



HAYDN 海顿

Symphony No. 101 in D major

Hob. I:101 'The Clock'

D大调第一〇一交响曲

Hob.I:101 “时钟”



Violino I

Violino II

Viola

Violoncello e Contrabbasso



EULENBURG

湖南文艺出版社

Joseph Haydn
Symphony No.101 in D major / D-Dur
Hob. I:101 'The Clock'

Edited by / Herausgegeben von
Harry Newstone

约瑟夫·海顿
D 大调第一〇一交响曲
Hob.I:101 “时钟”



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海顿

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Preface

Composed: 1794 in London

First performance: 3 March 1794 in London

Original publisher: André, Offenbach, 1799

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

2 Horns, 2 Trumpets – Timpani – Strings

Duration: ca. 28 minutes

In the autumn of 1790 Prince Nikolaus Joseph Esterházy, Haydn's employer and patron, died and his son, Prince Paul Anton, succeeded him. Almost at once the great (but considerably expensive) musical establishment which had for nearly thirty years nurtured the composer, and is now chiefly remembered for the glory he brought to it, was dismantled. Although still nominally Capellmeister, with a yearly pension, Haydn was at last free to travel wherever he wished, something he had not been able to do before. He returned to Vienna relieved of the daily pressures of court duties, but his respite was not to last long. Johann Peter Salomon, the German-born violinist and London impresario, was visiting Cologne when he heard of the death of Prince Nikolaus and lost no time in getting to Vienna determined to procure Haydn for his forthcoming London season. It was not the first time he had invited Haydn to England; now the composer was free to accept, and he did. A contract was exchanged and the two left Vienna in the middle of December and arrived in Dover on New Year's Day 1791.

Haydn stayed in England for a year and a half and returned for a second visit of similar duration in 1794-5. The stimulus he received from the London musical scene, the reception he was accorded there and the high quality of the musicians placed at his disposal inspired him to some of his finest music. The twelve symphonies he wrote for Salomon (six for each visit) are the summation of his orchestral achievement and the ground upon which the music he composed after his return to Vienna – notably the last six masses, *The Creation* and *The Seasons* – was based.

The most popular of the London symphonies are among the most frequently played of Haydn's works, yet for very many years they were (and often still are) performed from texts that had, during the 19th century, become seriously corrupted from the originals. The first modern attempt to present a uniform set of scores based upon authentic sources came with Ernst Praetorius's edition for Eulenberg in the 1930s. For this he consulted the autograph scores of Nos. 98, 99, 101, 102, 103 and 104 but not those of Nos. 94, 95, 96 and 100 (No. 93 has disappeared and the whereabouts of No.97 was then unknown). One can only speculate on why Praetorius was not able to examine the autograph of No. 94 which was in the then

Preußische Staatsbibliothek in Berlin, where he had seen those of Nos. 98, 99, 101, 102 and 104, or Nos. 95 and 96 which were in the British Museum along with No. 103 of which he had received a photocopy. Clearly, detailed knowledge of the whereabouts of Haydn autographs was still very sketchy in the 1930s and Praetorius probably had no way of knowing what we, with the benefit of a further 50 years of Haydn research, can take for granted. Thus Praetorius's edition, while the best available at the time and certainly an important step in the right direction was, not surprisingly, uneven.

The phase of Haydn research that was to result in no less than a renaissance was now well begun. In 1939 the distinguished Danish scholar Jens Peter Larsen published *Die Haydn-Überlieferung* and two years later a facsimile print of *Drei Haydn-Kataloge*, revealing for the first time the immensity of the subject. The post-war years saw the formation in London of the Haydn Orchestra and in Boston of the Haydn Society (both 1949). In 1954, the founder of the Haydn Society, H.C. Robbins Landon, in an article *The original versions of Haydn's first 'Salomon' symphonies*, drew our attention to the extent to which the standard performing editions of these works (mostly Breitkopf & Härtel and Peters) were in many cases 'flagrant falsifications of Haydn's own texts'. For a discussion on how these alterations came about the reader is referred to that article as well as to Landon's *The Symphonies of Joseph Haydn*, and his *Haydn – Chronicle and Works*, Vol. 3 *Haydn in England*.

Since the mid-1950s Henle Verlag, Munich, has issued a number of volumes of Haydn symphonies as part of a Complete Edition of his works for the Haydn Institute of Cologne. Universal Edition, Vienna, issued all the symphonies during the 1960s in an edition by H. C. Robbins Landon.

In 1959, the present writer, with material and advice from Professor Landon, revised and conducted all the London symphonies in a series of BBC broadcasts commemorating the 150th anniversary of the composer's death. The aim was to get as close as possible to Haydn's original intentions not only from the scholar's point of view but from the performer's too.

The texts were accordingly prepared from a number of manuscript sources of primary authenticity and one early printed edition of unusual interest and importance.

Symphony No. 101

This symphony was composed for Haydn's second visit to London in 1794/5 for which he had been commissioned by Salomon to provide, among other music, six new symphonies – as he had done for his first visit in 1791/2. In the event, the first three of these new symphonies (Nos. 99–101) were to be the last of the 'London' symphonies presented at Salomon's Hanover Square concerts, for in January 1795 the violinist/impresario announced that he was 'under the necessity, from circumstances which he has it not in his power to control, to decline the further continuance of the establishment'.¹

¹ H. C. Robbins Landon, *Haydn – Chronicle and Works* (vol. III *Haydn in England*), London, 1976, 280

The Symphony No. 101 was given its first performance, with Salomon as leader and Haydn at the piano, on 3 March at the fourth concert of Salomon's 1794 season in the Hanover Square Rooms, and it was repeated at the fifth concert a week later. The work was an immediate success and it has remained to this day one of Haydn's most brilliant and popular symphonies. The autograph score of both this symphony and of No. 100 ('The Military') are dated 1794, but it seems likely that all or part of No. 101 was composed first, since its minuet was written on the same (Italian) paper that Haydn had used for the Symphony No. 99 the previous year in Vienna.² The title 'The Clock', which the symphony gained from the tick-tock accompaniment that pervades the second movement, was not attached to the work until sometime in the nineteenth century.³

Harry Newstone

² *ibid.*, 492

³ *ibid.*

前 言

创作时间与地点:1794年,伦敦

首演:1794年3月3日,伦敦

首次出版:安德列,奥芬巴赫,1799年

乐队编制:2长笛,2双簧管,2单簧管,2大管-2圆号,2小号-定音鼓-弦乐器

演奏时间:约28分钟

1790年秋,海顿的主人兼资助者尼克劳斯·约瑟夫·埃斯特哈泽亲王离开了人世,继位的是他儿子保罗·安东亲王。新亲王继位后几乎立刻解散了他们家族那支了不起(但也养不起)的乐队,而这支乐队在将近三十年的时间内不仅造就了海顿,而且也以海顿给它带来的荣耀而为后人所记住。海顿虽然名义上还是宫廷乐队长,继续领取着年薪,但他终于能够随心所欲地自由旅行了,而这正是他梦寐以求的事。他摆脱掉日常烦琐的宫廷义务,回到了维也纳;然而他的清静未能持续多久。生于德国的小提琴家兼伦敦乐队指挥约翰·彼德·萨罗门^①在科隆旅行时听说了尼克劳斯亲王去世的消息,立刻马不停蹄地赶到了维也纳,决心为即将到来的伦敦演出季节请到海顿。这不是他第一次邀请海顿去英国,不过海顿以前一直身不由己。海顿这次不仅能够自由做主,而且欣然同意。他俩签了合同之后,于12月中旬离开维也纳,并于1791年元旦抵达了多佛^②。

海顿在英国逗留了一年半,然后于1794-1795年间又在英国生活了一年半。伦敦音乐生活给他的灵感、他在那里受到的礼遇以及供他使用的那些乐师们的高质量——这一切促使他创作出了一些最好的作品。他为萨罗门创作的12部交响曲(他每次逗留伦敦时创作6部交响曲)是他在交响乐方面的顶峰之作,而且也为他返回维也纳后创作的音乐定下了基调,尤其是他6首弥撒曲中的最后两首:《创世纪》和《四季》。

海顿在伦敦创作的交响曲中最受大家欢迎的几部,也是他最常演出的作品,可这些作

① 约翰·彼德·萨罗门(1745-1815):德国出生的小提琴家、音乐会经理。——译者注

② 多佛:英国东南部港口城市。——译者注

品多年来(今天常常仍然如此)在演奏时使用的乐谱已经在 19 世纪被弄得面目全非。第一次有人尝试根据海顿的原始总谱整理出一套统一的乐谱,是恩斯特·普拉托利乌斯于 20 世纪 30 年代为奥伊伦堡出版社整理的版本。他在整理的过程中参考了第 98、99、101、102、103 和 104 交响曲的手稿,但是没有参考第 94、95、96 和 100 的手稿(第 93 的手稿已经失踪,而第 97 的手稿当时下落不明)。我们只能推测普拉托利乌斯为什么没有能分析当时收藏于柏林普鲁士图书馆中的第 94 手稿,尽管他在同一地点见到了第 98、99、101、102 和 104 的手稿;我们也只能推测他为什么没有整理收藏于大英博物馆中的第 95 和 96 交响曲的手稿,尽管他在收到第 103 手稿摄影复制件的同时也收到了这两部交响曲的手稿复制件。显然,在 20 世纪 30 年代,人们还并不清楚海顿这些手稿的具体下落。普拉托利乌斯大概根本不知道我们今天所确知的事实,因为比起他来说我们又多了 50 年对海顿的研究成果。因此,普拉托利乌斯的版本尽管在当时是最好的,而且是朝着正确方向迈出的重要一步,但其水平自然也参差不齐。

普拉托利乌斯的工作正式启动了海顿研究的新阶段,其结果便是海顿的复兴。丹麦著名学者扬斯·彼德·拉尔森于 1939 年发表了《海顿传统评述》,两年后又以摹本形式出版了《三份海顿作品目录》,第一次反映了这一课题的宏大性。第二次世界大战后,伦敦成立了海顿乐队,美国的波士顿也成立了海顿协会(均成立于 1949 年)。1954 年,海顿协会的创始人 H.C.罗宾斯·兰登^①发表了《海顿第一组“萨罗门”交响曲的原始版》一文,使我们注意到这些作品的标准演出版本(大多是布莱德科普夫和哈特尔出版社以及彼德斯出版社的版本)在许多地方都是对“海顿原稿明目张胆的篡改”。如果任何读者对那些改动发生的过程感兴趣,他可以参阅罗宾斯·兰登的那篇文章,以及罗宾斯·兰登所写的《约瑟夫·海顿的交响曲》和《海顿年表与作品》第 3 卷(《海顿在英国》)。

自 20 世纪 50 年代中期以来,慕尼黑的赫恩勒·维尔拉格已经出版了几卷海顿交响曲,这是他为科隆海顿学院编辑的海顿作品全集的一部分。维也纳的环球出版社于 20 世纪 60 年代发行了由 H.C.罗宾斯·兰登修订的海顿交响曲全集。

1959 年,笔者在兰登教授的指点下,借用他的素材修订了海顿所有的伦敦交响曲,并

^① H.C.罗宾斯·登(1926-):美国音乐学家,1949 年创建海顿协会,并任该会秘书长,后任纽约昆斯学院和加州大学戴维斯分院教授。论著有《海顿的交响曲》《18 世纪音乐文献的可靠性问题》等。

指挥演奏了它们,作为英国广播公司纪念海顿去世 150 周年系列音乐会的一部分。其目的是不仅从学者的角度而且从演奏者的角度来尽可能地再现海顿最初的创作意图。

《第一〇一交响曲》

这部交响曲是海顿为他 1794—1795 年的第二次伦敦之行创作的。与他上一次造访伦敦时(1791—1792 年)一样,萨罗门委托他在创作一些其他作品的同时另外再写六部交响曲。这六部新交响曲中的前三部(第 99—101)将成为萨罗门在汉诺威广场系列音乐会上为大家奉献的海顿“伦敦”交响曲中的最后三部,因为这位小提琴家兼音乐会经理于 1795 年 1 月宣布,他“迫于无奈,由于他无法控制的原因,将不再继任目前这一职位”^①。

《第一〇一交响曲》的首演是 1794 年 3 月 3 日萨罗门在汉诺威广场大厅举行的当年第四场音乐会,萨罗门担任指挥,海顿弹奏钢琴。这部交响曲一周后又在 1794 年演出季节的第五场音乐会上再次演奏,而且大获成功。时至今日,它仍然是海顿最辉煌、最受人喜爱的交响曲之一。虽然这部交响曲和《第一〇〇交响曲(军队)》的手稿上均标有 1794 年的日期,但很可能《第一〇一交响曲》的全部或者部分完成的时间早于《第一〇〇交响曲》,因为它的《小步舞曲》乐章是写在海顿前一年在维也纳创作《第九十九交响曲》时使用的相同的(意大利)纸上的。^②这首作品的名称《时钟》来自始终贯穿其第二乐章的“嘀嗒”声响的伴奏,标题大约是到了 19 世纪才被人添加上的。

哈里·纽斯顿

(路旦俊 译)

① H.C.罗宾斯·兰登《海顿——年谱与作品》(第 3 卷《海顿在英国》),伦敦,1976 年,第 280 页。

——原注

② H.C.罗宾斯·兰登《海顿——年谱与作品》(第 3 卷《海顿在英国》),伦敦,1976 年,第 492 页。

——原注

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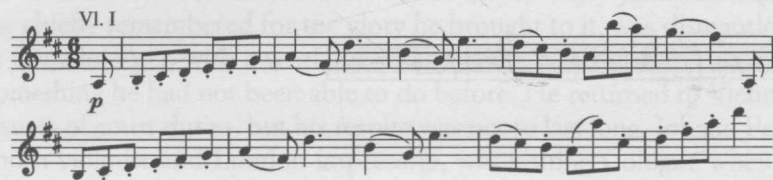
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Track ①



Presto

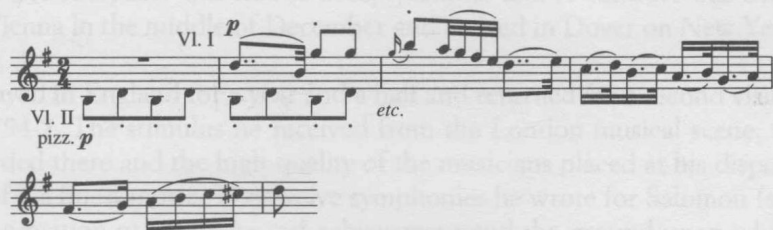
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II. Andante

30

Track ②



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VI. I/II

f *fz* *p*

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VI. I

p

Symphony No. 101

'The Clock'

Joseph Haydn
(1732–1809)
Hob. I:101

I. Adagio

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (D) 1 2

Tromba (D) 1 (Clarino) 2

Timpani (D-A)

Violino I II

Viola

Violoncello e Contrabbasso

[a 2]

p *f* *p* *p* *p*

1. Solo

8 [1. Solo]

Fl. 1
Ob. 1/2
Fg. 1
VI I
VI II
Vla.
Vc. cCb.

16

Fl. 1
Ob. 1
Fg. 1
VI I
VI II
Vla.
Vc. cCb.

Presto

24

I
VI
II
Vla.
Vc.
e Cb.

p

p

p

32

Fl. 1 2
Ob. 2
Cl. (A) 1 2
Fg. 1 2

f

a 2

ff

ff

Cor. (D) 1 2
Tr. (D) 1 2
Timp.

f

ff

ff

I
VI
II
Vla.
Vc.
Cb.

f

ff

ff

39 a 2

Fl. 1/2 *fz*

Ob. 1/2 *fz*

Cl. (A) 1/2 *fz*

Fg. 1/2 a 2 *fz*

Cor. (D) 1/2 *fz*

Tr. (D) 1/2 *fz*

Timp. [*fz*] [*fz*]

I *fz*

VI. *fz*

II *fz*

Vla. *fz*

Vc. *fz*

Cb. *fz*

47 *a 2*

Fl. 1 *p* *f*

Ob. 1 *p* *f*

Cl. (A) 1 *f*

Fg. 1 *a 2* 1. Solo *p* *f* Tutti

Cor. (D) 1 *f*

Tr. (D) 1 *f*

Timp. [*trmm*]

I *p* *f*

VI. *p* *f*

II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

e Cb. *p* *f*