



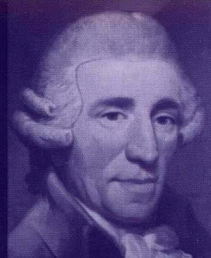
HAYDN 海顿

Symphony No. 103 in E^b major

Hob. I:103 'Drum Roll'

降E大调第一〇三交响曲

Hob. I:103 “滚奏”



I. Adagio

Flauto 1/2

Oboe 1/2

Clarinetto (Bb) 1/2

Fagotto 1/2

Solo

p e sostenuto

[a 2]

p

p



EULENBURG

湖南文艺出版社

Joseph Haydn
Symphony No.103 in E^b major / Es-Dur

Hob.I:103 'Drum Roll' / „mit dem Paukenwirbel“

Edited by / Herausgegeben von

Harry Newstone

约瑟夫·海顿

降 E 大调第一〇三交响曲

Hob.I:103 “滚奏”



EULENBURG

湖南文艺出版社

J657.61
213

图书在版编目 (CIP) 数据

海顿 降E 大调第 103 交响曲: Hob.I:103 “滚奏” / (奥) 海顿 (Haydn, J.) 作曲; 路旦俊译, 一长沙: 湖南文艺出版社, 2009.9

(奥伊伦堡总谱+CD)

ISBN 978-7-5404-4400-6

I. 海… II. ①海…②路… III. 交响曲 - 总谱 - 奥地利 - 近代 IV. J657.611

中国版本图书馆 CIP 数据核字 (2009) 第 174714 号

© 2009 Ernst Eulenburg & Co GmbH, Mainz

著作权合同图字: 18-2009-136

海顿

降E 大调第一〇三交响曲

Hob.I:103 “滚奏”

责任编辑: 孙 佳 王 雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网 址: www.hnwy.net/music

湖南省新华书店经销 湖南新华精品印务有限公司印刷

*

2009 年 10 月第 1 版第 1 次印刷

开本: 970×680mm 1/16 印张: 7.25

印数: 1—2,000

ISBN 978-7-5404-4400-6

定 价: 32.00 元 (含 CD)

音乐部邮购电话: 0731-85983102

音乐部传真: 0731-85983016

打击盗版举报专线: 0731-85983102 0731-85983019

若有质量问题, 请直接与本社出版科联系调换。

EULENBURG AUDIO+SCORE

The Orchestral World's Treasures Great Masterworks

Bach Brandenburg Concertos Nos. 1–3 · Brandenburg Concertos Nos. 4–6 · Overtures Nos. 1–2 · Overtures Nos. 3–4 · Violin Concertos and Double Concerto
Beethoven Symphony No. 3 'Eroica' · Symphony No. 5 · Symphony No. 6 'Pastoral' · Symphony No. 9 'Choral' · Piano Concerto No. 3 · Piano Concerto No. 5 'Emperor' · Violin Concerto
Berlioz Symphonie fantastique **Bizet** L'Arlésienne Suites Nos. 1–2 **Brahms** Symphony No. 1 · Symphony No. 2 · Symphony No. 3 · Symphony No. 4 · Piano Concerto No. 2 · Violin Concerto · Academic Festival Overture, Tragic Overture and Haydn Variations
Bruch Violin Concerto No. 1 **Dvořák** Symphony No. 8 · Symphony No. 9 'From the New World' · Cello Concerto **Elgar** Cello Concerto **Grieg** Peer Gynt Suites Nos. 1–2 · Piano Concerto
Handel The Water Music **Haydn** Symphony No. 94 'Surprise' · Symphony No. 100 'Military' · Symphony No. 101 'The Clock' · Symphony No. 103 'Drum Roll' · Symphony No. 104 'London'
Mendelssohn Symphony No. 3 'Scottish' · Symphony No. 4 'Italian' · A Midsummer Night's Dream · Violin Concerto · Overtures 'A Midsummer Night's Dream' and 'The Hebrides'
Mozart Symphony No. 35 'Haffner' K 385 · Symphony No. 39 · Symphony No. 40 K 550 · Symphony No. 41 'Jupiter' K 551 · Piano Concerto K 488 · Clarinet Concerto K 622 · Eine kleine Nachtmusik K 525 and Nacht Musique K 388
Mussorgsky Pictures of an Exhibition **Rossini** Overtures 'Il Barbiere di Siviglia' and 'Guillaume Tell'
Schubert Symphony Nr. 5 · Symphony No. 7 'Unfinished' · Symphony No. 8 'The Great'
Schumann Symphony No. 3 'Rhenish' · Piano Concerto
Smetana Vltava/Moldau **Tchaikovsky** Symphony No. 5 · Symphony No. 6 'Pathétique' · Piano Concerto No. 1 · Violin Concerto · Rokoko Variations
Vivaldi The Four Seasons **Wagner** Overtures 'The Flying Dutchman' and 'The Mastersingers of Nuremberg'

www.eulenburg.de

210008/06

Preface

Composed: 1795 in London

First performance: 2 March 1795 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. 103

The Symphony No. 103 was composed during Haydn's second visit to England (1794–95) and the autograph score has on its front page the date '795' and 'Sinfonia in Es'. It was first performed under the composer's direction at the King's Theatre, Haymarket, London on 2 March 1795 at the fourth concert of G. B. Viotti's Opera Concert series and repeated at the seventh concert on 27 April. It will be recalled that Haydn's last three symphonies, although originally commissioned by Johann Peter Salomon for his own London concerts, were first given at Viotti's concerts, Salomon having discontinued his series at the beginning of 1795 because the war with France had made it impossible for him to obtain artists from the continent of 'the first talents'. Haydn's move to Viotti's series was made entirely with Salomon's blessing and the composer and his former impresario/concertmaster remained on

the most cordial of terms; indeed, Salomon appeared frequently as soloist in the Opera Concert series.

Viotti's orchestra numbered some 60 players including, no doubt, doubled woodwind (and possibly brass) as evidenced by the 'solo' and 'tutti' indications in the orchestral parts. The *Andante* was encored at the first performance and the leader, William Cramer, singled out for special praise for his solo playing.

The autograph score was given by Haydn to Luigi Cherubini (1760–1842) in 1806 with the charming dedication over the composer's signature, 'Padre del celebre Cherubini/ai 24tro de Febr. 806', when the latter visited him in Vienna. It was bought from Cherubini's grandson in 1879 by Julian Marshall from whom the British Museum acquired it not long thereafter.

An unsolved puzzle surrounds the Menuet, the first two pages of which in the autograph and the last page of the Trio are in a strange and somewhat unsteady hand. An annotation in the score by Julian Marshall suggests that the original pages were lost and were recopied by Cherubini, but H. C. Robbins Landon in his edition of the Symphony rejects that the handwriting is Cherubini's.¹ The paper is the same as the rest of the autograph in which there are a number of blank pages.

Harry Newstone

¹ *Joseph Haydn, the complete symphonies*, ed. H. C. Robbins Landon, Vol. XII, Vienna, 1968, LXXXI

前 言

创作时间与地点:1795 年,伦敦

首演:1795 年 3 月 2 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利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·兰登(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。

《第一〇三交响曲》

《第一〇三交响曲》是海顿第二次造访英国时(1794–1795)创作的,手稿的首页上标有日期“[1]795”和“ \flat E 大调交响曲”。它于 1795 年 3 月 2 日在伦敦秣市国王剧院举行了首演,担任指挥的是作曲家本人。这是 G.B.维奥蒂^①歌剧音乐会系列中的第四场音乐会,在 4 月 27 日的第七场音乐会上又演奏了一次。我们应该记住,海顿最后三部交响曲虽然最初是约翰·彼德·萨罗门委托海顿为他的伦敦音乐会创作的,但首演均为维奥蒂的音乐会。萨罗门于 1795 年初终止了他的系列音乐会,因为英国与法国之间的战争使他无法从欧洲大陆请来“最有才华”的音乐家。因此,海顿与维奥蒂系列音乐会的合作完全是在得到萨罗门的同意下进行的,而且海顿与萨罗门一直保持着亲密无间的关系,萨罗门甚至经常以独奏家的身份出现在维奥蒂的歌剧音乐会系列中。

维奥蒂的乐队大约有 60 名演奏员,其中木管部分(可能还有铜管部分)肯定为双编制,因为乐队分谱中标有“独奏”与“全奏”记号。首演时《行板》乐章被加演了一遍,乐队首席威廉姆·克莱默因其出色的独奏而博得了听众额外的掌声。

路易吉·凯鲁比尼^②于 1806 年在维也纳拜访了海顿,于是海顿将这部交响曲的手稿献给了他,并在签名的上方写下了非常感人的题词:“献给乐坛之父凯鲁比尼,1806 年 2 月 24 日”。朱里安·马歇尔 1879 年从凯鲁比尼的孙子手中购买下了这部交响曲的手稿,而大英博物馆不久又从朱里安·马歇尔手中将它买了下来。

《小步舞曲》部分仍然有一个不解之谜,这部分手稿的开始两页以及三重奏的最后一页均出自一位陌生人(且有些颤抖)之手。朱里安·马歇尔在乐谱的注解中说,这几页手稿

① 乔万尼·巴蒂斯塔·维奥蒂(1755–1824):意大利作曲家、小提琴家,曾积极参与组织爱乐乐团。他的主要作品有 29 首小提琴协奏曲、21 首弦乐四重奏、21 首弦乐三重奏等。——译者注

② 路易吉·凯鲁比尼(1760–1842):意大利作曲家,作有近 30 部歌剧。——译者注

被弄丢了,现在这几页是凯鲁比尼重新抄写的。然而 H.C.罗宾斯·兰登在他修订的海顿交响曲中否定了这种说法,^① 因为这几页乐谱所使用的纸张与手稿其他部分的纸张完全一样,而且手稿本身也有一些空白页。

哈里·纽斯顿
(路旦俊 译)

① 见 H.C.罗宾斯·兰登所著《约瑟夫·海顿交响曲全集》,第 7 卷,维也纳,1968 年。——原注

Contents / 目次

Preface

V

前言

VIII

I. Adagio

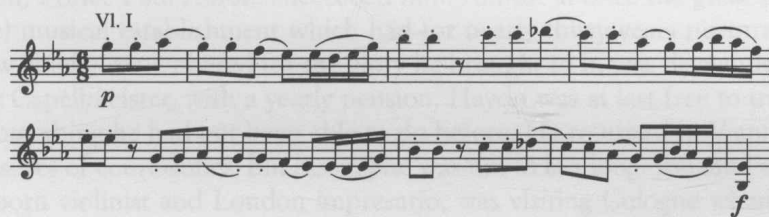
1

Track 1



Allegro con spirito

4



II. Andante più tosto Allegretto

34

Track 2



III. Menuet/Trio

54

Track 3

VI. I

f *fz* *fz*

IV. Finale. Allegro con spirito

63

Track 4

Hr. Soli

VI. I

[*f*] *p* *p*

Symphony No. 103

'Drum Roll'

Joseph Haydn
(1732–1809)
Hob. I:103

In Nomine Domini

I. Adagio

Flauto 1/2

Oboe 1/2

Clarinetto (Bb) 1/2

Fagotto 1/2

Corno (Eb) 1/2

Tromba (Eb) 1
(Clarino) 2

Timpani (Eb, Bb)

Violino I

Violino II

Viola

Violoncello

Contrabasso

Solo

p e sostenuto

Intrada Solo

[f]

[a 2]

p

p

p e sostenuto

p e sostenuto

23

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (Eb) 1 2

VI. I

VI. II

Vla.

Vc.

Cb.

p

[*p*]

[a 2]

31

Ob. 1 2

Fg. 1 2

VI. I

VI. II

Vla.

Vc.

Cb.

fz

fz

fz

pp

fz

p

fz

p

fz

pp

fz

p

fz

p

fz

pp

fz

p

fz

p

fz

pp

Allegro con spirito

40

Fl. $\frac{1}{2}$

Ob. $\frac{1}{2}$

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (Eb) $\frac{1}{2}$

Tr. (Eb) $\frac{1}{2}$

Timp.

I p

VI.

II p

Vla. p

Vc. p

Cb. p