoven has turned to the earlier theory and practice advocated in C. P. E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (Part 2, 1762) and D. G. Türk's *Clavierschule* (1789) to clarify the orchestral writing for the benefit of his pupil. He also went so far as to explain points of musical declamation, adding no fewer than eighty-eight incision marks, and to elucidate the orchestration. In short, the score formed a curriculum of study arranged in progressive order of difficulty.

These two layers of markings in the tutti sections do not constitute a homogeneous level of notation and must be kept separate according to the functions

they were intended to serve. The thorough-bass figures, in other words, do not imply that the soloist should play continuo. Not only would this be at odds with the work's aesthetic, it would also be an anachronism in the context of Beethoven's concertos: in 1801, after all, Beethoven himself had already introduced a species of shorthand tutti notation by alternating between *tutti* and *solo* in the separate solo part of his Second Piano Concerto, op. 19 (Beethoven House, Bonn, Bodmer Collection, *Mh* 4).

In purely musical terms, the biographical ties between op. 73 and the Archduke found expression in a characteristic motif occurring in the final movements of both the concerto and the op. 81a sonata. With the addition of this "Freuden" couplet in bars 173 to 180 Beethoven brought his concerto to a tentative conclusion, probably just before offering it to Breitkopf & Härtel on 4 February 1810. A few days earlier, on 30 January, Rudolph had returned from the exile imposed upon him from 4 May 1809. By and large, this stage of the composition is reproduced in the early print issued by Clementi in London on 1 November 1810. Clementi had asked for permission to publish the work during a visit to Vienna in March 1810. His two editions, both *ante* and *post correcturam*, still lack Beethoven's *Kadenzverbot* with which the composer sought to finalize the improvisatory character of the famous solo entrances at the opening of the exposition and the recapitulation.






The entire concerto was thereupon revised for the German edition issued by the aforementioned Leipzig publishing house. With this, the work was finally brought to completion in midsummer of 1810. The Breitkopf & Härtel print appeared in February 1811, a full quarter of a year after Clementi's English edition. In the German first edition, too, we must distinguish between an *ante* and a *post correcturam* stage, in which Beethoven indignantly complained of twenty-five errors on a list of corrigenda. None of these errors, however, involved the faulty notation of the thorough-bass. But how did the thorough-bass part find




its way into the Leipzig print? Thanks to Rudolph's vacillating interest, we have come into the possession of a handwritten copy of the solo part (Beethoven House, *NE* 157) which Beethoven, probably in July 1810, ordered written out for the Archduke as a replacement for the autograph score still among the latter's belongings. Today only the opening movement of this copy survives; like the definitive text preserved in *Aut.* 15, however, it contains all the thorough-bass figures, most of which entered the score when the Archduke's lessons resumed. Since the engravers of the Breitkopf & Härtel edition could now make use of a second copy of the solo part, the figures simply landed in the print. Beethoven saw no reason to object: they offered a welcome support for musicians well-versed in domestic music-making. Furthermore, it would have been an imposition to force the copyist of the two solo parts to distinguish between *Tracks* 1 and 2. The Clementi print had dropped the thorough-bass notation, and instead systematically discriminated the solo from the tutti passages by having the latter engraved in smaller notes in both staves of the piano part. Equally new, especially vis-à-vis Franz Kullak's widely disseminated edition, is the source-critical attention we have given to the English first edition published by Clementi & C<sup>o</sup>. Our version combines Clementi's professional expertise with the definitive status of the Breitkopf & Härtel print and derives its critical approach from the primary source: Beethoven's autograph score, in the version he completed in mid-summer of 1810.

#### Notes on the edition

The musical text has been obtained by collating and evaluating all available authentic sources in the manner customary for scholarly-critical editions. To do maximum justice to Beethoven's intentions, we have retained several of his characteristic notational idiosyncrasies in the solo part. Thus, notes grouped by beams and flags (provided the beams are not diagonal) have been retained in

their original form wherever this indicates a special articulation. Similarly, we have generally adopted Beethoven's manner of notating two-part counterpoint on a single staff as well as his distribution of the musical text between the two hands. The term *loco* after *8<sup>.....</sup>* has been discarded. The sources systematically distinguish between *Solo* and *Tutti*. We have omitted these terms from our performing edition as a clear distinction between the two is apparent in each of the two piano parts.

Editorial additions are enclosed in parentheses. In the solo part, Beethoven's original fingering is reproduced in italics in order to distinguish it from the modern fingering, which appears in normal type. Dotted rests in triple rhythms have been written out. Notes prolonged by a dot after the bar line are written out in modern notation (i. e.  instead of ). Conversely, we have retained Beethoven's ties in contrapuntal passages even where the tied durations could be expressed by a dot, e. g.  rather than . Accidentals follow modern-day precepts and apply only to the bar in which they occur. The same applies to cautionary accidentals. Accidentals supplied by the editor appear in small type in front of the note concerned. Shorthand abbreviations no longer in use today have been written out. In Beethoven's early period, short appoggiaturas were consistently notated as sixteenth notes () while long appoggiaturas used the next shortest value to the principal note. There is no slur between the appoggiatura and the principal note. Trills and turns appear in their present-day form, as do all indications of tempo, dynamics and agogics. Thus, Beethoven's abbreviations *crs.*, *cres.* and *for* are consistently rendered as *cresc.* and *f.*

The swell sign  has been broken down into . Conflicting dynamics have been standardized only where there is no detectable intention on the composer's part. The pedal mark  has been retained, but its cancella-

tion is indicated by \* instead of Beethoven's customary ○. Group slurs have been deleted. Strokes and dots intended to shorten the attack of a note appear variously and inconsistently in the autograph sources, copyists' manuscripts

and original editions. To avoid adding still further complications to an already insoluble problem, we have generally rendered them with dots in accordance with modern usage. However, where Beethoven clearly used strokes we have

reproduced them as wedges above the note (*martellato*) in order to distinguish them from staccato.

Bonn, autumn 1999  
Hans-Werner Küthen

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# 第五钢琴协奏曲

出版于 1811 年

Opus 73

**Allegro**

Piano I (Solo)

*ff*

Tutti

Piano II (Orchestra)

*ff*

*tr*

*espressivo*

*ff*

Ped.

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First system of a musical score in B-flat major. It features a grand staff with treble and bass clefs. The melody in the treble clef includes triplet and quintuplet markings. The bass clef part has a triplet. A fermata is placed over a whole note in the bass. An asterisk (\*) is located to the right of the system.

Second system of the musical score. It continues the grand staff. The treble clef part includes a measure with a fermata and a trill (tr) marked with '2313'. The bass clef part includes a trill marked with '313'. The system concludes with a trill in the treble marked with '131'.

Third system of the musical score. The grand staff continues. The treble clef part features a rapid ascending scale marked with '8' and 'espressivo'. The bass clef part features a rapid descending scale marked with '8'. The system ends with a double fermata and the instruction 'ff' (fortissimo) in both staves.

[illegible]

8

5 4 4 5 1 5 1 2 1 3 1 2 4 tr 1 3 4 4

1 5 2 4 2 4 2 4 1 4 2 4 (1 1)

(9) 8 5 1 3 1 *a tempo*

*p* 1 2 3 5

*f*

*Tutti*  
VI. I arco

*Str. pizz.*

*f*

*arco*

12 *Cor. f* VI. I *sf* *sf*

Orchestra

16 *sf* *sf* Clar. *p dolce* *sf* *Tutti* *f*

Bls. *p*

19 *f* *p dolce* *sf* *Tutti* *f* *sf* *sf* *sf*

23 *A* Trb. VI. Trb. VI.

26 Trb. VI. VI. I *sf* Va.

30 Trb. VI. I *sf*

This musical score page contains six systems of music, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure numbers 12, 16, 19, 23, 26, and 30 are indicated at the start of their respective systems. The score includes parts for the Orchestra, Cor. (Coronet), VI. I (Violin I), Clar. (Clarinet), Bls. (Bassoons), Trb. (Trumpets), and Va. (Viola). Dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *p dolce* (piano dolce) are used throughout. Articulations like triplets (marked with a '3') and slurs are present. The word 'Tutti' appears in measures 16 and 19. A section marked 'A' begins at measure 23. The Viola part (Va.) enters at measure 26.



34

37

*Tutti* *sf* *Clar. b* *sf* *VI. I* *b* *sf* *sf* *sf* *sf*

40

*dim.* *pp*

43

47

*dolce* *VI.* *Cor.* *B.* *p pizz.* *pp* *Timp.* *sempre pp*

52