



SCHUMANN 舒 曼

Symphony No. 1 in B^b major
Op. 38 'Spring Symphony'

降B大调第一交响曲
Op.38 春天交响曲



I. Andante un poco maestoso (♩ = 76)

Flauto 2

Oboe 2

Clarinetto 7

Corno

(B^b) 3/4

Tromba (B^b) 1/2



EULENBURG

湖南文艺出版社

Robert Schumann
Symphony No. 1 in B^b major / B-Dur
Op. 38 'Spring Symphony' / „Frühlingssinfonie“

Edited by / Herausgegeben von

Linda Correll Roesner

罗伯特·舒曼
降B大调第一交响曲

琳达·科雷尔·罗埃斯纳 编订



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Preface

Composed: January / February 1841 in Leipzig

First performance: 31 March 1841 in Leipzig,

conducted by Felix Mendelssohn Bartholdy

**Original publisher: Breitkopf & Härtel, Leipzig, 1841 (parts)
and 1853 (score)**

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

4 Horns, 2 Trumpets, 3 Trombones – Timpani, Triangle – Strings

Duration: ca. 33 minutes

On 23 January 1841 Schumann noted in his *Haushaltbuch* – the household account book that he also employed as an abbreviated diary – ‘Frühlingssymphonie angefangen’ (‘Spring Symphony begun’). He also wrote ‘Frühlingssymphonie’ at the top of the first page of his sketch. This symphony, which continued to have associations of springtime for the composer even though he later suppressed its title as well as the titles of the individual movements, was sketched at a breathless pace in the unbelievably short time of four days. Schumann’s progressively exalted mood can be seen in his entries in the *Haushaltbuch*:

‘23. Jan. Spring Symphony begun

24. Jan. Finished the Adagio and Scherzo of the symphony

25. Jan. Symphony fire – sleepless nights – on the last movement

26. Jan. Hooray! Symphony finished!’

Although Schumann had written a symphony years earlier (the ‘Jugend Symphonie’ (or ‘Zwickauer Sinfonie’) in G minor, 1832–3), his published works at the time he began the ‘Spring’ were all for solo piano or for voice and piano. Indeed, what is usually called the composer’s ‘song year’ of 1840 continued into January 1841 with the setting of eight Rückert poems. Then on 21 January Schumann began a Symphony in C minor, abandoned it on the 22nd, and began the ‘Spring’ on the 23rd.

On 27 January, the day after he finished the sketch, Schumann turned to the orchestration of the symphony, completing his score on 20 February. In a reflective mood on 21 February, the composer wrote the following in the *Ehetegebuch*, a diary kept jointly by Robert and Clara Schumann:

‘The symphony has brought me many happy hours; it is pretty well finished; such a work will not be entirely finished until one hears it. I am often thankful to the good Spirit who allowed

me to turn out such a large work so easily and in such a short time. Indeed, the sketches for the entire symphony were finished in four days, and that is saying a great deal. Now, however, after many sleepless nights a slackening also follows [...]. It would be a great gain if I could have the symphony performed this year [...].’

Schumann’s wish for a performance was granted almost immediately. He brought his score to Mendelssohn on 6 March and was very pleased with Mendelssohn’s opinion, recording the following in the *Ebnetagebuch*:

‘Friday, the 6th, I went in the morning to Mendelssohn with my score. I wanted to hear his opinion of it. What he said pleased me very much. He always sees and hits the mark. Remarkably, most of his corrections were concerned with passages [that I had] altered, and for the most part [his corrections] corresponded to my first sketch. That was a revelation.’

It is not clear exactly when it was decided that the symphony would be performed at the Leipzig Gewandhaus that season, but for the period between 6 March and 31 March the *Hausaltbuch* records another session with Mendelssohn to work over the symphony (on 10 March), and many days on which corrections and revisions were made. The autograph score bears witness to the process of revision, containing numerous alterations on every page of details of orchestration, figuration, notation, etc.

On 31 March 1841 the symphony had its premiere at an end-of-season concert given by Clara Schumann for the benefit of the Gewandhaus musicians’ pension fund. Mendelssohn conducted. The symphony was a success, and Schumann was able to sell it immediately to the publishing firm of Breitkopf & Härtel. However, he did not submit the work to the publisher until after he had again revised the score and heard the revised version in a special rehearsal at the Gewandhaus on 13 August 1841 under Ferdinand David’s direction. Schumann delivered the symphony for publication on 16 August, and the first edition – orchestral parts only – appeared on 10 November 1841. The full score was not published until January 1853. This gap of more than eleven years between parts and score is of some importance for the early performance history of the work. The symphony was widely performed in the 1840s and, since Schumann was obliged to lend out copies of the score to conductors, a number of manuscript scores in copyists’ hands were in circulation. In fact, one of these conducting scores later served as the engraver’s model for the printed edition of the full score (see below). We are fortunate in that the composer often took time to express his wishes about the performance and interpretation of the work in letters to conductors to whom he sent scores.

Schumann’s sketches and autograph score of the B flat major symphony are of great interest as compositional documents. Their publication in a good facsimile edition makes them readily available for study. With the aid of the facsimile one can, for example, follow Schumann’s indecision with regard to the pitches of the opening brass ‘motto’ of the first movement. In Schumann’s autograph score the motto theme is a major third lower than in the final version, beginning on the tonic, B flat, rather than on D:



Consequently, this passage has often been cited as an example of the composer's un-familiarity with the orchestra, in particular with the capabilities of the natural horn. Valve horns were not yet in general use in 1841, and two of the notes (G and A) sounded muffled because they had to be produced by hand stopping. After hearing the passage in rehearsal Schumann set it a major third higher, beginning on D as in the final version (but he never took the time to enter this revision into his autograph score). When valve horns had become common some conductors (for example, Gustav Mahler) restored the B flat opening so that it would reflect Schumann's 'initial' conception and also be analogous to the beginning – on B flat – of the principal theme of the exposition. Study of the sketches, however, reveals that Schumann originally began the motto on D, and furthermore, that he also began the principal theme of the exposition on D. There are several layers of corrections of the introductory motto in the sketch, with the B flat opening prevailing in the end. But the principal theme of the exposition – beginning on D – was not altered in the sketch. Schumann even entered the passage on D into the full score, changing it to B flat only in the course of a subsequent revision.

The speed with which Schumann sketched the 'Spring' Symphony is vividly reflected in his sketches. For example, one sizeable passage – the extensive coda of the first movement – was apparently left for later working-out and is represented in the sketch by only the vaguest jottings. The development section of the first movement was constructed almost entirely out of blocks of repeated musical material, one of them extracted bodily from the exposition; these transfers of material are clearly observable as such in the sketch.

Linda Corell Roesner

前言

创作时间与地点:1841年1月,莱比锡

首演:1841年3月31日,莱比锡。费利克斯·门德尔松·巴托尔蒂担任指挥

首次出版:布赖特科普夫与黑泰尔,莱比锡,1841年(分谱),1853年(总谱)

乐队编制:2长笛,2双簧管,2单簧管,2大管-4圆号,2小号,3长号-定音鼓,三角铁-弦乐器

演奏时间:约33分钟

1841年1月23日,舒曼在《家庭日记》(他也将这部记录家庭事件的笔记用作他自己的简易日记)中记下了“《‘春天’交响曲》开始动笔”,他还在手稿的首页顶端写下了《“春天”交响曲》。尽管舒曼后来取消了这部交响曲及各个乐章的标题,可它在舒曼的心中仍然与春天有着密切联系。这部作品的手稿是在令人难以置信的四天时间里一气呵成的。我们从舒曼在《家庭日记》中的记录可以看出,他的情绪越来越高涨:

1月23日 《‘春天’交响曲》开始动笔

1月24日 完成了这部交响曲的柔板和谐谑曲乐章

1月24日 交响曲激情——彻夜未眠——在创作最后乐章

1月25日 乌拉!交响曲完成了!

尽管舒曼在这之前就已经创作过一部交响曲(即1832—1833年间创作的g小调《“青年”交响曲》或《“茨维克豪尔”交响曲》),但在创作《“春天”交响曲》时,他所有已出版的作品都是钢琴独奏曲或钢琴伴奏的声乐作品。事实上,我们通常将1840年称作舒曼的“歌曲创作年”,然而这个“歌曲创作年”一直持续到了1841年1月,因为他在这个月还为吕克特^①的八首诗谱了曲。1月21日,舒曼开始创作一部c小调交响曲,但22日又将其搁到了一旁,最后于23日开始创作《“春天”交响曲》。

1月27日,也就是他完成初稿的第二天,舒曼开始为这部交响曲配器,并于2月20日

① 弗里德里希·吕克特(1788—1866):德国多产诗人,主要作品有《爱之黎明》《盔甲十四行诗》《亡儿悼歌》等,舒曼、马勒等作曲家均为其诗歌谱写过歌曲或声乐套曲。——译者注

完成了总谱。2月21日,仍然沉浸在创作激情中的舒曼在他和克拉拉^①共同记录的《婚姻日记》中写下了下面这段话:

这部交响曲给我带来了许多欢乐,现在已经差不多算是完成了。不过,这样的作品仍然需要在听到过它的演奏后才算真正完成。我时常感谢上帝允许我这么轻易、而且在这么短的时间内创作出如此宏大的作品。真的,整部交响曲的初稿只花了四天的时间就完成了,而这就已经说明了一切。不过,在度过了许多不眠之夜后,我现在非常轻松……这部交响曲要是今年能上演就太好了……

舒曼的希望几乎立刻就得到了实现。他于3月6日将总谱带去请门德尔松看,而门德尔松的评价让他喜出望外。他自己在《婚姻日记》中这样记载:

6号,星期五。我今天上午带着总谱去见门德尔松,希望能听听他的看法。他的评价让我感到非常高兴。他总能看到并说到点子上。真是令人难以置信,他修改的地方也正是[我]改动过的地方,而且他改动的大多数地方都与我的初稿相一致。这真是上帝的启示。

我们不能肯定究竟他是什么时候决定当年在莱比锡布业会馆^②上演这部交响曲的,但是3月6日至3月31日间的《家庭日记》不仅记载了他为了这部交响曲再次拜访门德尔松(3月10日),而且证明他本人在许多天里都一直忙着修改这部交响曲。他的手稿能证明修改的过程,因为每一页上都有无数改动,特别是配器、音型、记谱法等细节方面的改动。

1841年3月31日,这部交响曲在克拉拉·舒曼为布业会馆乐师们筹集养老基金的一场音乐会上进行了首演,此时演出季节已经快要结束。担任指挥的是门德尔松。这部交响曲大获成功,舒曼也成功地立刻将它卖给了布赖特科普夫与黑泰尔出版公司。不过,他又对总谱进行了修改,并且在听费迪南·大卫^③1841年8月13日指挥布业会馆乐团演奏了修改稿之后才将总谱交给出版社。舒曼于8月16日将这部交响曲交给了出版社,乐谱的第一版(只出版了乐队分谱)于1841年11月10日问世,但完整总谱却一直到了1853年1月才出版。分谱与总谱出版之间相隔的11年对这部作品的早期演出史具有一定的意义。这部交响曲在19世纪40年代频繁上演,而且由于舒曼时常将总谱的抄本借给不同的指挥家,因此当时有许多出自抄写者笔下的手稿在流行。事实上,其中一份指挥用的总谱后来被用作了总谱雕版的母本。我们得感谢作曲家,因为他常常花时间亲自写信给那些向他

① 克拉拉·舒曼(1819—1896):德国女钢琴家、罗伯特·舒曼之妻,其演奏以浑厚质朴著称。

——译者注

② 即格万德豪斯音乐厅。——译者注

③ 费迪南·大卫(1810—1873):德国小提琴家、作曲家,1836年任莱比锡布业会馆乐团首席,为门德尔松小提琴协奏曲1845年首演的小提琴独奏。——译者注

借谱的指挥家,说明他对演出的要求以及对这部作品的理解。

舒曼《降 B 大调第一交响曲》的初稿与手稿均为非常重要的音乐文献。由于出版了制作精良的复制本,我们现在很容易找到这些来进行研究。例如,有了复制本后,我们就可以看出:舒曼在创作第一乐章开始处时,定铜管乐器吹出的“题句”的音高时举棋不定。在舒曼的手稿中,这个“题句”主题要比最后定稿低一个大三度,即降 B 音,而不是 D 音。



结果,这一乐句常常被当作作曲家不熟悉交响乐队尤其不熟悉自然圆号表现力的一个例子。按键圆号在 1841 年还没有被广泛使用,而自然圆号在吹奏 G 音和 A 音时声音发闷,因为这两个音是通过手堵塞气流吹奏出的。舒曼在听乐队排练了这一乐句后,将它提高了一个大三度,变成了最后定稿中的以 D 音开始(但是他一直没有花时间在手稿上做此修改)。按键圆号流行之后,有些作曲家(如马勒)又将这一主题恢复成降 B 调,这样不仅能反映舒曼的“最初”创作意图,而且能与呈示部主部主题的开始(降 B 调)保持一致。不过,我们如果仔细研究初稿就能发现,舒曼最初曾用 D 大调创作这一“题句”,而且呈示部主部主题也是以 D 大调开始。舒曼的初稿显示,这段“题句”引子被修改了好几次,最后确定为降 B。但是手稿中以 D 大调开始的呈示部主部主题却没有改动。舒曼甚至将这 D 大调乐段用到了总谱中,只是在后来修订时才将其改为降 B 大调。

初稿还真实地反映了舒曼创作《“春天”交响曲》的神奇速度。例如,一个大乐段——第一乐章悠长的尾声——显然是留给以后创作的,因为初稿中只有一些极其模糊的笔迹。第一乐章的发展部几乎完全是由一段段反复的音乐素材构成的,其中一段取自呈示部。初稿中能明显地看到这种主题素材的转换。

琳达·科雷尔·罗埃斯纳
(路旦俊 译)

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Allegro molto vivace



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159

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Symphony No. 1

'Spring Symphony'

Robert Schumann
(1810–1856)
Op. 38

I. Andante un poco maestoso (♩ = 76)

Flauto 1/2

Oboe 1/2

Clarinetto (Bb) 1/2

Fagotto 1/2

(F) 1/2

Corno

(Bb) 3/4

Tromba (Bb) 1/2

Alto Tenore Trombone 1/2

Basso 3/4

Timpani (Bb, F, Gb)

Triangolo

Violino I

Violino II

Viola

Violoncello

Contrabasso

EAS 162

[illegible]

Fl. 1/2 *f* *f* *f* *sf*
 Ob. 1/2 *f* *f* *f* *sf*
 Cl. (Bb) 1/2 *f* *f* *f* *sf*
 Fg. 1/2 *f* *f* *f* *sf*
 (F) 1/2 *f* *f* *f* *a2*
 Cor. (Bb) 3/4 *sf* *sf* *sf*
 Tr. (Bb) 1/2 *f* *f* *f*
 Tbn. 1/2 *sf* *sf* *sf*
 3 *sf* *sf* *sf*
 Timp. *f* *f*
 I *f* *f* *f* *p*
 VI. II *f* *f* *f* *p*
 Vla. *dim.* *sf*
 Vc. *sf* *f*
 Cb. *sf* *f*

12

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

Ob. 1 2 *f* *f* *f* *f*

Cl. (B♭) 1 2 *f* *f* *f* *f* *p*

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

(F) 1 2 *ff*

Cor. (B♭) 3 4 *ff* *fp*

Tr. (B♭) 1 2 *ff*

Tbn. 1 2 *sf* *sf* *sf* *sf* *fp*

3 *sf* *sf* *sf* *fp*

Timp. *ff*

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

VI. II *f* *f* *f* *p*

Vla. *ff* *p*

Vc. *ff* *sf* *p* *pizz.*

Cb. *ff* *sf* *p*

un poco ritard.
1. Solo

Fl. 1 2 *p*

Ob. 1 2 *p*

Cl. (Bb) 1 2 *p*

Fg. 1 2 *p*

(F) 1 2 *a2*

Cor. *p dolce*

(Bb) 3 4 *dim.*

Tr. (Bb) 1 2

Tbn. 1 2

3

dim.

Timp. *tr* *pp* *tr* *pp*

VI. I *dim.* *pp*

II *dim.* *pp*

Vla. *pp*

Vc. *pp*

Cb. *arco* *p* *pp*