

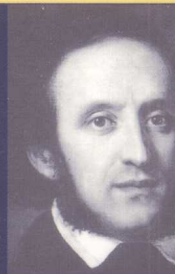


# MENDELSSOHN 门德尔松

Symphony No. 4 in A major  
Op.90 'Italian'

A大调第四交响曲

Op.90 “意大利”



## I. Allegro vivace

Flauto 1/2

Oboe 1/2

Clarinetto (A) 1/2

Fagotto 1/2



EULENBURG

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Felix Mendelssohn Bartholdy  
Symphony No. 4 in A major / A-Dur  
Op.90 'Italian'

Edited by / Herausgegeben von  
Boris von Haken

Urtext

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费利克斯·门德尔松·巴托尔迪  
A 大调第四交响曲  
Op.90 “意大利”

鲍里斯·冯·哈肯 编订

净本



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Op.90 “意大利”

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## Preface

**Composed:** Winter 1830/31, Rome; Spring 1833, Berlin  
**First performance:** 13 May 1833, London, Philharmonic Society;  
**conducted by Mendelssohn**  
**Original publisher:** Breitkopf & Härtel, Leipzig, 1851  
**Instrumentation:** 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –  
**2 Horns, 2 Trumpets – Timpani – Strings**  
**Duration:** ca. 30 minutes

In the autumn of 1830 Felix Mendelssohn Bartholdy set off on a musical study tour, travelling to Italy in order to become more closely acquainted with a number of important artists, works of art and artistic institutions. Like many other musicians of his generation, he was deeply disappointed by the musical culture he found in Italy at that time. Outside the concert halls, however, Mendelssohn found inspiration. On 22 November 1830 he wrote from Rome to his teacher Carl Friedrich Zelter: 'The greatest musical inspiration has come from things other than actual music: the ruins, the images of the joy of Nature.' The first vague reference to the Italian Symphony appears in a letter to his family, written from Rome on 20 December 1830: 'In the New Year I want to get back to writing instrumental music: several pieces for the pianoforte and perhaps one or the other of the symphonies I have floating around inside my head.' One of the two symphonies to which Mendelssohn is alluding here is the Scottish Symphony, not completed until 1842; the other is the Italian Symphony. On 22 February 1831 while still in Rome, Mendelssohn reported on the composition of this symphony: 'I find I am now able to compose with renewed vigour. The "Italian Symphony" is progressing rapidly; it will be the happiest piece I have written – indeed, the ultimate in cheerfulness; for the Adagio I do not yet have any clear ideas and I think I will save that for Naples.' Here for the first time Mendelssohn refers to the work as the Italian Symphony although, as with the Scottish Symphony, he only used this description in letters to his family and friends, but not in public. In spite of this announcement, the process of composition did not proceed without interruption. On 1 March Mendelssohn wrote: 'The Italian (Symphony) I want to – indeed, will have to – save until I have seen Naples, for that will have its own part to play.' In Naples, however, he did not continue work on the composition, working instead on the Ballade 'The first *Walpurgis* night'. Even when he stopped working on that piece, he did not immediately turn again to the Italian Symphony.

Not until 20 months later, in November 1832, was Mendelssohn provided with a real impetus to continue with the composition, in the form of an invitation to compose three works for the Philharmonic Society in London. On 8 November William Watts, the Secretary of the Society wrote with details of the commission:

‘I beg to transmit to you a Copy of a Resolution passed at a General Meeting of the Philharmonic Society, held on Monday Evening of the 5<sup>th</sup>. ‘Resolved, That Mr. Mendelssohn-Bartholdy be requested to compose a Symphony, an Overture and a Vocal Piece for the Society, for which he will be offered the sum of one hundred Guineas. The copyright of the said compositions to revert to the author after the expiration of two years; the Society reserving to itself the power of performing them at all times, and with the understanding that Mr Mendelssohn Bartholdy be permitted to publish any arrangement of them, so soon as he may think fit, after their first performance at the Society Concerts.’

In his letter of reply of 28 November Mendelssohn accepted the commission. For a while he considered the idea of offering the Philharmonic Society the choice of either the Italian Symphony or the Scottish; since he found himself unable to complete the Scottish at that point, he eventually decided upon the Italian alone. Not until January 1833 did Mendelssohn again begin work on the Italian Symphony, this time making rapid progress. On 13 March he finished the first draft of the MS and in a letter to the clergyman Albert Bauer he writes a first summary of the work:

‘My work, which has occasioned many doubts in me in recent times, is now finished and, contrary to my expectations, I think it has turned out well. I am pleased with the piece and, for what it is worth, I feel that it represents a step forward – and *that* is what counts. As long as I have this feeling, I know that I am alive and happy.’

At the end of April Mendelssohn travelled to London and handed over the MS score of the Italian Symphony, together with two Overtures, to the Directors of the Philharmonic Society. One of the overtures was that to ‘Fair Melusine’. The other, which Mendelssohn offered, may have been the ‘Trumpet Overture’. The vocal piece also commissioned – probably the concert aria ‘Infelice’ Op. 94 – Mendelssohn did not manage to deliver until a year later.

The first performance of the Italian Symphony took place at the 6th Monday concert of the season, on 13 May 1833, in the Hanover Square Rooms in London. Mendelssohn also performed in this concert as soloist in Mozart’s D minor Piano Concerto (K 466). Works by Haydn, Pixis, Rossini, De Beriot, Meyerbeer and von Weber also figured on the programme. The programme notes for the concert give the names of both the ‘leader’ of the orchestra, Charles Weichsell, and Mendelssohn, the ‘conductor’. In accordance with the performance practice of the Philharmonic Society at that time, it was the role of the ‘conductor’ to accompany the orchestra from the piano and to bring them in at the beginning of each movement, while the ‘leader’ marked the beat and set the tempo. The chief responsibility for directing the orchestra thus lay with the ‘leader’. This was not what Mendelssohn had in mind, however: he decided that he alone would conduct, using a baton. The performance was a great success, as the reviews published in the London musical *Harmonicum* and *The Athenaeum*

attest. The audience insisted upon having the second movement played through again. Moscheles wrote in his diary of that evening: 'On 13 May Mendelssohn was the jewel of the concert, presenting his wonderful A major Symphony for the first time, to thunderous applause.'

A week after this concert Mendelssohn left London and travelled to Düsseldorf for the Lower Rhineland Music Festival. The original score of the Italian Symphony remained in London for the next few years. Only three further performances of the Italian Symphony took place during Mendelssohn's lifetime, all of them in London by the Philharmonic Society: on 2 June 1834, 15 May 1837 and 18 June 1838. In the year of its first performance Mendelssohn was already planning to publish the symphony. On 6 September 1833 he wrote to Julius Schubring: 'My latest Symphony has been performed in England too; people enjoyed it, and now the Hebrides Overture is to be printed, followed by the Symphony.' Mendelssohn did not, however, realize this plan, nor is there any evidence of correspondence with publishers to indicate that he took any actual steps towards publication. In June 1834 Mendelssohn again began work on the Italian Symphony. In Düsseldorf he was visited by his old friend Dr Hermann Franck, for whom he wrote out the second, third and fourth movements from memory, while undertaking numerous revisions and improvements. At about the same time his sister Fanny Hensel asked him to write out and send her the theme of the second movement. On 5 July 1834 Mendelssohn sent the whole second movement of the symphony in the revised version. The present whereabouts of this MS are unknown. What has been preserved, though, is Fanny's letter of reply, which expresses reservations about those modifications:

'I don't like the changes in the first melody at all; why did you make it? Was it to avoid the many a's? But the melody was natural and lovely. I don't agree with the other changes either; however, I am still not familiar enough with the rest of the movement to be able to render a reasonable judgement. Overall I feel you are only too ready to change a successful piece later on merely because one thing or another pleases you more then. It is always tough, however, for someone to become accustomed to a new version once he knows the old one. Bring the old version along with you when you come and then we can argue about it.'

In the ensuing months Mendelssohn also undertook to write out a revised version of the first movement. It was his intention to revise the piece thoroughly – possibly even to compose a new movement, but this he did not accomplish. On 16 February 1835 he wrote to Klingemann: 'I have been wrestling with the first movement of the A major symphony and I just cannot get it right – in any case, it will have to be changed radically – but I do have my doubts about writing a new movement.' This is the last known documentation of Mendelssohn working on the composition of his Italian Symphony. In spite of being urged several times by his sister to do so, he did not go on to complete the work.

Then on 23 December 1837 Ignaz Moscheles wrote to Mendelssohn asking him to provide the new version for a performance by the Philharmonic Society:

'You promised us your new arrangement of the A major Symphony and we will hold you to your word; but please do not make us wait long. It is my favourite and I feel as though I were

about to meet a lovely girl in a new dress and doubt whether I could possibly like her better than before. Nous verrons – nous entendrons.’

Mendelssohn did not respond even to these entreaties. On 20 October 1840 he received a letter from William Watts, the Secretary of the Philharmonic Society, reminding him of his supposed promise to revise the first movement: ‘They [the directors of the Philharmonic Society] likewise desire me to remind you of your proposed intention of writing a new first movement to the Symphony in A which they are very anxious to possess when finished.’ Mendelssohn took this request as an affront. His actual letter of reply has not been preserved. On the back of Watts’ letter, however, he sketched out an answer in English: ‘I also was not aware that I communicated to the Philh. Soc. my intention of writing a new 1st movt. to my Symphony in A. Although I once thought it I cannot tell you [originally: do not know] at present whether or when I shall do so.’ Following this, Charles Neate, one of the Directors of the Philharmonic Society, wrote to Mendelssohn in order to resolve matters:

‘I very much regret to find, by a communication from Moscheles, that there has been some misunderstanding between you and the Philharmonic Society, on the subject of your Symphony in A. It appears that you were surprised at the question ‘Whether you had written a new movement.’ I do not wonder at your surprise, as it seems you have forgotten the conversation with me, on our way home from Mrs Shaw’s in Berner’s Street[,] when upon my observing that we – the Philharmonic – were going to perform your Symphony in A – you replied, [‘]No! Do not perform it again yet, as I wish to make a new first (or last, I forget which) movement[’] and therefore – it was not performed.’

Here again, the only record of Mendelssohn’s reply – in English – is on the back of Neate’s letter:

‘I do not know the communication of Moscheles which you refer to in the beginning but I felt indeed some astonishment to receive and [*sic*] invitation from this Soc[.] of doing so. I confess even that your letter does not alter my impression in that respect, for I am perfectly aware that I had once such an idea; nor do I think that if you had communicated this conversation of ours to the Society, (for which I really think it was not intended) the effect would have been, as you say in your letter, that the performances of this Symph[.] would have been stopped, and of this I would not indeed have felt astonished nor would I have complained of it. But it appears that neither I nor you considered that conversation of ours as anything like a message for the Philh., for I find a year after it [had] taken place the Symph. has been performed at the Philh. Soc., which circumstance you seem to have forgotten.

Accordingly as you had not told the Philh. in June 1838 of what I might have said to you in September 1837, it must either not have been intended for the Soc., or you must give me credit for some astonishment (to find the mention of our [conversation] of 1840 of which I had not given them a direct notice[]).

But all this really refers to the invitation of a new movt. to an old composition of mine, and it is quite erroneous and far from my true feelings if you suppose in your letter that I wish for

any explanations why this Symph. has not been performed. Of such a thing I shall never complain, nor express any regret for indeed I always considered it as a natural [crossed out: and welcome] consequence of the true value of a composition & you will recollect how often I expressed to you & others that I am far from satisfied with this, and indeed many other compositions of mine.'

This correspondence was concluded with a letter of apology from William Watts and Charles Neate on 19 March 1841. The Italian Symphony thus remained unfinished and was not performed again at any later date during Mendelssohn's lifetime. The first posthumous performance was given at the request of Queen Victoria on 13 March 1848 by the Philharmonic Society in London. The first performance in Germany took place, after a long period of preparation, on 1 November 1849 at the Leipzig Gewandhaus. The score was printed and published in the complete version in 1851 by Breitkopf & Härtel, Leipzig, as 'Symphony No.4 [...], Op. 90, No. 19 of the posthumously published literary/musical executors: Ferdinand David, Moritz Hauptmann, Ignaz Moscheles and Julius Rietz.

Boris von Haken (adapted)

Translation: Julia S. Rushworth



# 前言

**创作时间与地点:**1830/1831 年冬,罗马;1833 年春,柏林

**首演:**1833 年 5 月 13 日,伦敦,爱乐协会,门德尔松担任指挥

**首次出版:**布莱特科普夫与黑泰尔,莱比锡,1851 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 30 分钟

1830 年秋,费利克斯·门德尔松·巴托尔迪动身去意大利,开始其音乐研修之旅,为的是更加熟悉一些重要的艺术家、艺术作品和艺术机构。像与他同时代的许多其他音乐家一样,当时在意大利看到的音乐文化让他大失所望。不过,他却在音乐厅外找到了灵感。1830 年 11 月 22 日,他从罗马致信他的老师卡尔·弗里德里希·采尔特:“最大的音乐灵感不是来自音乐本身,而是来自其他方面:历史遗迹、象征着大自然欢乐的意象。”第一次隐约提及这首《“意大利”交响曲》是他于 1830 年 12 月 20 日从罗马致家人的信:“我在来年想重新开始写器乐作品:几首钢琴曲,也许还有一两部一直在我脑海中翻腾的交响曲。”门德尔松在这里提到的两部交响曲之一是直到 1842 年才完成的《“苏格兰”交响曲》,另一部便是《“意大利”交响曲》。1831 年 2 月 22 日,仍然滞留在罗马的门德尔松报告说他已经开始创作这部交响曲:“我发现我现在能够以全新的精力来进行创作了。这部《“意大利”交响曲》进展迅速,这将是我所写过的最快乐的作品——的确,是最快乐的作品;对于‘柔板’乐章,我还没有任何明确想法,可能要留到那不勒斯去写。”门德尔松在这里第一次提及这首《“意大利”交响曲》,虽然像《“苏格兰”交响曲》一样,他只在致家人和朋友的信中而不是在公开场合下提及这部作品。尽管有上述表达,创作过程并非没有被打断。3 月 1 日,门德尔松写道:“我想——而且恐怕不得不——把‘意大利’(交响曲)留到我见到那不勒斯后再继续,因为那不勒斯将要扮演它自己的角色。”不过,他在那不勒斯并没有继续创作这首《“意大利”交响曲》,而是写起了叙事曲《第一个沃布尔加之夜》。甚至在他完成这首作品后,他也没有立刻重新回到《“意大利”交响曲》上。

门德尔松直到二十个月后的 1832 年 11 月才有了真正的动力来继续创作,这是因为他接到了伦敦爱乐协会请他创作三首作品的邀请。11 月 8 日,爱乐协会的秘书长威廉·瓦

茨致信门德尔松,详细说明了委托:

“我在此向您转达爱乐协会 5 日也就是星期五晚举行的全体大会上通过的决议:‘一致通过,请门德尔松·巴托尔迪为爱乐协会创作一部交响曲、一首序曲和一首声乐作品,报酬将为一百几尼<sup>①</sup>。上述作品的版权将在两年后归作曲家本人所有;爱乐协会保留随时演奏这些作品的权利,门德尔松·巴托尔迪先生有权在爱乐音乐会首演后,在他认为合适的时候出版这些作品的任何改编谱。’”

门德尔松在 11 月 28 日的回信中接受了这个委托。他起初考虑从《“意大利”交响曲》和《“苏格兰”交响曲》中任选一部交给爱乐协会,由于他当时无法完成《“苏格兰”交响曲》,最终决定只把《“意大利”交响曲》交给他们。门德尔松直到 1833 年 1 月才重新开始继续创作《“意大利”交响曲》,但这一次进展迅速。3 月 13 日,他完成了第一稿,并且在致阿尔伯特·鲍沃尔的信中第一次总结了这部作品:

“这部近来常常让我对自己产生怀疑的作品现在已经完成了,而且与我原来的疑虑相反,我认为它还不错。我对它很满意,认为它物有所值,觉得它代表着我又前进了一步——这才真正重要。只要我有这种感觉,我就知道我还活着,而且很快乐。”

4 月底,门德尔松来到伦敦,把《“意大利”交响曲》的总谱手抄稿以及两首序曲交给了爱乐协会的主席,其中一首序曲是《美丽的梅鲁西娜》,另一首有可能是《小号序曲》。所委托的声乐作品——可能是音乐会咏叹调《不幸》(Op.94)——门德尔松要到一年之后才会交付。

《“意大利”交响曲》于 1833 年 5 月 13 日在乐季的第六个星期一音乐会上举行了首演,地点是伦敦的汉诺威广场音乐厅。门德尔松在这场音乐会上还担任了莫扎特《d 小调钢琴协奏曲》K466 中的钢琴独奏,节目单上还有海顿、皮克赛斯、罗西尼、德·贝里奥、梅耶贝尔和韦伯的作品,而且还将乐队“首席”查尔斯·维奇塞尔和门德尔松一起列为指挥。爱乐协会当时排练时,“指挥”的角色便是用钢琴给乐队伴奏并且在每个乐章开始处将乐队引进来,而“首席”则保持节拍和速度,因此指挥乐队的责任在于“首席”。不过,门德尔松心目

① 几尼:1663 年英国发行的一种金币,等于 21 先令。——译者注

中的指挥可不是这样,他决定由他一人用指挥棒来进行指挥。演出获得了巨大的成功,伦敦音乐期刊《和声》和《雅典娜殿堂》上发表的评论文章可以作证。听众坚持要求将第二乐章再演奏一遍。伊格纳斯·莫谢莱斯<sup>①</sup>在当晚的日记中写道:“5月13日,门德尔松成了音乐会上的宝贝,为他那首杰出的A大调交响曲举行了首演,赢得了雷鸣般的掌声。”

音乐会结束后一星期,门德尔松离开了伦敦,去杜塞尔多夫出席下莱茵兰德音乐节。《“意大利”交响曲》的原始总谱在此后的几年中一直留在伦敦。门德尔松在世时,这部交响曲另外只演出过三次,而且均由爱乐协会在伦敦演奏,演出时间分别为1834年6月2日,1837年5月15日,以及1838年6月18日。首演的当年,门德尔松就已经在计划出版这部交响曲。1833年9月6日,他致信朱里斯·舒布林:“我的交响曲新作已经在伦敦首演,人们都很喜欢它。《赫布里底群岛序曲》现在即将付梓,然后便是这首交响曲。”不过,门德尔松没有能实现他的计划,而且也没有与出版商之间的任何信件往来可以表明他确实为出版这首作品做出过实际努力。1834年6月,门德尔松重新开始修改《“意大利”交响曲》。他的老朋友赫尔曼·弗兰克医生去杜塞尔多夫拜访他,他凭记忆为弗兰克医生写出了第二、三和四乐章,同时在很多地方进行了修改和改进。几乎就在这时,他姐姐范尼·亨瑟尔请他写出第二乐章的主题,然后寄给她。1834年7月5日,门德尔松寄出了修改后的完整的第二乐章,但这份手稿今天在什么地方却不得而知。保留下来的是范尼的回信,其中表达了她对那些修改的保留意见:

“我一点也不喜欢第一旋律中的改动。你为什么要进行这样的改动?难道是为了避免太多的a音吗?可那段旋律非常自然、优美。我也不赞同其他的改动;不过,我仍然不完全熟悉这个乐章的其余部分,无法作出合情合理的评判。总的来说,我觉得你太喜欢事后改动一首成功的作品,而且仅仅因为你更喜欢这或那。不过,一个人一旦熟悉了老版本便总会觉得很难习惯新的版本。你下次来访时将老版本带来,然后我们就能好好讨论一下。”

在接下来的几个月中,门德尔松还不辞辛劳地写出了第一乐章的修改稿。他打算把整首作品彻底修改一遍——甚至可能重新写一个乐章,但他没能实现这个计划。1835年2月16日,他致信克林格曼:“我一直在与A大调交响曲的第一乐章抗争,可我总是做不好——不管怎么说,它必须进行大的改动——可我怀疑是否该写一个新乐章。”这是已知

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① 伊格纳斯·莫谢莱斯(1794—1870):德国钢琴家、作曲家,1824年给门德尔松上钢琴课,1826年定居伦敦,曾两次指挥伦敦爱乐协会演出贝多芬的《第九交响曲》。——译者注

的关于门德尔松继续创作他的《“意大利”交响曲》的最后文件。尽管好几次被他姐姐催促,门德尔松却并没有继续完成这首作品。

随后,1837年12月23日,莫谢莱斯致信门德尔松,请他为爱乐协会的演出提供新的版本:

“您答应要将A大调交响曲的新版本给我们,我们相信您言而有信,但请不要让我们等待太久。那是我最喜爱的作品,我感觉仿佛自己要穿上新衣去见一位可爱的女郎,却怀疑自己是否能比以前更爱她。等着看吧。”

门德尔松甚至都没有对这些祈求做出回应。1840年10月20日,他接到了爱乐协会秘书长威廉·瓦茨的来信,提醒他曾答应修改第一乐章:“他们(爱乐协会的董事们)同样希望我提醒您,您曾提出打算为《A大调交响曲》写一个新的第一乐章,如果您已经完成的话,他们现在非常急于得到它。”门德尔松认为这种请求是对他的侮辱。他的真实回信一直没有被保存。不过,他在瓦茨来信的背面用英语草草写了答复:“我并不知道我曾经对爱乐协会说过打算为《A大调交响曲》重写第一乐章。虽然我曾经有过这种考虑,但我在目前无法告诉您(原文:不知道)是否或者什么时候会那样做。”在这之后,爱乐协会的董事之一查尔斯·尼特致信门德尔松来解决这个问题:

“我非常遗憾地从您致莫谢莱斯的信中得知,在您的《A大调交响曲》问题上您和爱乐协会之间有些误会。‘您是否已经写出一个新乐章’这个问题似乎让您颇感意外,对此我并不感到惊讶,因为您似乎已经忘记了您和我的交谈。那是从伯尔纳街肖夫人处回家的途中,当我提及我们——爱乐协会——准备演奏您的《A大调交响曲》时,您回答说:‘不!现在不能再演奏它,因为我想重写第一(或最后,我不记得是哪个乐章)乐章。’因此——这部作品再也没有被演奏过。”

同样,门德尔松的答复——用的是英语——可以在尼特来信的背面见到:

“我不知道您在来信开始处提到的与莫谢莱斯的通信,但我接到爱乐协会的邀请(原文如此)要我这样做时我确实感到有些惊讶。我承认您的来信也无法改变我在这个问题上的印象,因为我完全清楚我曾经有过这种想法;我也不认为您是否该将我们之间的交

谈转告给爱乐协会,〔我确实认为我的本意不是〕造成这样的效果,即您在来信中所提到的停止演奏这部交响曲,我对此不会感到惊讶,也不会为此抱怨。不过似乎无论是您还是我都不认为我们之间的那场谈话应该是转达给爱乐协会的信息,因为我认为在那次谈话一年后,这部交响曲已经为爱乐协会所演奏。您似乎忘记了这一情况。

因此,既然您在 1838 年 6 月都没有把我在 1837 年 9 月有可能对您说过的话告诉爱乐协会,那次谈话要么是不应该告诉爱乐协会,要么就是您要让我感到一些意外(竟然发现您在 1840 年提及我并没有直接告诉他们的事[ ] )。

不过,所有这一切涉及的都是请我为我的一首旧作写一个新乐章,如果您在来信中认为我希望听到对这部交响曲没有被演奏的解释,那么这是比较错误的,而且根本不是我的真实感受。对于这样的事情,我永远不会抱怨,也不会表达任何遗憾,因为我将它视作体现创作真正价值的自然(这里划掉的词:受欢迎的)结果,您应该记得我常常向您和其他人说,我认为这首作品以及我的许多其他作品不尽如人意的地方很多。”

这次信件来往以威廉·瓦茨和查尔斯·尼特 1841 年 3 月 19 日的一封道歉信结束。就这样,《“意大利”交响曲》一直未完成,而且在门德尔松生前再也没有演奏过。门德尔松死后的第一次演奏是应维多利亚女王的请求,在 1848 年 3 月 13 日由爱乐协会在伦敦演奏的。德国首演经过漫长的准备期之后,于 1849 年 11 月 1 日在莱比锡布业会堂举行。莱比锡的布莱特科普夫与黑泰尔在 1851 年印制并出版了这部交响曲的总谱,封面上印着“《第四交响曲》……Op.90”,是由门德尔松文学/音乐遗作执行人在作曲家故去后出版的第 19 首作品,这些执行人为费迪南·大卫、莫里兹·豪普特曼、伊格纳斯·莫谢莱斯和朱里斯·里兹。

鲍里斯·冯·哈肯

(路旦俊 译)

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1 Track ①



## II. Andante con moto

59 Track ②



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71 Track ③



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91 Track ④



# Symphony No. 4

## 'Italian'

Felix Mendelssohn Bartholdy

(1809–1847)

Op. 90

### I. Allegro vivace

The musical score is for the first movement, 'Allegro vivace', of Mendelssohn's Symphony No. 4. It is written for a full orchestra and includes the following parts:

- Flauto** (Flute): Part 1 and 2. The score shows a melodic line starting with a *fp* (fortissimo piano) dynamic, followed by a *f* (fortissimo) section.
- Oboe**: Part 1 and 2. The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Clarinetto (A)**: Part 1 and 2. The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Fagotto** (Bassoon): Part 1 and 2. The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Corno (A)** (Horn): Part 1 and 2. The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Tromba (D)** (Trumpet): Part 1 and 2. The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Timpani (A, E)**: The score shows a melodic line starting with a *fp* dynamic, followed by a *f* section.
- Violino** (Violin): I and II. The score shows a melodic line starting with a *pizz.* (pizzicato) dynamic, followed by an *arco* (arco) section.
- Viola**: The score shows a melodic line starting with a *pizz.* dynamic, followed by an *arco* section.
- Violoncello** (Cello): The score shows a melodic line starting with a *pizz.* dynamic, followed by an *arco* section.
- Contrabbasso** (Double Bass): The score shows a melodic line starting with a *pizz.* dynamic, followed by an *arco* section.

The score is written in 2/2 time and features a key signature of one sharp (F#). The dynamics range from *fp* (fortissimo piano) to *f* (fortissimo). The tempo is marked 'Allegro vivace'.

7

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

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

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

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

I

VI.

II

Vla.

Vc. Cb.

*sf*

*cresc.*

*arco*

*p*

15

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

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

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

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

I

VI.

II

Vla.

Vc. Cb.

*cresc.*

*p*

*cresc.*

*[ cresc. ]*

*p*

*sf*

*p*

*sf*

*pizz.*

*cresc.*

*pizz.*

*cresc.*



22

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

I

VI. I

II

Vla.

Vc.

Cb.

29

Fl. 1

Ob. 1 2

Cl. (A) 1

Fg. 1 2

Cor. (A) 1 2

I

VI. I

II

Vla.

Vc.

Cb.