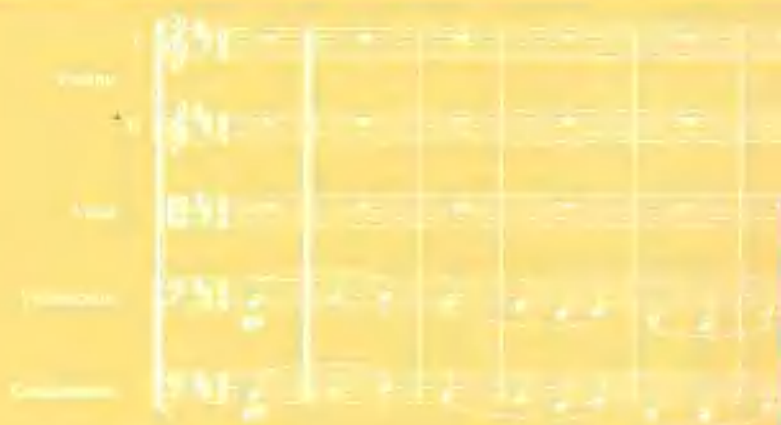




# SCHUBERT 舒伯特

Symphony No. 7 in B minor  
D 759 'Unfinished'

b小调第七交响曲  
D759 “未完成”



EULENBURG

湖南文艺出版社

Franz Schubert

Symphony No. 7 in B minor / h-Moll

D 759 'Unfinished' / „Unvollendete“

Edited by / Herausgegeben von  
Teresa Reichenberger

Urtext

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弗朗兹·舒伯特

b 小调第七交响曲

D 759 “未完成”

特蕾莎·莱森伯格 编订

净本



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舒伯特

## b小调第七交响曲

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## Preface

**Composed: 1822**

**First performance: 17 December 1865, Redoutensaal, Vienna;  
conducted by Johann Herbeck**

**First publication: C. A. Spina, Vienna, 1867**

**Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons –  
2 Horns, 2 Trumpets, 3 Trombones – Timpani – Strings**

**Duration: ca. 26 minutes**

On the title-page of the autograph, Schubert gave the starting date for the manuscript score of his Symphony in B minor as 30 October 1822. Sketches for it must date from the same month, following completion of the Mass in A flat major (September 1822).

The origin of the work, its subsequent fate and the circumstances of its incompleteness remain obscure and for over a century have given rise to numerous speculations. The works closest chronologically to the Symphony, such as songs (e.g. 'Die Liebe hat gelogen' D 751, *Nachtvögel* D 752, *Heliopolis* I/II, D 753/4), the Mass in A flat major, or the Fantasy in C major for piano ('Wanderer' Fantasy), for which Schubert had put the Symphony to one side in November 1822, provide no clues to the character or format of this symphony. It is even less easy to categorize the work within Schubert's symphonic output: earlier came six completed symphonies, whose composition fell, without any significant break, between the years 1813 and 1818, and sketches for two symphonies, in D major (1818) and E major (1821), which remain in draft form.

The time span between Schubert's early symphonies and the B minor Symphony also implies a stylistic change. While the above-mentioned works still conform to the classical symphonic style and can be placed within the Mozartian tradition, the B minor Symphony, with its anticipation of 'romantic feeling' and its superiority over all previous compositions in terms of content and conception, initiates Schubert's series of great instrumental works. Schubert's comment that he wanted to 'pave the way towards the great symphony' relates to this development, which culminates in his last symphony, the 'Great C major'.

Besides the two complete movements, *Allegro moderato* in B minor and *Andante con moto* in E major, Schubert left 20 bars of a Scherzo in B minor, headed *Allegro*, which is only orchestrated up to the ninth bar. It was in this state that the score came into the hands of Josef Hüttenbrenner, Schubert's close friend and pupil, in 1823. The former was supposed to take the score to Graz to his brother Anselm (well known to Schubert from his student years in

Vienna), probably in connection with the conferring on Schubert of honorary membership of the Steiermärkische Musikverein, with whom Anselm Hüttenbrenner was involved. It is not known when Hüttenbrenner actually came into possession of the Symphony. As he made no date for a performance of the symphonic fragment, the work disappeared from public view for the next decades. All we know is that Hüttenbrenner arranged the two movements for piano duet. It was not until 1865 that Johann Herbeck (1831–77), Court Kapellmeister and artistic director of the Gesellschaft der Musikfreunde in Vienna, came into possession of the safely preserved manuscript while visiting Hüttenbrenner in Graz. On the 17 December 1865 the first performance took place, conducted by Herbeck, in the large Redoutensaal of the Vienna Hofburg. Later the Viennese patron of the arts Nikolaus Dumba acquired the score of the Symphony in B minor, and the piano sketches belonging to it. After his death both came into the possession of the Gesellschaft der Musikfreunde.

In 1867 the score and parts were published for the first time by the Viennese publisher C. A. Spina with the title 'Two movements of the Unfinished Symphony in B minor'.

The fact of its incompleteness has always surrounded the Symphony with an aura of mystery, although Schubert did leave several other fragments – the unfinished string quartet in C minor of 1820, known as the 'Quartett-Satz', for example. No unfinished composition has occupied musicians and musicologists so intently as this particular Symphony. The possibility that Schubert did in fact complete the four movements and that the missing movements had been lost was dismissed by Christa Landon's discovery of the missing five pages of the autograph score, on one page of which the instrumentation broke off while the remaining four were empty. Countless attempts at completing the score retrospectively are based on this theory – among them that of Gerald Abraham who added an entr'acte from the play *Rosamunde*. A further theory claims that it was self-criticism that caused Schubert to give up work in the middle of the Scherzo, which he felt to be substandard. Maurice J. E. Brown relates the composition to Schubert's tragic illness, syphilis, at the end of 1822, which prevented him for psychological reasons from taking up work again on the composition. Consideration of Schubert's compositional method is of great significance, and this is fully apparent in the preserved drafts. In the Symphony in B minor, as in many other cases, the piano sketches contain the entire conception of the subsequent orchestral score, which is essentially simply a neat copy. For whatever reasons Schubert broke off in the third movement, it would have contradicted his usual method of work to have made alterations retrospectively, or to have taken up the work anew.

In the field of symphonic music Schubert never achieved the breakthrough that he did with his songs from the beginning of the 1820s – typical products of the Biedermeier period. Contemporary concert programmes and advertisements indicate an intense cultivation of Schubert's vocal composition. There was no lack of admiration or patronage either, as is clear from the organisation of so-called 'Schubertiades', i.e. house concerts among the circle of followers, and 'dedicatory compositions'. Perhaps most worthy of credit among Schubert's friends of those years was the Viennese lawyer Leopold Sonnleithner (1797–1873), who together with several art-lovers financed the first edition of a Schubert song ('Erlkönig'). A further 12 volumes were financed by him personally and sold on commission by the publishing house

Cappi & Diabelli. During the next two years Schubert's name became increasingly familiar in Vienna, especially through the performance of two *Singspiele* in leading Viennese theatres.

In contrast to his great model, Beethoven, who, in his own lifetime, was already celebrated as the master of symphonic writing, Schubert first won renown as a composer of Lieder and as a master of chamber music forms. Nevertheless, in the field of symphonic writing too, he succeeded with the B minor Symphony in breaking away for the first time from his earlier models, achieving a completely autonomous masterpiece. The year in which it was composed, 1822, is thus 'the mark of his full maturity as a composer'.

Unlike the formalistic compositional method of the Viennese classicists, Schubert's was based on the principle of change. Musical events are borne predominantly by the melody which, at its first appearance, is already self-contained and song-like, as for example the two themes of the first movement of the B minor Symphony (wind theme bars 13–20, string theme bars 44–53). Neither of these themes, however provides material for the development, which is concerned only with the theme of the introduction (bars 1–8). The slow second movement is made up of two parts which are both repeated in the manner of a recapitulation.

The pre-eminence of this work – and not only within Schubert's symphonic output – can be attributed to the wonderful melodic ideas, the characteristic tone colour and the richness of the harmony, achieved through modulation to distant keys, sudden changes from major to minor and enharmonic modulation.

Without going into the misunderstandings concerning the numbering of Schubert's last symphonies, it should nevertheless be mentioned that the incorrect numbering of the B minor as No.8 and the Great as No.7 dates back to Johannes Brahms and the old complete edition. In order to re-establish the chronological order the C major Symphony frequently is tagged as No.9. Since the revised edition of 'Deutsch' numbers in German the 'Unfinished' appears in the chronologically correct position of No.7.

Teresa Reichenberger

Translation: Penelope Souster

# 前言

**创作时间:**1822 年

**首演:**1865 年 12 月 17 日,维也纳化妆舞会厅,约翰·赫尔贝克指挥

**首次出版:**C.A.斯皮纳,维也纳,1867 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,3 长号—定音鼓—弦乐器

**演奏时间:**约 26 分钟

舒伯特在手稿的扉页上写下了他的《b 小调第七交响曲》总谱创作的开始日期:1822 年 10 月 30 日。这首交响曲的草稿一定也是在同一个月中开始的,即在他完成《降 A 大调弥撒曲》(1822 年 9 月)之后。

这首作品的创作动机、其后来的命运以及造成它没有完成的种种原因——一直是个谜,它一个多世纪以来引起了无数推测。在创作时间上最接近这首交响曲的一些作品——如歌曲《爱骗了我》D751、《深夜琴声》D752、《赫里奥波里斯》之一与之二 D753/754、《降 A 大调弥撒曲》,或舒伯特 1822 年 11 月曾将交响曲放到一旁来创作的《C 大调钢琴幻想曲》(即《“流浪者”幻想曲》)——都没有能给这部交响曲的特点与形式提供任何线索。我们更难将这部作品归入舒伯特交响曲作品的哪一类:首先是六部完整的交响曲,然后其创作在没有任何明显中断迹象的情况下于 1813—1818 年下降,最后留下两部交响曲的草稿《D 大调》(1818 年)和《E 大调》(1821 年)。

舒伯特早期的六部交响曲与《b 小调第七交响曲》之间的时间间隔也预示着他创作风格上的变化。上面提到的六部交响曲仍然遵循古典交响曲的风格,可以归入莫扎特的传统;而《b 小调第七交响曲》中的“浪漫感情”以其胜于所有早期作品的内涵与构思,开创了舒伯特系列大型器乐作品之先河。舒伯特曾说自己想“为伟大的交响曲铺平道路”,他的这一说法显然与这种创作上的发展有关,而这种发展将在他的最后一部交响曲《C 大调“伟大”交响曲》中达到顶峰。

除了两个完整的乐章(b 小调“中庸的快板”和 E 大调“稍快的行板”)外,舒伯特还留下了 b 小调“谐谑曲”乐章的二十小节,速度记号为“快板”,配器只完成了前面九小节。这部作品 1823 年落到舒伯特的密友兼学生约瑟夫·许滕布雷纳的手中时就是这样。约瑟夫

原本应该将这部手稿带到格拉兹<sup>①</sup>，在那里将它交给自己的哥哥安泽尔姆·许滕布雷纳<sup>②</sup>。舒伯特在维也纳求学期间与安泽尔姆为同窗好友，可能是希望安泽尔姆以此将“施塔利亚音乐协会”荣誉会员的称号授予他，因为安泽尔姆·许滕布雷纳当时是该协会的负责人之一。我们不知道许滕布雷纳究竟什么时候得到了这部交响曲。由于他没有安排演出这首“未完成”的交响曲，这部作品在以后的几十年中也就从公众的眼中消失了。我们惟一知道的是许滕布雷纳将这两个乐章改编成了钢琴二重奏。直到1865年，宫廷乐师长兼维也纳乐友协会的艺术指导约翰·赫尔贝克(1831—1877)去格拉兹拜访许滕布雷纳时才得到这部交响曲保存完好的手稿。1865年12月17日，赫尔贝克在维也纳皇宫的化妆舞会厅首次演奏了这部交响曲。后来，《b小调第七交响曲》的总谱与钢琴草稿到了维也纳艺术赞助人尼科劳斯·杜姆巴的手中。杜姆巴去世后，总谱与钢琴草稿一直为乐友协会所有。

1867年，维也纳出版商C.A.斯皮纳首次出版了这部交响曲的总谱与分谱，取名为《b小调未完成交响曲的两个乐章》。

这部交响曲多年以来一直笼罩在一种神秘的气氛之中，其原因就是因为它没有完成，尽管舒伯特还留下了另外一些未完成的作品，如1820年创作的，被称作“四重奏乐章”的《c小调弦乐四重奏》。没有哪一部未完成的音乐作品像这部交响曲这样引起音乐家和音乐学者们的重视。人们原来以为舒伯特已经完成了所有四个乐章，只是最后两个乐章遗失了；但是，克利斯塔·兰登发现了总谱手稿失踪的五页，并且发现其中一页上的配器突然中断，而其他四页上的配器为空白。兰登的这一发现彻底改变了人们原来的看法。很多人试图根据兰登的发现来完成这部作品，其中包括古拉德·阿布拉汉姆，他借用了戏剧配乐《罗萨蒙德》中的一段幕间音乐。后来又出现了另一种理论：舒伯特之所以在“谐谑曲”乐章创作到一半时突然停笔，就是由于他对自己过于苛刻，因为他自己认为这一乐章质量较低。莫利斯·J·E·布朗则将这部作品的创作与舒伯特1822年底不幸染上梅毒这一悲剧联系在了一起，认为正是这一悲剧给舒伯特造成的心理原因才使他一直未能完成这部作品。研究舒伯特的创作方法也非常有意义，而他那现在保存完好的初稿清晰地反映了这一点。像舒伯特的许多作品一样，《b小调第七交响曲》的钢琴初稿包含了乐队总谱的所有构思，因此乐队总谱实际上就是将钢琴初稿整洁地抄写出来而已。不知出于什么原因，舒伯特在写到第三乐章时突然停了下来；如果我们说他计划以后再进行修改或重新继续完成它，那么这一点也不符合他通常的创作习惯。

① 格拉兹：奥地利东南部施塔利亚州城市。——译者注

② 安泽尔姆·许滕布雷纳(1794—1868)：奥地利作曲家，曾在维也纳师从萨利埃里，与贝多芬和舒伯特交往颇深。——译者注



舒伯特在交响音乐这一领域一直未能取得像他自19世纪20年代初起在歌曲创作上取得的突破。当时音乐会的节目单以及宣传海报都显示,舒伯特创作声乐作品的才能在不断提高。崇拜他和赞助他的人也不少,当时甚至还组织起了“舒伯特家庭音乐会”,专门为崇拜者们演出“题献给某某”的作品。在舒伯特当年所有的朋友中,最值得一提的要数维也纳律师雷奥波德·索恩莱特纳(1797—1873),他与其他几位热爱艺术的人共同出资首次出版了舒伯特的歌曲《魔王》。他后来还出版了12卷歌曲,都由他本人出资,而且由卡皮和迪亚贝利出版社委托发行。在此后的两年中,舒伯特在维也纳名声鹊起,特别是在维也纳一些主要剧院上演了他的两部“歌唱剧”之后。

舒伯特一直视贝多芬为自己的榜样。贝多芬生前就早已被公认为交响曲创作大师,而与之形成对比的是,为舒伯特最初赢得声誉的是他的艺术歌曲和室内乐。尽管如此,在交响曲这一领域,他在《b小调第七交响曲》中第一次脱离早期交响曲的模式,使之变成了完全属于他自己的杰作。因此,创作这部交响曲的1822年也“标志着舒伯特作为一位作曲家的完全成熟”。

与维也纳古典乐派作曲家正统的创作手法不同,舒伯特的这部交响曲所依据的是变化原则。音乐动机主要由旋律构成,一出现便具有歌曲的特征,如《b小调第七交响曲》第一乐章的两个主题(木管主题:第13—20小节。弦乐主题:第44—53小节)。然而,这两个主题都未能给发展部提供素材,发展部只使用了引子部分的主题(第1—8小节)。慢速度的第二乐章由两个主题构成,而且这两个主题均以再现的形式重复。

这部交响曲在舒伯特所有作品中占有一个异常重要的地位,这要归功于它极富旋律的乐思、特有的音色以及丰富的和声,而这一切都是通过转调、突然由大调转为小调以及等音转调获得的。

我们暂且不去讨论舒伯特最后几部交响曲的编号所引起的误解,不过我们仍然需要指出一点:将《b小调第七交响曲》错误地编为第八交响曲,以及将《C大调“伟大”交响曲》错误地编为第七交响曲要一直追溯到约翰内斯·勃拉姆斯以及旧版全集的出版。为了重新按创作年代顺序给舒伯特的交响曲编号,《C大调交响曲》常常被冠以“第九交响曲”。自从德语版“多伊奇”<sup>①</sup>编号修订本出版以来,《“未完成”交响曲》恢复了其在创作时间顺序上正确的位置——第七交响曲。

特蕾莎·莱森伯格

(路旦俊 译)

① “多伊奇”:即奥托·埃里希·多伊奇(1883—1967),奥裔英国音乐学家、艺术评论家,编辑了舒伯特全部文献资料,并将舒伯特的全部作品编号,即现在冠以D的编号。——译者注

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# Symphony No. 7 'Unfinished'

Franz Schubert  
(1797-1828)  
D 759

## I. Allegro moderato

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (D) 1 2

Clarino (E) 1 2

Trombone 1 2 3

Timpani (B\*/F#)

Violino I

Violino II

Viola

Violoncello

Contrabasso

\* German/deutsch: H

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9

Ob. I

Cl.(A) I

Vl. I

Vl. II

Vla.

Vc. e Cb.

*pp*

*pizz.*

*pp*

13

Ob. I

Cl.(A) I

Vl. I

Vl. II

Vla.

Vc. e Cb.

*pp*

17

Ob. 1

Cl.(A) 1

Fg. 2

Cor.(D) 1/2

Tbn. 3

VI. I

VI. II

Vla.

Vc.

*fi*

*fi*

*fi*

*arco*

*arco*

*fi*

21

Ob. 1

Cl.(A) 1

Fg. 2

Cor.(D) 1/2

VI. I

VI. II

Vla.

Vc.

e Ch.

*p*

*p*

*pp*

*pp*

*pizz.*

*p*

*pizz.*

*p*

*pp*

[illegible]

29

Fl. 1 2 *f* *cresc.*

Ob. 1 2 *f* *cresc.*

Cl (A) 1 2 *f* *fp* *cresc.*

Fg. 1 2 *f* *fp* *cresc.*

Cor.(D) 1 2 *f* *fp* *a2* [*p*] *cresc.*

Tr.(E) 1 2 *f*

Tbn. 1 2 3 *f*

Timp. *f*

Vl. I *f* *fp* *cresc.*

Vl. II *f* *fp* *cresc.*

Vla. *f* *p* *cresc.*

Vc. *f* *p* *cresc.*

Cb. *f* *p* *cresc.*

This image shows a page of a musical score, likely from a symphony, featuring various instruments. The score is written in G major and 2/2 time. The instruments listed on the left are:

- Fl. 1 & 2
- Ob. 1 & 2
- Cl. (A) 1 & 2
- Bs. 1 & 2
- Cor. (D) 1 & 2
- Tr. (E) 1 & 2
- Tbn. 1, 2, & 3
- Timp.
- VI. I & II
- Vla.
- Vc.
- Cb.

The score is divided into measures, with measure numbers 33, 42, and 43 visible. Dynamics such as *f* (forte) and *sf* (sforzando) are indicated throughout the score. The notation includes various musical symbols such as notes, rests, and accidentals.



37

Fl. 1 2

Ob. 1 2

Cl.(A) 1 2

Bsn. 1 2

Cor.(D) 1 2

Tr.(E) 1 2

Tbn. 1 2

Tbn. 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*fp*

*p*

*pizz*

EAS 129