



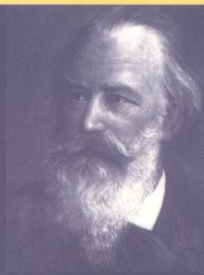
BRAHMS 勃拉姆斯

Symphony No. 3 in F major

Op.90

F大调第三交响曲

Op.90



EULENBURG

湖南文艺出版社

Johannes Brahms
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Op.90

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Richard Clarke

约翰内斯·勃拉姆斯
F 大调第三交响曲
Op.90

理查德·克拉克 编订



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Preface

Composed: 1883 in Wiesbaden (completed)

First performance: 2 December 1883 in Vienna, conducted by Hans Richter

Original publisher: Simrock, Berlin, March 1884

Instrumentation: 2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons,

Contrabassoon – 4 Horns, 2 Trumpets, 3 Trombones – Timpani – Strings

Duration: ca. 33 minutes

With the exception of a single authenticated fact, the genesis of Brahms's Third Symphony is beset by speculation. All that we can say for certain is that the composer completed work on the score during the summer of 1883, when he was staying in rooms at 19 Geisenbergstraße, Wiesbaden, rooms that he described to his friend Theodor Billroth in a letter postmarked 27 June 1883: 'I'm leading a charmed life here, almost as if I were trying to emulate Wagner! The place was originally built as a studio but was later turned into the most delightful of country houses, and a studio like this one provides a wonderfully high, cool and airy room!' Brahms generally destroyed all material relating to the compositional process and said little or nothing to his friends about his current work on a piece, so that the absence of any surviving sources makes it impossible to say if he composed the whole of his Third Symphony in this studio in Wiesbaden or if he merely wrote out the full score on the basis of existing drafts and preliminary sketches. This statement may surprise readers familiar with the claims advanced by Brahms's first biographer, Max Kalbeck, who in the third volume of his biography argues on the strength of a letter that the composer wrote to his publisher, Fritz Simrock, on 15 September 1883 that 'the first movement already existed at an earlier period, albeit in a different form'. But the letter to Simrock nowhere refers to the Third Symphony in so many words. Rather, the passage in question appears to relate to the String Quintet op. 88, a point made many years ago by Hans Gál: its slow movement is based on a sarabande for piano that Brahms had first noted down in February 1855. By the same token, Kalbeck's claim that 'the two inner movements [of the Third Symphony] are only loosely connected to the rest of the work and owe their existence to the composer's preoccupation with Goethe's *Faust*' is pure speculation. (Kalbeck is referring here to the incidental music for a production of *Faust* that the director of the Vienna Burgtheater, Franz Dingelstedt, invited Brahms to write in 1880.) But no such incidental music has survived, rendering any speculations about it otiose, quite apart from which the claim that the inner movements are only loosely related to the rest of the symphony is simply not tenable, so close are the links between these two movements and the others. Finally, Kalbeck's comments on the final Allegro ('evidently the last movement to be written inasmuch as it had no place in the work's original plan') reveal his imagination working overtime: its genesis and intellectual ideas, he argues, were closely bound up with the

composer's visit to the Niederwald to see the statue of Germania that commemorated the Franco-Prussian War of 1870–71 and the resultant foundation of Bismarck's Reich. Six years in the making, this monument was officially inaugurated on 28 September 1883.

The conductor Franz Wüllner was the first to be told about the existence of the Third Symphony. Next came Clara Schumann and Joseph Joachim. Only then did Brahms inform his publisher Fritz Simrock and entrust the score to him. (A version for piano four hands appeared in March/April 1884, followed by the full score and performing parts in May 1884.) The work received its first performance in Vienna on 2 December 1883 under the direction of Hans Richter. According to Kalbeck, 'troops from the Wagner–Bruckner *ecclesia militans* were positioned in the standing area of the Musikvereinssaal' and hissed the performance, but in spite of this, the work was a triumphant success: 'The composer was tumultuously acclaimed and repeatedly called out on to the platform after the first, third and final movements,' wrote the reviewer of the *Signale für die musikalische Welt*, while the Viennese music critic Eduard Hanslick felt that 'on an outward level, too, the success of the new symphony at the Philharmonic concert was one of the most brilliant'.

Reviewers judged the new symphony by the standards set its two predecessors, the First Symphony in C minor op. 68 and the Second Symphony in D major op. 73, noting that in every case the composer had remained true to traditional four-movement form, while typically turning away from the sort of Adagio and Scherzo that Beethoven had retained in his symphonies. They also observed that the techniques of thematic development and developing variation that Brahms had used in his First and Second Symphonies in order to solve the problem of large-scale form also played a decisive role in his Third. They further felt that the melodic, rhythmic, harmonic and technical subtleties with which Brahms had experimented in his first two symphonies and which, with their added sense of piquancy, are so characteristic of his musical language in general are also found in his Third Symphony. In short, his progress as a symphonist was a seamless and organic continuation of the journey on which he had set out in his earlier contributions to the medium. Among the novel elements that set the Third Symphony apart from its two predecessors was felt to be the opening of the work, its three-bar 'motto' theme functioning as a leitmotif that permeates the formal musical argument of the whole of the opening movement. Another striking feature was the brevity of the development sections of the two outer movements, a brevity that gives the impression that Brahms was consciously avoiding any sense of opposition between their themes in favour of their harmonious coexistence. Also emphasized was Brahms's interest in cyclical form, an interest that finds far more compelling expression in the Third Symphony than in either the First or the Second. The theme heard in the transition of the final movement harks back to the second theme of the Andante; the second subject of the finale reveals similarities to the main theme of the third movement; and at the end of the final Allegro Brahms introduces an almost literal quotation of the final bars of the opening movement, thereby forging a cyclical link with the beginning of the work and turning the symphony's four movements into a fully integrated symphonic whole. But the most salient feature of the Third Symphony remains the eloquence of its musical language: note in particular the curious way in which the opening and closing movements both fade gently away; note, too, the use of chorale harmonies, the folk-like element and the work's lyrical inwardness. Max Kalbeck was the first to comment on

this aspect of the piece in his biography of the composer: 'No one who has taken a detailed interest in the F major Symphony has been able to resist the temptation to impute to it a particular poetic content or programme.' 'What poetry!' wrote Clara Schumann; 'How one feels enveloped from first to last by the mysterious magic of life in the forest!' And, writing to the composer, Joseph Joachim had the following to say about the final movement: 'It's curious but, however little time I generally have for trivialising interpretations that seek out poetry in music, I cannot rid my mind of a particular poetical image in this work: Hero and Leander.' And on 10 October 1884, Antonín Dvořák, who was a close friend of Brahms and who knew parts of the Third Symphony from a performance to which the composer had treated him on the piano in Vienna, wrote to Fritz Simrock: 'I am not exaggerating when I say that this work surpasses both his earlier symphonies, if not perhaps in greatness and the power of its conception, then certainly in terms of its beauty! It contains a mood not often found in Brahms! What glorious melodies there are here! It is love pure and simple, and on hearing it your heart overflows. Remember what I have said, and when you hear the symphony, you will say that I heard aright.'

Klaus Döge

Translation: Stewart Spencer

前 言

创作时间与地点:1883 年,威斯巴登

首演:1883 年 12 月 2 日,维也纳,汉斯·里赫特指挥

首次出版:希姆洛克,柏林,1884 年 3 月

乐队编制:2 长笛,2 双簧管,2 单簧管,2 大管,低音大管—4 圆号,2 小号,3 长号—定音鼓—弦乐器

演奏时间:约 33 分钟

除了一个已经确认的事实外,勃拉姆斯《F 大调第三交响曲》的创作过程充满了许多值得推敲的地方。我们惟一能肯定的是,作曲家在 1883 年夏天完成了总谱。他当时正住在威斯巴登盖森伯格街 19 号的房间中,他在 1883 年 6 月 27 日致朋友西奥多·比尔罗斯的信中描述了他的房间:“我在这里过着宜人的生活,几乎像是在试图仿效瓦格纳!这地方最初是当做公寓修建的,但后来被改成了最宜人的乡间别墅,像这样的公寓地势较高,凉爽,空气清新!”勃拉姆斯通常总是会销毁与创作过程有关的所有资料,而且对他的朋友也几乎只字不提他正在创作什么作品,这样一来,由于没有留下来任何资料,我们无法确定他是在威斯巴登的这家公寓中创作了整个《F 大调第三交响曲》,还是只在这里依据原有的草稿和初稿完成总谱。这一说法可能会让熟悉勃拉姆斯的传记作家马克斯·卡尔贝克的观点的那些读者大吃一惊。卡尔贝克在他所著的勃拉姆斯传记的第三卷中提到,作曲家在 1883 年 9 月 15 日致出版商弗里茨·希姆洛克的一封信写道,“第一乐章早就存在,只是形式不同而已”。不过,勃拉姆斯致希姆洛克的信中根本找不到提及《F 大调第三交响曲》的这么多文字。相反,上述文字似乎与《弦乐五重奏》Op.88 有关,也就是汉斯·盖尔多年前曾经提出过的观点:慢乐章依据的是一首为钢琴而作的萨拉班德舞曲,勃拉姆斯于 1855 年 2 月第一次将它记录下来。同样,卡尔贝克声称——“[《F 大调第三交响曲》]的第二、三乐章与这部作品的其余部分只是松散相连,这两个乐章之所以存在是因为作曲家全身心地投入在歌德的《浮士德》上”——也纯属猜测。(卡尔贝克在这里提到的是维也纳城堡剧院经理弗朗兹·丁格尔施泰德 1880 年邀请勃拉姆斯为其上演《浮士德》创作的戏剧配乐。)然而,没有任何戏剧音乐留下来,因此对这部交响曲的任何推测都是一种徒劳。此外第二、三乐章与这部交响曲的另外两个乐章不是太密切这种说法也站不住脚,因为这两个乐章与

另外两个乐章之间的连接非常密切。最后,卡尔贝克福对末乐章“快板”的评价(“显然终乐章的创作是这部作品最初计划中所没有的”)反映出他的想象力过于活跃:他说这个乐章以及其中充满智慧的乐思都来自作曲家去下瓦尔德观看日尔曼塑像。这座塑像是为纪念1870—1871年间的普法战争,以及随之而建立的俾斯曼帝国而修建的,经过六年的努力,这座纪念碑于1883年9月28日正式落成。

得知这部《F大调第三交响曲》已经完成的第一个人是指挥家弗朗兹·维尔纳^①,随后得知的是克拉拉·舒曼和约瑟夫·约阿希姆。勃拉姆斯直到这时才通知出版家弗里茨·希姆洛克,并把总谱交给了他(1884年3—4月出版了一个钢琴四手联弹版,然后于1884年5月出版了总谱和演奏用分谱。)。1883年12月2日,这部作品在汉斯·里赫特的指挥下在维也纳举行了首演。据卡尔贝克福说,“一群群瓦格纳和布鲁克纳的忠实崇拜者站在音乐协会大厅”,在演出过程中发出嘘声。不过尽管如此,这部作品还是获得了巨大成功。《音乐世界信号报》的评论员写道,“作曲家受到了暴风雨般的欢呼,在第一、第三和末乐章结束后一再被叫上台来谢幕”。维也纳的音乐评论员爱德华·汉斯里克觉得“从表面来看,这部新交响曲在爱乐音乐会上获得成功是空前绝后的”。

评论家们以勃拉姆斯前两部交响曲——《c小调第一交响曲》Op.68和《D大调第二交响曲》Op.73——的标准来衡量这部新交响曲,认为作曲家无论在哪个方面都忠实于传统的四乐章曲式,同时又显然脱离了贝多芬在其交响曲中保持的“柔板”和“谐谑曲”。他们还注意到勃拉姆斯在第一和第二交响曲中用来解决大型曲式问题的主题展开和展开变奏技术也在这部《F大调第三交响曲》中起着决定性作用。他们继而感觉到,勃拉姆斯在前两部交响曲中试验过的旋律、节奏、和声,以及技术上的精妙处理,也见于这部《F大调第三交响曲》,而且更加动人,已经成了勃拉姆斯音乐语言的特点。总而言之,他作为交响曲作曲家所取得的进步是他从前两部交响曲开始的交响曲之旅的一个天衣无缝的有机持续。将《F大调第三交响曲》与前两部交响曲区分开来的新颖元素包括这部作品的开始,即三小节“前导”主题,充当贯穿整个第一乐章的主导动机。另一个显著的特点是第一和第四乐章展开部的简洁,这种简洁给人一个印象,即勃拉姆斯在刻意避免任何为了求得和谐共存而造成的主题之间的对立。同样突出的是勃拉姆斯对套曲曲式的兴趣,这种曲式在《F大调第三交响曲》中的表现要远远超过第一和第二交响曲。末乐章过渡段中听到的主题又回到

① 弗朗兹·维尔纳(1832—1902):德国指挥家、作曲家、钢琴家,曾任科隆音乐学院院长,也曾指挥R.施特劳斯的《蒂尔的恶作剧》和《唐吉珂德》的首演。——译者注

了“行板”乐章的第二主题上,终曲中的第二主题与第三乐章的主部主题非常相似,而且勃拉姆斯在终乐章“快板”结束处引入了与第一乐章最后几小节完全相同的乐汇,因而与作品的开始处构成了一个套曲联系,将这部交响曲的四个乐章变成了一个完全融合在一起的交响整体。但是《F大调第三交响曲》最显著的特点是其音乐语言的雄辩,尤其要注意第一和第四乐章轻柔淡去的奇特方式;还要注意合唱和声的运用、民间音乐般的元素,以及作品的抒情内向性。马克斯·卡尔贝格最先在他撰写的勃拉姆斯传记中对这部作品的这些方面进行过评价:“对这部《F大调第三交响曲》产生浓厚兴趣的人当中,没有一人能够抵抗强加给它某个特别诗意的内涵或标题的诱惑。”“多么富有诗意啊!”克拉拉·舒曼写道,“人们感到自己自始至终都被包裹在森林中神秘的生活魔力中!”约瑟夫·约阿希姆在致作曲家的信中如此评价终乐章:“说来也怪,尽管我通常很少有时间进行细部分析,很少试图找出音乐中的诗意,我无法摆脱这部作品带给我的一个特别富有诗意的意象:海洛和勒安得耳^①。”作为勃拉姆斯的密友,安东尼·德沃夏克熟悉《F大调第三交响曲》的一些部分,因为勃拉姆斯曾在维也纳用钢琴弹奏的方式款待过他。德沃夏克在1884年10月10日致弗里茨·希姆洛克的信中写道:“我毫不夸张地说,这部作品超越了他的前两部交响曲,即使说其构思力度和伟大性也许没有超越前两部作品,但其优美性绝对超过!它包含一种勃拉姆斯作品中不常见到的情绪!这部作品中有如此辉煌的旋律!这是纯洁、简朴的爱情,你一听到它就会心旷神怡。记住我说过话,当你听到这部交响曲时,你会说‘我没有听错’。”

克劳斯·多吉

(路旦俊 译)

① 海洛和勒安得耳:海洛为希腊神话中居住在塞斯托斯的女祭司,她的情人勒安得耳为了与她相会,在游渡海峡时溺水身亡,海洛也投海自杀。——译者注

Contents / 目次

Preface

前言

V

VIII

I. Allegro con brio

1 Track ①



II. Andante

33 Track ②



III. Poco Allegretto

45 Track ③



IV. Allegro

56 Track ④



Symphony No. 3

Johannes Brahms
(1833–1897)
Op. 90

I. Allegro con brio

Flauto 1 2 *a 2*
Oboe 1 2
Clarinetto (Bb) 1 2
Fagotto 1 2 *a 2*
Contrafagotto
Corno (C) 1 2 *a 2*
(F) 3 4
Tromba (F) 1 2
Trombone 1 2 3
Timpani (F-C)
Violino I *f passionato*
Violino II *f passionato*
Viola
Violoncello
Contrabbasso

EAS 119

A

[illegible]

EAS 119

24

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 3 4

Vl. I

Vl. II

Vla.

Vc.

Cb.

p dolce

p

p dolce

p

p dolce

p

dolce

dolce

dolce

p dolce

pizz

p dolce

29

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 3 4

Vl. I

Vl. II

Vla.

Vc.

Cb.

p

a 2

p

piu p

2.

piu p

1.

piu p

p

arco



\equiv

48

Fl. 1 2

Ob. 1 2

Cl. (A) 1

Fg. 1 2

Cor. (F) 3

I

VI.

II

Vla.

Vc.

Cb.

mutano in B \flat

p

p legg.

dolce

p legg.

p

dolce

pizz.

dim.

pp

p

pizz.

arco

div.

pizz.

arco

p dolce

L.

a 2