



# SCHUMANN 舒曼

Symphony No.3 in E<sup>b</sup> major  
Op.97 'Rhenish'

降E大调第三交响曲

Op.97 “莱茵河”



I. Lebhaft  $\text{♩} = 66$

Flauto 1/2

Oboe 1/2

Clarinetto (B $\flat$ ) 1/2

Fagotto 1/2

(E $\flat$ ) 1/2  
Corno (E $\flat$ )



EULENBURG

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Robert Schumann  
Symphony No. 3 in E<sup>b</sup> major / Es-Dur  
Op.97 'Rhenish' / „Rheinische“

Edited by / Herausgegeben von  
Linda Correll Roesner

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罗伯特·舒曼  
降 E 大调第三交响曲  
Op.97 “莱茵河”

琳达·科雷尔·罗斯纳 编订



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舒曼

## 降 E 大调第三交响曲

Op.97, “莱茵河”

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# Preface

**Composed: Düsseldorf, November/December 1850,  
completed 9 December 1850**

**First performance: 6 February 1851, Düsseldorf, Geislerscher Saal in the  
6<sup>th</sup> concert of the Allgemeine Musikverein, conducted by the composer**

**First publication: Nicolaus Simrock, Bonn, October 1851 (score and parts)**

**Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 2 valve-horns,  
2 natural horns, 2 trumpets, 3 trombones – timpani – strings**

**Duration: ca. 32 minutes**

Schumann's Third Symphony (1850) stands almost midway, chronologically, between its stylistic model, Beethoven's 'Eroica' Symphony (1803), and its most obvious successor, Elgar's Second Symphony (1911). All three works share not only the tonality of E flat major, but a mood of heroic aspiration in their outer movements, balanced in each by a deeply reflective and emotionally powerful slow movement. Schumann's reputation as a composer was slow to develop in his lifetime, but the subsequent influence of his work upon composers such as Tchaikovsky and Rachmaninov, Mahler and Richard Strauss, was highly significant. His particular gift for creating emotionally charged gestures from small mosaic-like motifs proved to be stimulating for these and other composers who found such processes adaptable to their individual styles of invention. This gift for creating musical atmosphere was achieved by subtle forms of variation, sudden changes of dramatic focus, and the controlled deployment of obsessive rhythmic repetition.

Forced by a hand-injury to abandon an intended career as a virtuoso pianist, Schumann first turned to musical criticism, in which he proved himself a gifted and far-seeing writer; composition itself only gradually becoming the focus of his creative life. His compositional activities, which during his 20s had been remarkable but somewhat intermittent, really flourished after his marriage to Clara Wieck in 1840. Herself a composer of real merit, Clara became one of the foremost pianists of the 19<sup>th</sup> century, and the first woman player to achieve a lasting international career. Her forceful character proved an essential foil to Robert's introspective and withdrawn nature, and Clara inspired him to engage with more substantial musical forms than the highly original piano miniatures he had so far written. He developed his compositional technique, particularly in counterpoint, by an assiduous study of Bach, and found himself drawn towards a classical manner in which the influence of German folksong played a decisive part. The publication of collections of folksongs and folk poetry by such scholars as Achim von Arnim and Clemens Brentano (*Des Knaben Wunderhorn*, 1806) and Zuccalmaglio (*Deutsche Volkslieder*, 1840) had deeply impressed upon German consciousness the natural

charm of an untutored art. As such it was highly sympathetic to the comfortable and comforting bourgeois style of the Biedermeier period, with which the music of Mendelssohn and Schumann can to some extent be associated. The cultural discovery of folksong led Schumann towards a refinement of his always inventive melodic style in the direction of a more consistently diatonic manner, underpinned by the rich harmonic resources he had developed in his early piano music.

The Third Symphony triumphantly celebrates the union of these elements; the immediate occasion of its composition was Schumann's appointment as music director to the principal orchestra at Dusseldorf. The scenery of the Rhineland made a deep impression upon him, and he evidently resolved to write a work expressing not just the satisfaction of his new appointment, but his pleasure at the surroundings in which he found himself. The Symphony was completed in a month: the first movement took Schumann only a fortnight, the remaining four sections came in a matter of days. The amazing rapidity with which he could work was actually born of stark necessity, for there were extended periods when he was completely incapable of compositional activity, suffering as he did from two major disabilities: besides syphilis, of which he mistakenly believed himself cured, he had to endure bouts of manic-depressive psychosis, or what today would likely be diagnosed as bi-polar disorder.

One curiosity of the creative mind is its ability to transcend mere circumstance. The Third Symphony, with the ardent optimism of its outer movements, and the reflective inwardness of the central three sections, shows its composer's heroic commitment to overcoming difficulties, which even though they eventually destroyed him, could temporarily be held at bay by creative action. A revealing diary note reads 'one must work while there is still light'; evidence that Schumann well understood the drastic nature of his personal situation, and of his determination to hold on to the one thing which seemed to make sense of his life, his ebullient creativity.

Schumann himself referred to the Third as his 'Rhenish' Symphony, and the grandly swinging theme of the opening might well stand for the broad expanse of the fast flowing Rhine itself. The sketches show the composer cutting out many tempting contrapuntal details in order to move the music forward with an irresistible power. The force of this thrusting motion is achieved by Schumann's unusual rhythmic sense, in which duple rhythms are superimposed on a triple pulse, giving a splendid vitality to every paragraph of this beautifully unified sonata-form.

Schumann's orchestration has often been criticized for its density of texture, with many rich doublings of the inner parts, but in the Third Symphony this fullness of sound seems quite a natural part of the work's heroic, urgent nature. The second movement, called Scherzo, but in reality a leisurely dance of the *Ländler* type, actually benefits from this rustic heaviness of tone. The slow movement too has the richness and warmth of an almost organ-like texture, while the fourth section – in a new departure in symphonic style – is a second slow movement, a direct pictorial reminiscence of a solemn ceremony in Cologne cathedral witnessed by the composer and his wife. Here the deliberate use of an archaic imitative style sets the scene perfectly, as well as providing a kind of introduction to the total contrast of the vigorous

finale. Here too, Schumann has a rhythmic surprise in store, for the main theme opens with a 5-bar phrase instead of the expected 4-bar unit; the extra bar seems to give an impression of the music tumbling over itself in its haste. Towards the end, the chorale from the fourth movement reappears to crown the entire symphony, a gesture surely not lost upon Anton Bruckner, yet another of Schumann's later admirers, and of all composers perhaps the closest to him in musical temperament, sharing a similar ability to reconcile emotional intimacy with an expansive grandeur, in order to express the fundamental connectedness of two complementary aspects of human experience, the endurance of sorrow and difficulty, and the search for fulfilment and joy.

Justin Connolly

# 前 言

**创作时间与地点:**1850年11-12月,完成于1850年12月9日,杜塞尔多夫

**首演:**1851年2月6日,杜塞尔多夫的盖斯勒音乐厅,是大众音乐协会的第六场音乐会,由作曲家本人指挥

**首次出版:**尼克劳斯·希姆洛克,波恩,1851年10月(总谱和分谱)

**乐队编制:**2长笛,2双簧管,2单簧管,2大管-2阀键圆号,2自然圆号,2小号,3长号-定音鼓-弦乐器

**演奏时间:**约32分钟

从时间的角度来看,舒曼的第三交响曲(1850)几乎正好位于该作品风格上的范本——贝多芬的《英雄交响曲》(1803)以及它最直接的效仿者——埃尔加的第二交响曲(1911)之间。这三部作品不仅都采用了降E大调,第一乐章和第四乐章均带有一种英雄抱负的情绪,而且每部交响曲又都有一个感情强烈、非常沉思的慢乐章相平衡。舒曼的作曲家声誉在他生前很晚才被人们承认,但他的作品后来对诸如柴科夫斯基、拉赫玛尼诺夫、马勒和理查德·施特劳斯这样的作曲家都产生了极其重要的影响。

舒曼有一种独特的天赋,能够从一些看似支离破碎的小动机中创造出极富感情色彩的乐段,这种天赋对于上述作曲家,以及其他认为这种过程能够适用于自己创作风格的作曲家都非常有启发。这种创造音乐气氛的天赋是通过一些独特处理得以实现的,如微妙的变奏、戏剧焦点的突然改变,以及精心安排的持续节奏反复。

由于手指损伤,舒曼被迫放弃了成为钢琴大师的梦想,他首先转向音乐评论,并且证明自己是一位极富天赋且目光远大的乐评家,作曲只是后来才逐渐成为他创作生涯的核心。他的创作活动在他二十多岁时虽然已经非常出色,但却时断时续,一直等到1840年他与克拉拉·维克结婚后才真正走向顶峰。克拉拉本人也是一位天赋极高的作曲家,后来成了19世纪最杰出的钢琴家之一,也是第一位赢得持久国际声誉的女钢琴家。她坚强的个性对舒曼那沉默寡言的内向性格是一个非常重要的衬托。克拉拉给他带来了灵感,使他能

够写出更大型的音乐作品，而不再是他到当时为止一直潜心创作的非常有创新的钢琴小品。他潜心研究巴赫的作品，形成了自己的创作技巧，尤其是在对位方面独树一帜。他逐渐发现自己被吸引到了一种古典方式上，在这种创作方式中，德国民歌起着决定性的作用。一些学者出版的民歌和民间诗歌集（如阿希姆·冯·阿尔宁和克莱门斯·布伦塔诺的《少年魔角号》[1806]和祖卡尔马里奥的《德国民歌集》[1840]）深深唤醒了人们的德意志民族意识，使他们意识到了未经雕琢的艺术的自然魅力。这种艺术与比德迈时期<sup>①</sup>那种舒适安逸的小资格调极为相投，而门德尔松和舒曼的音乐在一定程度上恰好与该时期相关。这种对民歌的文化发现导致舒曼开始精炼他一直富有创新性的旋律风格，转向更加一致的自然音阶方向，而在背后支撑他的是在其早期钢琴音乐中发展成的丰富的和声资源。

《降E大调第三交响曲》是对上述要素统一集合的一个胜利庆典。它的创作的直接动机是舒曼被任命为杜塞尔多夫首席乐队的音乐总监。莱茵河的秀丽风光给他留下了深刻的印象，他显然打定了主意要写一部作品，不仅要表达他对新职位的满意，而且要表达周围环境给他带来的愉悦。这部交响曲前后只用了舒曼一个月的时间：他只用了两星期就完成了第一乐章，剩下的四个乐章只用了几天时间。这种惊人速度的背后其实有些是出于无奈，因为有相当长的时间他根本无法进行创作活动。当时的他正忍受着两大疾病的煎熬：除了他错误地相信已经痊愈的梅毒外，他还得忍受躁狂抑郁性精神错乱的发作，即我们今天所熟悉的躁狂抑郁症。富有创造力的心灵往往有一个奇特之处，它能超越周围的环境。这部《降E大调第三交响曲》的第一乐章和第五乐章透着强烈的乐观主义精神，而中间三个乐章又带着沉思般的内向性，显示出作曲家面对种种困难的英雄主义精神。尽管这些困难最终摧毁了他，暂时却能被他的创作活动所驾驭。他的一则日记能够说明一切：“必须趁着还有亮光赶紧工作。”这足以说明舒曼非常清楚他个人的真实情况，也清楚自己必须牢牢抓住生活中惟一有意义的东西——他那奔放洋溢的创作力。

舒曼本人将这部第三交响曲称作《莱茵河交响曲》，开始部分那辉煌有力的主题很可能象征着快速奔腾的宽广的莱茵河。

舒曼的草稿显示，为了让音乐带着不可阻挡的力量奔泻前进，他删除了许多非常诱人的对位细节。这种奔腾态势的动力是通过舒曼非凡的节奏感取得的，他将双拍子节奏加在了三拍子脉动上，给优美统一的奏鸣曲曲式的每一个乐段都增添了辉煌灿烂的活力。

<sup>①</sup> 比德迈时期：19世纪早期或中期德国流行的一种家具式样，后专指该时期。——译者注



舒曼的配器常常被批评为织体过于密集，内部结构含有大量丰富的兼奏，但在这首《降E大调第三交响曲》中，这种丰富的音效似乎是这首作品英雄性紧迫本质的一个比较自然的部分。第二乐章虽然被称做“谐谑曲”，实际是一首悠闲的“兰德勒”风格的舞曲，而且这种凝重的乡村音色使作品增色很多。慢乐章同样有着几乎类似于管风琴般的织体的丰富与热情，而第四乐章——算是对交响曲风格的一种背离——是第二个慢乐章，令人仿佛置身于作曲家和他妻子目睹过的科隆大教堂里庄重的仪式之中。这里刻意运用的带有古风的模仿风格不仅完美地定下了场景，而且为充满活力的第五乐章“终曲”中的完全对比提供了一种伏笔。舒曼在这里同样给我们准备了一个节奏上的惊喜，因为这里的主题不是以人们所期待的四小节单位开始，而是采用了五小节乐句；这多出来的小节似乎要给人们这样一个印象，即过于匆忙的音乐自己一头栽了进去。在接近作品的结尾处，第四乐章中的合唱再次出现，将整部交响曲推向最高潮。这种处理手法后来由安东·布鲁克纳所继承。布鲁克纳既是舒曼的崇拜者，也是所有作曲家中最接近舒曼音乐特点的一位，同样有能力将细腻的感情与辉煌壮丽结合在一起，以此来表达人的经历中这两个互补方面的根本联系，表达出对疾苦和困境的忍受，对成就和欢乐的寻求。

尤斯廷·康诺利

(路旦俊 译)

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# Symphony No. 3

## 'Rhenish'

Robert Schumann  
(1810–1856)  
Op. 97

### I. Lebhaft $\text{♩} = 66$

Flauto 1/2  
Oboe 1/2  
Clarinetto (Bb) 1/2  
Fagotto 1/2  
Corno (Eb) 1/2  
Corno (Eb) 3/4  
Tromba (Eb) 1/2  
Timpani (Eb-Bb)  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

(Eb) 1  
2

Cor.

(Eb) 3  
4

Tr. (Eb) 1  
2

Timp.

I  
VI.

II

Vla.

Vc.

Cb.

a 2

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

(Eb) 1  
2

Cor.  
(Eb) 3  
4

Tr. (Eb) 1  
2

Timp.

I  
VI.

II

Vla.

Vc.

Cb.

This musical score page contains measures 21 through 25 of a symphony. The instruments and their parts are as follows:

- Fl. 1 & 2:** Flute parts, starting with a *ff* dynamic and a *21* rehearsal mark. Measure 25 includes a *a2* marking.
- Ob. 1 & 2:** Oboe parts, starting with a *ff* dynamic.
- Cl. (Bb) 1 & 2:** Clarinet parts, starting with a *ff* dynamic.
- Fg. 1 & 2:** Bassoon parts, starting with a *ff* dynamic.
- (Eb) 1 & 2:** E-flat Trumpet parts, starting with a *ff* dynamic.
- Cor. (Eb) 3 & 4:** E-flat Horn parts, starting with a *ff* dynamic.
- Tr. (Eb) 1 & 2:** E-flat Trombone parts, starting with a *ff* dynamic.
- Timp.:** Timpani part, starting with a *ff* dynamic and a *tr* (trill) marking.
- I. Vl.:** Violin I part, starting with a *ff* dynamic.
- II. Vl.:** Violin II part, starting with a *ff* dynamic.
- Vla.:** Viola part, starting with a *ff* dynamic.
- Vc.:** Violoncello part, starting with a *ff* dynamic.
- Cb.:** Contrabasso part, starting with a *ff* dynamic.

The score is written in a key signature of two flats and a 2/2 time signature. It features various musical notations including slurs, ties, and dynamic markings.

28 a 2

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

(Eb) 1  
2

Cor.  
(Eb) 3  
4

Tr. (Eb) 1  
2

Timp.

I  
Vi.

II  
Vi.

Vla.

Vc.

Cb.

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

dim. p

36

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

(Eb) 1  
2

Cor.

(Eb) 3  
4

Tr. (Eb) 1  
2

Timp.

I  
VI.

II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 36 through 40. The key signature has two flats (Bb and Eb), and the time signature is 2/2. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) plays a melodic line with eighth-note patterns. The brass section (Horn in Eb, Trumpet in Eb) provides harmonic support with sustained notes. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of eighth notes. The Timpani part is silent. Dynamics include *mf* and *f*. The score is arranged in a standard orchestral layout with staves grouped by instrument family.



This musical score page features ten staves of music for various instruments. The top staff is for Flute (Fl.) with two parts (1 and 2). Below it are Oboe (Ob.) parts 1 and 2. The third staff is for Clarinet in B-flat (Cl. (Bb)) parts 1 and 2. The fourth staff is for Bassoon (Fg.) parts 1 and 2, with a dynamic marking of *f* and a breath mark 'a 2'. The fifth staff is for Horn in E-flat (Eb) parts 1 and 2. The sixth staff is for Cor Anglais (Cor. (Eb)) parts 3 and 4, with a dynamic marking of *f* and a breath mark 'a 2'. The seventh staff is for Trumpet in E-flat (Tr. (Eb)) parts 1 and 2. The eighth staff is for Timpani (Timp.). The bottom section contains four staves for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all with a dynamic marking of *f*. The music is in a key with two flats and a 2/2 time signature. A rehearsal mark '43' is present at the beginning of the Flute part.