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BRAHMS 勃拉姆斯

Symphony No. 2 in D major
Op. 73

D大调第二交响曲
Op. 73



Violino I

Violino II

Viola

Violoncello

Contrabbasso

2. Mal

p



EULENBURG

湖南文艺出版社

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Johannes Brahms

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约翰内斯·勃拉姆斯

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Op.73

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Preface

Composed: 1877 in Pörtschach/Vienna

First performance: 30 December 1877 in Vienna,

conducted by Hans Richter

Original publisher: Simrock, Berlin

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

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

Duration: ca. 44 minutes

The village of Pörtschach on the Wörthersee in Carinthia was a place of superlatives for Brahms: 'Yes, it couldn't possibly be any lovelier than it is here', he wrote to his friend Theodor Billroth on 29 June 1877, before going on to describe 'the lake and forests and, above them, the curve of the blue mountains shimmering white in the driven snow'.¹ At more or less the same time he had written to another of his friends, his publisher Fritz Simrock: 'It is delightful here, it couldn't be more charming, quite apart from the fact that it is the gateway to something that could not be more beautiful or more magnificent.'² Brahms had travelled to Pörtschach at the beginning of June 1877 in order to spend his summer vacation there. In addition to his work on the piano score of his First Symphony, on the motet *Warum ist das Licht gegeben* Op. 74/1 and his vocal duet *Edward* Op. 75/1, he must also have worked at this time on his Second Symphony because we find him writing to one of his friends in Vienna, Eduard Hanslick, during this same summer of 1877: 'It will also be a way of thanking you if this coming winter, say, I have a symphony played for you and if I make it sound so carefree and so lovely that you will think I wrote it specially for you or even for your young wife! That's no great feat, you'll say, Brahms is a smart fellow, the Wörthersee is virginal territory, where tunes fly up so frequently that you have to be careful not to tread on them.'³

That Brahms made a certain amount of progress on his new symphony before he travelled to Lichtental near Baden-Baden in the middle of September 1877 to visit Clara Schumann, who owned a house there, emerges from a letter that Clara wrote to Hermann Levi on 24 September 1877: 'Brahms is in good spirits, altogether delighted by his summer break, and he has

¹ Otto Gottlieb-Billroth, *Billroth und Brahms im Briefwechsel* (Berlin and Vienna, 1935; R1991), 244; as Constantin Floros has pointed out, the words 'and, above them, [...] pure driven snow' are taken from Brahms's song *Auf dem See* Op. 59/2 of 1873, a setting of a poem by Karl Simrock; see Constantin Floros, *Johannes Brahms: Sinfonie Nr. 2, D-Dur, op. 73. Einführung und Analyse* (Mainz and Munich, 1984), 160.

² Quoted by Max Kalbeck, *Johannes Brahms*, 2nd edn, 4 vols (Berlin, 1912), Vol. III/1, 148.

³ Kalbeck, *Johannes Brahms* (note 2), Vol. III/1, 175.

finished, in his head at least, a new symphony in D major – the first movement is now written out.⁴ Part of the final movement, too, must already have been noted down by 3 October, for on that day we find Clara making the following entry in her diary: ‘Johannes came this evening and played me the first movement of his second symphony in D major, which I found altogether delightful. [...] I also heard part of the last movement and am overjoyed at it.’⁵ Two days later we find a further entry: ‘Johannes accompanied us to Oos but then returned to Baden, where he plans to finish writing out his D major symphony.’⁶ Unfortunately, Brahms’s autograph score contains no dates, so that it is impossible to know whether Clara’s reference to Brahms ‘finishing writing out’ the symphony means that he wrote out the full score of the final movement before turning to the full score of the second and third movements. On the strength of the different types of paper that he used (the opening movement is written on one type, the two middle movements on a second type and the final movement on a third type of paper) and in the light of the original pagination (the first movement begins on page 1; the second and third are consecutively numbered, again beginning with page 1; and the fourth once again begins with page 1), Reinhold Brinkmann assumes that ‘Brahms began to write down the second movement in full score before the first movement was completely notated (or else the page numbers could have run on), that the entire third movement was written down after the second, and that the writing of the fourth was begun before the third had been notated to the end of the movement’.⁷ If this is true, then it means that even while he was still in Pörschach Brahms had been working simultaneously on all four movements. It may have been this that Clara Schumann had in mind when she wrote on 24 September 1877 that Brahms had completed a new symphony ‘in his head at least’.

The full score of the Second Symphony was completed at the end of October 1877, shortly before Brahms returned to Vienna. Here he prepared the arrangement for piano duet that he and Ignaz Brüll performed in early December to a small group of invited guests in Friedrich Ehrbar’s piano salon. By this date it had already been decided that the D major Symphony would be given its first performance by the Vienna Philharmonic Orchestra under Hans Richter. The date originally planned, 9 December, proved impossible to accommodate within the orchestra’s busy schedule, and so the first performance was postponed until 30 December 1877. Immediately after the performance, Carl Ferdinand Pohl – best remembered for his Haydn biography – reported briefly on the event to Fritz Simrock: ‘It’s over. Model performance, warmest reception. 3rd movement (Allegretto) da capo, repeated calls for the composer. Duration of the movements: 19, 11, 5, 8 minutes.’⁸ Brahms himself conducted his new symphony for the first time in Leipzig on 10 January 1878.

⁴ Berthold Litzmann, *Clara Schumann: Ein Künstlerleben. Nach Tagebüchern und Briefen*, 3rd edn, 3 vols (Leipzig, 1920), Vol. III, 363; trans. Grace E. Hadow as *Clara Schumann: An Artist's Life*, 2 vols (Leipzig, 1913), Vol. II, 328 (trans. revised).

⁵ Litzmann, *Clara Schumann* (note 4), Vol. III, 364; Engl. trans. Vol. II, 329 (trans. revised).

⁶ Litzmann, *Clara Schumann* (note 4), Vol. III, 365; this passage was not taken over into the Engl. trans.

⁷ Reinhold Brinkmann, *Johannes Brahms: Die Zweite Symphonie. Späte Idylle* (Munich, 1990), 13 (= Musik-Konzepte 70); trans. Peter Palmer as *Late Idyll: The Second Symphony of Johannes Brahms* (Cambridge, MA, 1995), 21.

⁸ Letter of 30 Dec. 1877 quoted by Brinkmann, *Johannes Brahms* (note 7), 9; Engl. trans. 16 (trans. slightly modified).

Reactions to Brahms's Second Symphony were far more spontaneous and enthusiastic than to his First, which had received its first performance in November 1876. Above all, it was the symphony's carefree character that commentators stressed, describing it variously as 'jovial', 'soulful', 'easy to grasp' and 'full of the joys of life'.⁹ The doyen of Vienna's music critics, Eduard Hanslick, wrote in this context that 'I cannot adequately express my pleasure in the fact that Brahms, having given such forceful expression to the emotion of a Faustian struggle in his First Symphony, has turned again to the spring blossoms of earth in his Second.'¹⁰ Secondly, and relatedly, the work evoked associations of nature with its horn sonorities, its parallel thirds and sixths, its triadic melodies and a structure based on four-bar periods.¹¹ 'It's like a pure blue sky, the murmur of springs, sunshine, and cool green shadows!' wrote Billroth immediately after getting to know the work,¹² while the review that appeared in the Vienna *Konstitutionelle Vorstadtzeitung* had the following to say about the symphony's first performance: 'In the opening movement a beautiful musical idea is developed along positively exemplary lines; time and again it reappears like a gambolling stream between bushes and rocks, always with new charm and in an ever new and ever more beautiful light.'¹³ Thirdly, commentators stressed the symphony's folklike tone. According to the critic of the *Wiener Fremden-Blatt*, Brahms had 'soaked up melody' and 'fallen under the spell of songs and country dances',¹⁴ while the review of the local première in Leipzig in 1878 that was reproduced in the *Neue Zeitschrift für Musik* noted that in the second movement 'the violoncellos, violins and, gradually, most of the other instruments sing with an uncommonly heartfelt and inward tone in the manner of the noblest folksong'.¹⁵ In short, it was the sense of beauty and intimacy that determined the altogether positive responses to the symphony. That this beauty and intimacy turned out on closer inspection to be less than wholly unsullied but to contain rough edges and disjunctions emerges from a letter that the conductor Vinzenz Lachner wrote to Brahms on 6 August 1879: 'Why do you introduce the growling timpani & the dark and lugubrious sounds of the trombone & tuba into the idyllically carefree mood with which the 1st movement begins? Could not the subsequent earnestness or, rather, the powerful outburst of manliness teeming with youthful vitality be motivated as if of its own accord, without these sounds, which portend disaster? Should grace be combined with power by means of something so sinister?'¹⁶ Brahms replied in August 1879, revealing an openness about himself as a composer and about his work that we rarely find in his other correspondence: 'I'll tell you just as fleetingly that I very much wanted and tried to manage without trombones in that first movement. (The E minor passage I would gladly have sacrificed, as I now offer to sacrifice it to you.) But that first entrance of the trombones, that belongs to me and so I cannot dispense with it nor with the trombones, either. Were I to defend that passage, I would have to be long-

⁹ See Floros, *Johannes Brahms* (note 1), 177ff.

¹⁰ Quoted by Floros, *Johannes Brahms* (note 1), 183; trans. Henry Pleasants as Eduard Hanslick, *Music Criticisms 1846–99* (Harmondsworth, 1963), 159.

¹¹ See Brinkmann, *Johannes Brahms* (note 7), 27; Engl. trans., 33.

¹² Gottlieb-Billroth, *Billroth und Brahms im Briefwechsel* (note 1), 251.

¹³ Quoted by Floros, *Johannes Brahms* (note 1), 179.

¹⁴ Quoted by Floros, *Johannes Brahms* (note 1), 178.

¹⁵ Quoted by Floros, *Johannes Brahms* (note 1), 185.

¹⁶ Quoted by Reinhold Brinkmann, 'Die "heitere Sinfonie" und der "schwer melancholische Mensch": Johannes Brahms antwortet Vincenz Lachner', *Archiv für Musikwissenschaft*, Vol. XLVI (1989), 294–306, esp. 297.

winded. I would have to admit, moreover, that I am a deeply melancholy person, that black pinions constantly rustle over us, that in my works – possibly not entirely without intent – this symphony is followed by a small essay on the great “Why”. If you do not know it (motets) I will send it to you. It throws the necessary sharp shadows across the lighthearted symphony and perhaps explains those trombones and kettledrums.’¹⁷ In a word, Brahms regarded his Second Symphony as a musical idyll with melancholy strains that can be faintly heard in the background.

Klaus Döge

Translation: Stewart Spencer

¹⁷ Brinkmann, ‘Die “heitre Sinfonie”’ (note 16), pp. 301–2; trans. Josef Eisinger and Styra Avins in *Johannes Brahms: Life and Letters*, ed. Styra Avins (Oxford, 1997), 552–3.

前言

创作时间与地点:1877 年,珀特沙赫 / 维也纳

首演:1877 年 12 月 30 日,维也纳,汉斯·里赫特指挥

首次出版:希姆洛克,柏林

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演奏时间:约 44 分钟

对勃拉姆斯而言,卡林西亚州沃尔特湖畔的小镇珀特沙赫是一个景色美丽得难以形容的地方。“对,没有什么地方比这里更美,”他在 1877 年 6 月 29 日致朋友特奥多·比尔罗特的信中这样写道,然后他接着描写道,“湖和森林,上面是蜿蜒的蓝色群山,白雪覆盖的山顶银光闪闪。”^①几乎就在同一时间,他在致另一位朋友——出版商弗里兹·希姆洛克——的信中写道:“这地方令人陶醉,再也没有比这里更迷人的地方,真可谓通向更加美丽、更加壮观景色的门槛。”^②勃拉姆斯在 1877 年 6 月初来到了珀特沙赫,准备在这里避暑。除了忙于将他的《c 小调第一交响曲》改编为钢琴曲、忙于写经文歌《为什么会有亮光》(Op.74/1)和二重唱《爱德华》(Op.75/1)之外,他当时肯定还在忙着写他的第二交响曲,因为他在 1877 年夏天致维也纳的朋友爱德华·汉斯里克信中写道:“假如今年冬天能为你演奏一首新交响曲,假如作品听上去优美动听且轻松愉快,让你觉得我是特意为你乃至为你年轻的妻子而写的,那将是我表达对你思念之情的一种方式!你会说这没什么了不起的,勃拉姆斯这家伙很聪明,而沃尔特湖是一片处女地,到处飘扬着旋律,你得非常小心才不

① 奥托·哥特里勃·比尔罗特《比尔罗特与勃拉姆斯书信集》(柏林和维也纳,1935 年;1991 年修订版),第 244 页;正如康斯坦丁·弗劳罗斯所指出的那样,“上面是……银光闪闪”。摘自勃拉姆斯 1873 年创作的艺术歌曲《在湖上》(Op.59/2),歌词作者为卡尔·希姆洛克;见康斯坦丁·弗劳罗斯《约翰内斯·勃拉姆斯的 D 大调第二交响曲,Op.73:导论与分析》(美茵兹和慕尼黑,1984 年),第 160 页。

——原注

② 引自马克斯·卡尔贝格《约翰内斯·勃拉姆斯》,第 2 版,4 卷(柏林,1912 年),第 3 卷,第 148 页。

——原注

会踩到它们。”^①

从克拉拉·舒曼 1877 年 9 月 24 日致赫尔曼·莱维的信中可以看出，勃拉姆斯在 1877 年 9 月中旬动身去巴登—巴登附近的里奇腾哈尔看望克拉拉·舒曼（她在里奇腾哈尔有所房子）之前就已经在这首新交响曲上有了相当大的进展：“勃拉姆斯避暑归来后心情愉快，至少在脑海里已经完成了一部新的 D 大调交响曲——现在正将第一乐章写出来。”^②到 10 月 3 日，末乐章的一部分也已经记录了下来，因为这天克拉拉在她的日记中写道：“约翰内斯今晚到来，给我弹奏了《D 大调第二交响曲》的第一乐章，我非常喜欢。……我还听他弹奏了末乐章的一部分，这让我欣喜若狂。”^③两天后，克拉拉又在日记中写道：“约翰内斯陪伴我们去了奥斯，然后回到了巴登，他计划在那里完成他的 D 大调交响曲。”^④遗憾的是勃拉姆斯的手稿上没有日期，所以我们无法知道克拉拉所说的“完成”这部交响曲是否指勃拉姆斯写出末乐章的总谱后再回头写第二和第三乐章的总谱。依据勃拉姆斯所用的不同种类的谱纸（第一乐章用了一种谱纸，第二和第三乐章用了另一种谱纸，末乐章用了第三种谱纸），再考虑到最初的页码标注（第一乐章从第一页开始；第二和第三乐章合在一起，也从第一页开始；第四乐章又是从第一页开始），赖因霍尔德·布林克曼认为“勃拉姆斯在第一乐章的记谱完成之前就已经开始写第二乐章的总谱（否则页码会连在一起），第三乐章是在第二乐章完成后进行的，而第四乐章是在第三乐章完全被记录下来之前开始的”^⑤。如果真是这样，那么这意味着勃拉姆斯即便是在珀特沙赫时也在同时写所有四个乐章。可能正是由于这个原因，克拉拉·舒曼才在 1877 年 9 月 24 日写道，勃拉姆斯的新交响曲已经完全“至少在他的脑海里”。

《D 大调第二交响曲》的总谱完成于 1877 年 10 月底。不久之后，勃拉姆斯返回了维也

① 卡尔贝氏《约翰内斯·勃拉姆斯》，第 3 卷，第 175 页。——原注

② 贝托尔德·里兹曼《克拉拉·舒曼的艺术生涯：其日记与书信》，第 3 版，3 卷（莱比锡，1920 年），第 3 卷，第 363 页；格蕾丝·E·哈多英译，《克拉拉·舒曼：艺术家的生涯》，2 卷（莱比锡，1913 年），第 2 卷，第 328 页（译文有所改动）。——原注

③ 里兹曼《克拉拉·舒曼》，第 3 卷，第 364 页；英译本第 2 卷，第 329 页（译文有所改动）。——原注

④ 里兹曼《克拉拉·舒曼》，第 3 卷，第 365 页；英译本没有这段文字。——原注

⑤ 赖因霍尔德·布林克曼《约翰内斯·勃拉姆斯的第二交响曲：晚年的牧歌》（慕尼黑，1990 年），第 13 页；彼德·帕尔默英译《晚年的牧歌：约翰内斯·勃拉姆斯的第二交响曲》（剑桥，马萨诸塞，1995 年），第 21 页。——原注

纳,将这部交响曲改编成了双钢琴曲,并于12月初与伊格纳茨·布吕尔^①一起在弗里德里希·爱尔巴的钢琴沙龙里为一小群特邀的客人弹奏了它。这时已经决定这首D大调交响曲将由汉斯·里赫特指挥维也纳爱乐乐团进行首演。由于乐队的安排过于紧凑,原定的首演日期12月9日无法如期进行,因此首演推迟到了12月30日。首演刚结束,卡尔·费迪南德·波尔^②——以其海顿传为后人所知——向弗里兹·希姆洛克简单地介绍了首演情况:“终于结束了。一流的演奏,听众反应狂热。第三乐章(小快板)加演了一遍,作曲家博得了一再喝彩。各乐章的演奏时间:19分钟,11分钟,5分钟和8分钟。”^③勃拉姆斯本人于1878年1月10日指挥了这首新交响曲在莱比锡的首演。

评论界对勃拉姆斯《D大调第二交响曲》的反应要比对1876年11月首演的《c小调第一交响曲》的反应自然而热情得多。首先,评论家们对这首交响曲轻松愉快的特性津津乐道,他们分别形容其为“愉快的”,“热情奔放的”,“容易领悟的”以及“充满生活之快乐的”。^④维也纳乐评界的泰斗爱德华·汉斯里克这样写道:“我无法用言语充分表达我的欣喜之情,勃拉姆斯在他的第一交响曲中强行传达了一种浮士德式的挣扎情感之后,在他的第二交响曲中再次回到了大地百花盛开的春天之中。”^⑤其次,这部作品中洪亮的圆号、平行三度和六度、三和弦旋律和以四小节乐句为基础的结构都使人联想到了大自然。^⑥“这就像纯洁的蓝色天空,春天的私语,阳光和凉爽的绿色树荫!”比尔罗特刚听过这部作品就这样写道。^⑦维也纳《郊区宪法报》这样评论这部交响曲的首演:“在第一乐章中,一个优美动听的乐思被缓缓展开;它一再反复出现,就像一条嬉戏的小溪在灌木与岩石间跳跃,总是带来新的魅力,总是带来更加清新、更加美丽的亮光。”^⑧再次,乐评家们特别强调这部交响曲的

① 伊格纳茨·布吕尔(1846-1907):奥地利钢琴家、作曲家。——译注

② 卡尔·费迪南德·波尔(1819-1887):德国音乐学家,海顿传记作者,另著有《莫扎特和海顿在伦敦》等。——译注

③ 1877年12月30日的信函,布林克曼引用在其《约翰内斯·勃拉姆斯》中,第9页;英译本,第16页(译文略微有所改动)。——原注

④ 见弗劳罗斯《约翰内斯·勃拉姆斯》,第177页起。——原注

⑤ 弗劳罗斯引用在其《约翰内斯·勃拉姆斯》中,第183页;引自亨利·普莱桑茨英译的爱德华·汉斯里克所著《音乐评论集,1846-1899》(哈蒙兹沃斯,1963年),第159页。——原注

⑥ 见布林克曼《约翰内斯·勃拉姆斯》,第27页;英译本,第33页。——原注

⑦ 哥特里勃-比尔罗特《比尔罗特与勃拉姆斯书信集》,第251页。——原注

⑧ 弗劳罗斯引用在其《约翰内斯·勃拉姆斯》中,第179页。——原注

民歌风味。按照《维也纳侨报》评论家的说法,勃拉姆斯“到处都是旋律”,“完全为民歌和民间舞曲所左右”^①。1878年莱比锡首演后的一篇乐评被转载在了《新音乐杂志》上,该文章指出第二乐章中“大提琴、小提琴然后大多数其他乐器逐一以罕见的、感人肺腑的虔诚音调开始歌唱,宛若最优雅高贵的民歌”^②。简而言之,正是这种美感和亲切感带来了评论界对这部作品一边倒的反应。我们从指挥家文森斯·拉赫纳 1879 年 8 月 6 日致勃拉姆斯的信中可以看出,这种美感和亲切感在仔细分析后与其说是纯洁无瑕的,还不如说包含了许多棱角和辛酸:“您为什么要将咆哮的定音鼓以及阴暗忧郁的长号和大号的声音添加进第一乐章开始处那种牧歌般轻松快乐的气氛中?难道如果没有这些预兆着灾难的声音,紧随其后的真诚或者确切地说充满年轻活力的阳刚之气的突然爆发就不会油然而生吗?难道优雅必须通过如此邪恶的声音才能与力量结合在一起吗?”^③勃拉姆斯 1879 年 8 月的回信足以表明他作为一位作曲家以及在对待自己作品的态度上的坦诚,这在他的其他书信来往中难得一见:“我可以立刻告诉您,我也曾非常想并且曾试图去掉第一乐章中的长号。(我原本会非常高兴牺牲那个 e 小调乐段,就如同我现在向您提出愿意牺牲它一样。)可是长号的第一次进入,那属于我,因此我无法去掉它,也无法去掉长号。如果我要为那个乐段辩解的话,那我会啰啰嗦嗦写上一大堆。此外,我得承认我这个人非常忧郁,那阴森的翅膀不停地在我们头顶上飞舞,在我的作品中——可能并非完全没有刻意——这部交响曲之后还有一篇论述那深奥的‘为什么’的短文。如果您不知道[经文歌],我可以寄给您。它将挥之不去的阴影清晰地投在了这部轻松活泼的交响曲上,这也许能解释那些长号和定音鼓。”^④总而言之,勃拉姆斯将自己的第二交响曲视为背景中可以隐约听到一丝忧郁的牧歌。

克劳斯·多吉
(路旦俊 译)

① 弗劳罗斯引用在其《约翰内斯·勃拉姆斯》中,第 178 页。——原注

② 弗劳罗斯引用在其《约翰内斯·勃拉姆斯》中,第 185 页。——原注

③ 引自赖因霍尔德·布林克曼《“快活的交响曲”与“非常忧郁的人”:约翰内斯·勃拉姆斯对文森斯·拉赫纳的答复》,《音乐科学档案》,第 46 卷(1989 年),第 294-306 页,尤其是第 297 页。——原注

④ 布林克曼《“快活的交响曲”与“非常忧郁的人”:约翰内斯·勃拉姆斯对文森斯·拉赫纳的答复》,第 301-302 页;约瑟夫·埃辛格和斯泰拉·埃文斯英译《约翰内斯·勃拉姆斯:生平与书信》,斯泰拉·埃文斯编辑(牛津,1997 年),第 552-553 页。

——原注

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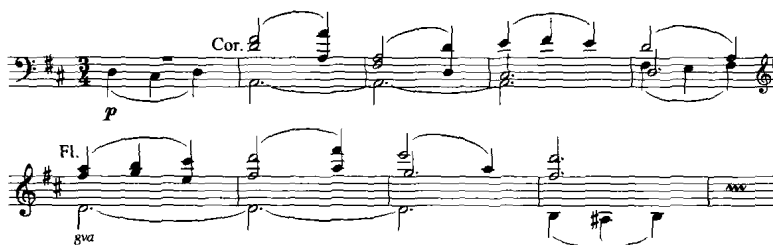
IV

前言

VIII

I. Allegro non troppo

1 Track ①



II. Adagio non troppo

68 Track ②



III. Allegretto grazioso (Quasi Andantino)

96 Track ③



IV. Allegro con spirito

115 Track ④



Symphony No. 2 in D major / D-Dur

Johannes Brahms
(1833–1897)
Op. 73

I. Allegro non troppo

1. Allegro non troppo

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (D) 1 2

Corno (E) 3 4

Tromba (D) 1 2

Trombone 1 2

Tuba 3

Timpani (D, A)

Violino I

Violino II

Viola

Violoncello

Contrabbasso

8

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 3 4

VI. I

VI. II

Vla.

Vc.

Cb.

p



16

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

VI. I

VI. II

Vla.

Vc.

Cb.

p dim.

p dim.

p dim.

p dolce

p dolce

dim.

dim.

24

Fl. I

Fl. II

Vla.

Vc.

Cb.

p dolce

dim.

32

Fl. I

Ob. I

Cl. (A) I

Fg. I

Tbn. 1

Tbn. 2

Tba. 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

p

p

p

pp

p

tr

40

A

Fl. 1 2

Ob. 1

Cl. (A) 1 2

Fg. 1 2

(D) 1 2

Cor.

(E) 3

Tr. (D) 1 2

Tbn. 1 2 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

p

pp

p dolce

p div.

pizz.

47

mp

p

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

p

Fg. 1 2

(D) 1 2

Cor. (E) 3

p

Tr. (D) 1 2

Tbn. 1 2

Tba. 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb. *arco*

p