



MOZART

莫扎特

Symphony No.35 in D major

K 385 'Haffner'

D大调第三十五交响曲

K 385 “哈夫纳”



EULENBURG

湖南文艺出版社

Wolfgang Amadeus Mozart
Symphony No. 35 in D major / D-Dur
K385 'Haffner'

Edited by / Herausgegeben von
Harry Newstone

沃尔夫冈·阿玛德乌斯·莫扎特
D 大调第三十五交响曲
K385 “哈夫纳”

哈里·纽斯顿 编订



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图书在版编目(CIP)数据

莫扎特《D大调第三十五交响曲》: K385, “哈夫纳”/
(奥)莫扎特(.Mozart, W.A)作曲. —长沙: 湖南文艺出版社, 2007.11

(奥伊伦堡 CD + 总谱)

ISBN 978 - 7 - 5404 - 4021 - 3

I .莫… II .莫… 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(2007)第 173968 号

©2006 Ernst Eulenburg & Co.Gmbh, Mainz

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《D大调第三十五交响曲》

K385, “哈夫纳”

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

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2008 年 1 月第 1 版第 1 次印刷

开本: 970 × 680mm 1/16 印张: 7.5

印数: 1—2,000

ISBN 978 - 7 - 5404 - 4021 - 3

定价: 34.00 元 (含 CD)

音乐部邮购电话: 0731 - 5983102

音乐部传真: 0731 - 5983016

联系人: 沈冰

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Preface

Composed: late-July 1782 in Vienna

First performed: early-August 1782 in Salzburg, on the occasion of the ennoblement of Sigmund Haffner

Original publisher: Artaria, Vienna, 1785

Versions: the work was originally a serenade in 6 movements: a March initially preceded the *Allegro*; there was a second minuet in addition to the one that remains; there were no parts for flutes or clarinets. Presented here, however, is only the (4-movement) symphony version, which Mozart first performed in March 1783 in one of his Academy Concerts in Vienna

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 2 horns, 2 trumpets – timpani – strings

Duration: ca. 17 minutes

The summer of 1782 was an extraordinarily busy time for Mozart. His opera *Die Entführung aus dem Serail* was given its first performance on 16 July at the Burgtheater, Vienna, and he immediately began to work on an arrangement of it for winds: 'If I don't', he wrote to his father on 20 July, 'someone will anticipate me and secure the profits. And now you ask me to write a new symphony!'

The complaint was in response to a letter from Leopold asking for a new work to celebrate the coming ennoblement of Wolfgang's boyhood friend, Sigmund Haffner (1756–1787), for whose family he had written the now famous March (K249) and Serenade (K250) exactly six years earlier. Now, on top of everything else, Wolfgang was planning his own wedding (strongly opposed by Leopold) to Constanze Weber on 4 August. Exactly what it was that his father had asked for is uncertain for Leopold's letter is now lost. Wolfgang refers to it as a 'symphony' and, ever dutiful, he immediately began to work on what was to become another six-movement serenade – a march, an *Allegro*, an *Andante* flanked by two minuets and a *Presto* Finale. In his letter of 20 July he continues: 'You may rely on having something from me by every post. I shall work as fast as possible and, as far as haste permits, I shall turn out good work.' The composition did not, however, proceed as quickly as he had hoped and on 27 July he wrote to his father: 'You will be surprised and disappointed to find that this contains only the first *Allegro*; but it has been quite impossible to do more for you, for I have had to compose in a great hurry a serenade, but only for wind-instruments (otherwise I could have used it for you too). On Wednesday the 31st I shall send the two minuets, the *Andante* and the last movement. If I can manage to do so, I shall send a march too. If not,

you will just have to use the one [K249] in the Haffner music [K250], which hardly anyone knows.'

On 31 July Wolfgang apologises again for the delay in the completion of the work – Sigmund's ennoblement had already taken place two days earlier. 'You see that my intentions are good – only what one cannot do one cannot! I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day.'

On 7 August Mozart wrote to Leopold: 'I send you herewith a short march [K408/2]. I only hope that all will reach you in good time, and be to your taste. The first *Allegro* must be played with great fire, the last – as fast as possible.'

Presumably the two minuets, the *Andante* and the Finale had been dispatched in the meantime but neither a covering letter from Mozart nor an acknowledgement from his father have survived. Neither has the letter from Leopold describing the festivities surrounding Sigmund Haffner's ennoblement which would have helped to establish when the symphony was played in Salzburg, but a date around the middle of August might be conjectured since on 24 August Wolfgang wrote to his father: 'I am delighted that the symphony is to your taste'.

Four months later, on 21 December, Mozart wrote to Leopold: 'You must know that I replied to your last letter on 4th December and expected an answer from you in eight days. Nothing came. [...] I also asked you to send me by the first opportunity which presents itself the new symphony which I composed for Haffner at your request. I should like to have it for certain before Lent, for I should very much like to have it performed at my concert.'

Leopold was uncharacteristically slow in complying with Wolfgang's request and it was not until February, after a number of reminders, that the score arrived in Vienna. In his letter of acknowledgement, dated 15 February 1783, Mozart writes: 'My new Haffner symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.'

On receiving the score Mozart discarded the march and one of the minuets and added 2 flutes and 2 clarinets to the first and last movements by writing them in respectively on the blank top and bottom staves of the score. He also crossed out the first movement repeat bar which faces both ways at the end of the exposition although there is no corresponding repeat bar at the end of the movement. The added flute and clarinet parts have only a single barline at the end of the exposition.

The Lenten Academy (given for Mozart's benefit) at which the new Haffner Symphony was first played in Vienna took place at the Burgtheater on 23 March. On 29 March Mozart sent his father an account of the evening: 'I need not tell you very much about the success of my concert, for no doubt you have already heard of it. Suffice it to say that the theatre could not have been more crowded and that every box was full. But what pleased me most of all was that His Majesty the Emperor was present and, goodness! – how delighted he was and how he applauded me!' There follows details of the programme which began with 'The new

Haffner Symphony' and ended with its last movement, between which was a miscellany of assorted works by Mozart (arias, concertos, variations and a short solo fugue 'because the Emperor was present').

The 'Haffner' Symphony was first published in Vienna in 1785 by Artaria, and also in Paris where it was played at the Concert Spirituel for whom Mozart had composed the Symphony in D major, K297, in 1778. The 'Haffner' Symphony with its opening *premier coup d'archet* must have delighted the Parisian audience just as this device (a forceful unison attack by the full orchestra) had done when Mozart – with his eye on Parisian taste – used it in the 'Paris' Symphony. To this day the 'Haffner' Symphony has remained one of the composer's most popular and often played works.

Harry Newstone

前言

创作时间与地点:1782年7月下旬,维也纳

首演:1782年8月初,萨尔茨堡,为庆祝西格蒙德·哈夫纳被封为贵族而举行的音乐会

首次出版:阿塔利亚,维也纳,1785年

版本:这首作品最初为一首六乐章小夜曲,快板前原有一段进行曲;而且除了现在剩下的这段小步舞曲外,原先还有一段小步舞曲;小夜曲版本中没有长笛和单簧管声部。不过,本书所用的是莫扎特最初于1783年3月在其维也纳的一场学院音乐会上指挥演出的惟一的(四乐章)交响曲版本

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17分钟

对于莫扎特而言,1782年的夏天异乎寻常的忙碌。他的歌剧《后宫诱逃》7月16日在维也纳的伯格剧院举行首演后,他立刻开始着手将它改编成管乐曲。“如果我不改编的话,”他在7月20日写道,“有人就会抢在我的前面从中得利,而您现在却要我写一部新的交响曲!”

这是莫扎特给其父莱奥波尔德回信中的抱怨,他父亲要求他写一首新作品来庆祝他童年的朋友西格蒙德·哈夫纳(1756—1787)即将被封为贵族,而莫扎特六年前已经为哈夫纳家族写过如今已为人们耳熟能详的进行曲(K249)和小夜曲(K250)。莫扎特现在最重要的大事是计划中的8月4日与康斯坦策·韦伯的婚礼(尽管这一婚姻遭到了莱奥波尔德的强烈反对)。他父亲究竟向他提出了什么样的要求,我们已不得而知,因为莱奥波尔德的信现在已经遗失。莫扎特说那是一首“交响曲”,而且对父亲向来毕恭毕敬的他立刻开始动笔,写出来的作品又是一首六乐章小夜曲——一段进行曲,一段“快板”,前后各有一段小步舞曲的一段“行板”,以及一段“急板”。他在7月22日的信中继续写道:“每个邮班都会有我给您寄的东西,我会竭尽全力尽快完成它,而且在仓促之余一定写一首好作品。”不过,创作的进展并没有如他所希望的那样快,他7月27日再次致信自己的父亲:“这个邮班只给您带去了第一乐章‘快板’,因此您一定会感到很意外,也会感到很失望。可我已经

为您竭尽了全力,因为我必须赶紧写一首小夜曲,而且是一首管乐小夜曲(否则我也可以将它用于您)。我将在 31 日星期三给您寄去两段小步舞曲、行板和最后乐章。如果来得及的话,我还会给您寄去一段进行曲。如果来不及,您就得用哈夫纳音乐(K250)中的那一首(K249),反正几乎没有人听得出来。”

7 月 31 日,沃尔夫冈再次为推迟完成这首作品而道歉——西格蒙德的册封仪式已于两天前举行。“您瞧,我的用心是好的——只是做不到的就是做不到!我真的无法草草写出一些低质量的东西,所以我要到下一个邮班才能将整首交响曲寄给您。”

8 月 7 日,莫扎特致信莱奥波尔德:“随信给您寄去一首短进行曲(K408/2)。我只是希望一切能准时到达您手中,而且能让您满意。第一乐章‘快板’演奏时一定要充满激情,而最后乐章演奏时——能多快就多快。”

我们可以认定两段小步舞曲、“行板”,以及终曲已经在这期间寄给了他父亲,但无论是莫扎特提及的这些或他父亲告知他已经收悉的信件,均没能保留下来;莱奥波尔德描述西格蒙德·哈夫纳册封仪式的信件也没能保留下来,否则那将有助于我们确定这首交响曲在萨尔茨堡演出的时间,不过我们大致可以推定为 8 月中旬左右,因为沃尔夫冈在 8 月 24 日致信他父亲:“我很高兴您喜欢这首交响曲。”

四个月后,莫扎特于 12 月 21 日致信莱奥波尔德:“您应该知道,我回复了您 12 月 4 日的来信,并且期待能在八天后收到您的回信,结果音讯杳无。……我还请您找机会尽快将我应您要求为哈夫纳写的那首新交响曲寄给我。我必须在大斋节前拿到它,因为我非常想在我自己的音乐会上演奏它。”

莱奥波尔德一反常态地迟迟不理睬沃尔夫冈的请求,直到莫扎特多次提醒他后,乐谱才于 2 月份终于抵达了维也纳。莫扎特在告知收悉的信(1783 年 2 月 15 日)中写道:“我的新《哈夫纳交响曲》让我惊喜万分,因为我已经将它忘得一干二净。它一定能引起轰动。”

莫扎特在收到乐谱后删除了进行曲和其中的一段小步舞曲,然后在第一乐章和最后乐章中分别增加了 2 长笛和 2 单簧管,就写在五线谱上方或下方的空白处。他还删掉了第

一乐章中的反复小节线,该小节线位于呈示部结尾处,要求对前后进行反复,但该乐章结尾处并没有相对应的反复小节线,而且所添加的长笛和单簧管声部在呈示部结束处也只有一个单小节线。

这首新的《哈夫纳交响曲》在维也纳首演的大斋节音乐会(为莫扎特而举办)于3月23日在伯格剧院举行。莫扎特在3月29日致父亲的信中描述了当天晚上的情景:“我无须告诉您那场音乐会多么成功,因为您无疑一定听说了。我毫不夸张地说,剧院里座无虚席,连每个包厢都挤满了人。不过最让我高兴的是皇帝陛下也亲临现场,我的天哪!——他非常高兴,还热情地为我鼓掌!”接下来便是节目单的详细内容,首先是“新的《哈夫纳交响曲》,并且以这首交响曲的最后乐章结束,中间是莫扎特各种各样的作品(咏叹调、协奏曲、变奏曲和一段短的独奏赋格,“因为皇帝亲临现场”)。

《哈夫纳交响曲》最早由阿塔利亚公司于1785年在维也纳出版,巴黎也出版了这首交响曲,并在一场宗教音乐会上演奏——莫扎特曾于1778年为巴黎的宗教音乐会写过《D大调交响曲》K297。《哈夫纳交响曲》以 *premier coup d'archet* 第一弓法开始,这一定让巴黎听众欣喜若狂,正如将目光对准巴黎人口味的莫扎特在《巴黎交响曲》中运用这种手法(整个乐队强有力地齐奏)时所取得的效果一样。时至今日,《哈夫纳交响曲》一直是莫扎特最受人喜爱、最常演奏的作品之一。

哈里·纽斯顿

(路旦俊 译)

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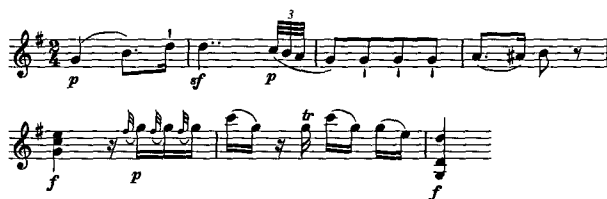
I. Allegro con spirito

1 Track [1]



II. Andante

49 Track [3]



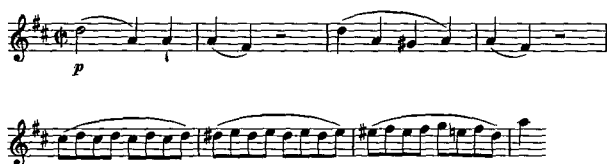
III. Menuetto

60 Track [4]



IV. Presto

66 Track [5]



Symphony No. 35

Wolfgang Amadeus Mozart

(1756-1791)

K385

I. Allegro con spirito

Flauto 1/2

Oboe 1/2

Clarinetto (A) 1/2

Fagotto 1/2

Corno (D) 1/2

Tromba (D) 1/2

Timpani (D, A)

Violino I

Violino II

Viola

Violoncello e Contrabbasso

5

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (D) 1 2

Tr. (D) 1 2

Timp.

I

VI.

II

Vla.

Vc. e Cb.

f

p

p

p

p

[illegible]

Fl. 1/2 [f] 15 2

Ob. 1/2 [f] 2 1 1

Cl. (A) 1/2 12 tr 1 1

Fg. 1/2 12 tr 1 1

Cor. (D) 1/2

Tr. (D) 1/2

Timp.

I VI. f 2 1 1 tr

II

Vla. 12 tr 1 1 tr

Vc. c Cb. 12 tr 1 1 tr

Detailed description: This page contains a musical score for measures 15 through 18 of a piece labeled EAS 149. The score is written for a large orchestra. The woodwind section includes Flute 1 and 2 (treble clef, key of D major), Oboe (treble clef, key of D major), Clarinet in A (treble clef, key of A major), and Bassoon (bass clef, key of D major). The brass section includes Cor Anglais in D (treble clef, key of D major) and Trumpet in D (treble clef, key of D major). The percussion section includes Timpani (bass clef). The string section includes Violin I and II (treble clef, key of D major), Viola (bass clef, key of D major), and Violoncello/Double Bass (bass clef, key of D major). The score features various musical notations including dynamics (f), articulation (trills), and fingerings (1, 2, 12). The woodwinds and strings play melodic lines with trills, while the brass and percussion provide harmonic support.

19

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (D) 1/2

Tr. (D) 1/2

Timp.

I

VI.

II

Vla.

Vc.
e Cb.

a 2

a 2

21

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

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

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

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

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

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

Timp.

I

VI.

II

Vla.

Vc.
e Cb.

a 2

a 2

The musical score is for measures 21 and 22 of a piece. The key signature has two sharps (F# and C#), and the time signature is 1/2. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (D)), and Trumpet in D (Tr. (D)). The percussion section includes Timpani (Timp.). The string section includes Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). Measures 21 and 22 are marked with a '21' and a '2' respectively. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support.