



SCHUBERT 舒伯特

Symphony No. 8 in C major / C-Dur

D 944 'Great'

C大调第八交响曲

D 944 “伟大的”



Flauto 1 2

Oboe 1 2

Clarinetto (C) 1 2

Fagotto 1 2

Corno (C) 1 2

Tromba (C) 1 2

Alto [1]
Tenore [2]
Trombone

Basso [3]



EULENBURG

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Franz Schubert

Symphony No. 8 in C major / C-Dur

D944 'Great'

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D944 “伟大的”

罗杰·费斯克 编订



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Preface

Composed: 1825/1826 in Vienna

First performance: 21 March 1839 in a Leipzig Gewandhaus concert, conducted by Felix Mendelssohn Bartholdy

First publication: Breitkopf & Härtel, Leipzig, 1840, full score 1849

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons – 2 horns, 2 trumpets, 3 trombones – timpani – strings

Duration: ca. 56 minutes

Although Schubert's C major Symphony is known as the 'Great', to distinguish it from a lesser predecessor in the same key, its nickname also refers to its artistic stature, as well as to what Schumann admiringly called its 'heavenly length'. Recent research has placed the composition of this masterpiece in the year 1825, whereas it was formerly thought to date from 1828, the last year of the composer's life. The reasoning behind the mistaken assumption of its being a late work is based upon its extraordinary confidence and emotional convictions, but in any case 'early' or 'late' are surely questionable attributions when an artist dies at the age of 31, with a working career of less than 20 years duration behind him.

The story of Schubert's life has been thoroughly romanticised, and an image – which has persisted almost unto the present day – of a totally instinctive creator doing what he did while scarcely knowing how or why is, of course, a serious distortion of the reality. Schubert was a man of strong character who dominated his artistic circle of writers and painters, and his music with its immense range of emotional nuance, shows him to have been an unique mixture of subtlety and forcefulness. His undoubted fluency in improvisation gave rise to that legend of untutored spontaneity beloved of romantic mythmakers which persisted throughout the 19th century and deceived even so astute a musician as Busoni, who never played Schubert in public, dismissing him as a 'rustic composer'.

As always in such cases, the truth lies between the extremes of such judgements as would make him out to be a careless creator hardly aware of the implications of his work, or the poet of a dark sensibility whose production is replete with an anguish which reflects the painful circumstances under which it came into being. There is, of course, a truth of a kind in both such views of Schubert. He seems for the most part to have been a composer whose talent permitted him to realise his music with far less overt reflection, revision or indeed preliminary sketching than, for example, his great contemporary Beethoven. For the most part his first thoughts were allowed to stand, and this insistence upon the inspiration of the moment led to an unusually large number of pieces being left incomplete, often for no obvious reason.

This strongly suggests that Schubert, unlike most other masters of his stature, really was a ‘first-time’ composer, in a similar way to painters like Hals or Sargent, renowned for their ability to create ‘à premier coup’.

The benefit of this approach can, in all three cases, be perceived in terms of an extraordinary vitality, and such indeed is the hallmark of Schubert’s music whatever its mood, however much difficulty we might have in accepting the idea that it was never produced as the result of preliminary reflection and experiment.

The ‘Great’ C major Symphony was preceded by no less than three incomplete symphonies, one of which, always known as the ‘Unfinished’, is almost his best-known work. The ‘Great’ is at the opposite pole of expression to his sombrely reflective B minor Symphony. It is ebullient, confident, almost grandiose in manner, a tremendous celebration of the life-force itself. At first its vast scale and unusually repetitive style caused problems for its earliest performers, but, like the Ninth Symphony of Beethoven, which Schubert almost certainly heard the year before at its premiere, it sets a new standard for an expansion of musical expression which continued throughout the 19th century and well into the 20th.

Despite its optimistic and at times almost manic vitality, there are, as there must be in any work of genuine achievement, a whole range of expressive options. Even the opening, a mysterious and emotionally ambiguous introduction, half heroic, half melancholic, and leading imperceptibly into a vigorous *Allegro*, already suggests a whole new vision of musical reality. Such transformations, where the familiar is constantly modified to yield new experiences, are achieved by a subtle integration of melodic elements; one of Schubert’s most significant contributions to Western musical language lies in his fascination with the re-appearance of melodic fragments in new contexts. In a sense, this is a kind of long-term variation technique, and accounts in part for the greatly expanded time-scale of Schubert’s mature works. The 19th century made great use of this discovery, and Liszt, himself a pioneer of the technique of thematic transformation, made a special study of Schubert’s music culminating in his transcription of the Wanderer-Fantasy for piano and orchestra.

The ‘Great’ C major Symphony remained unperformed in public until Mendelssohn conducted its first complete performance in 1839; the music caused serious problems, both technical and conceptual, to its earliest players. Full acceptance of the work by the public was delayed until the latter part of the 19th century, by which time music on such a similarly expansive scale was beginning to seem more acceptable. Its influence on composers was, however, much more immediate and complete: almost the only element shared by the Leipzig school of Mendelssohn and Schumann with their firm opponents, the New German movement of Wagner and Liszt, was their conviction of Schubert’s artistic stature and historical importance. Bruckner too, whose own music had its roots in an earlier classicism, was deeply influenced by the ‘Great’ C major; its expanded form and elevated diction matching his own enthusiasm for a music of philosophical reflection and monumental structure.

Although it is difficult to imagine Schubert’s having been able to achieve the ‘Great’ C major without the example of Beethoven’s Ninth before him – and indeed he himself advertised

the connection by direct quotation in the Finale – nevertheless the only real element they share is a vastly expanded sense of scale: their expressive concerns are entirely different. Where Beethoven explores the ideal of the brotherhood of man, Schubert celebrates the power of nature, man's place in the natural world, and its influence on his psychological and spiritual development. The 'Great' C major Symphony, in its power and amplitude, represents the fullest statement of Schubert's philosophical position: a view of nature as a mysterious force, independent of man, but with which he finds it imperative to engage, in order to know himself more fully.

Justin Connolly

Our numbering of the Schubert symphonies follows that of the New Schubert Edition (*Franz Schubert: Neue Ausgabe sämtlicher Werke*) and the Deutsch Schubert Catalogue (*Franz Schubert: Thematisches Verzeichnis seiner Werke, von Otto Erich Deutsch*). The 'Unfinished' Symphony (D759), formerly listed as No. 8, is therefore renumbered No. 7; the 'Great' (D944), formerly listed as No. 9, is therefore renumbered as No. 8.

前言

创作时间与地点:1825 – 1826 年, 维也纳

首演:1839 年 3 月 21 日, 莱比锡布业会堂音乐会, 门德尔松任指挥

首次出版:布莱特科普夫与黑泰尔, 莱比锡, 1840 年; 总谱: 1849 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 56 分钟

虽然舒伯特的《C 大调第八交响曲》被称做“伟大的”, 以区别在这之前创作的另一首同为 C 大调但名气要小得多的交响曲, 但这个绰号也反映了这部交响曲的艺术成就, 以及舒曼无比羡慕地提及的其“超凡的长度”。最新的研究将这部杰作的创作时间定在了 1825 年, 而以前人们一直认为它创作于 1828 年, 即作曲家去世的那一年。这种将它认定为一首晚期作品的错误有着背后的原因, 其依据为这首作品所表现出来的强烈信心和感情信念。不过, 对于一位三十一岁就离开了人世, 创作生涯不到二十年的艺术家而言, 无论是“早期”还是“晚期”显然都是值得商榷的说法。舒伯特的生平故事已经被人们彻底浪漫化, 而舒伯特的形象(这一形象几乎一直持续到今天)是一位完全本能的创造者, 创作时几乎完全不知道如何以及为什么。这一形象当然是真实情况的严重歪曲。舒伯特有着强烈的个性, 一直是自己那些作家和画家艺术圈子里的领袖, 他那些有着各种感情细微区别的音乐显示他是微妙和坚强的奇妙结合。他那即兴创作中显而易见的流畅性导致了浪漫主义杜撰者们所钟爱的无师自通这一传奇, 这一传奇不仅持续了整个 19 世纪, 甚至骗过了像布索尼这样敏锐的音乐家, 布索尼从来不在公开场合演奏舒伯特的作品, 认为他是一位“土气的作曲家”。

正如此类情况中常见的那样, 无论是认为他在创作时很随意、几乎不清楚自己作品的含义, 还是认为他是一位有着阴郁情感的诗人, 作品中充满了反映创作时痛苦环境的极度痛苦, 真实情况可能就位于这两种极端评价之间。当然, 关于舒伯特的这两种观点都有一定的道理。他似乎就是这样一位作曲家, 其才华允许他去写出音乐, 而不必像与他同时代的伟大作曲家贝多芬那样反复斟酌、修改乃至写出大量的草稿。他大多数时候任由自己

的第一思想保留下来,而这种坚持瞬间灵感的做法也使得他留下了大量未完成的作品,并且常常没有任何明显的原因。

这强烈地显示出,舒伯特与和他有着同样重要地位的大部分大师截然不同,的确是一位“落笔不改”的作曲家,类似于以有能力创造“第一印象”著称的一些画家,如哈尔斯^①和萨金特^②。

这种创作方式的优点无论是在舒伯特还是在哈尔斯和萨金特身上都可以从异乎寻常的活力的角度来感受到,而这的确就是舒伯特音乐的标志,不管他的音乐情绪如何,也不管我们可能多么难以接受这样一个观点,他的音乐从来都不是前期思考与试验后的结果。

舒伯特在这首《C 大调第八交响曲》之前至少还写过三部未完成的交响曲,其中之一便是那首他最著名的,一直被称做“未完成”的交响曲。这首“伟大的”与那首忧郁、沉思的《b 小调交响曲》在表情上截然相反。它热情奔放、充满自信、华丽流畅,是对生活力量本身的热情讴歌。

最初,这部交响曲巨大的篇幅和非同寻常的反复风格给早期演奏家们带来了难题,不过,就像贝多芬的《第九交响曲》(舒伯特一年前肯定在其首演时聆听过)那样,它为拓展音乐表现力定下了新的标准,这种表现力将一直持续到 20 世纪中叶。

尽管它充满了乐观主义,有时几乎带有狂热的活力,然而像任何真正的杰作一样,这部交响曲中有着各种表现力的选择。就连开始部分(一段神秘而感情上模棱两可的引子)也是一半带有英雄气概一半带着忧郁,不知不觉中将乐曲带入了朝气蓬勃的“快板”,这种处理已经暗示了一种全新的音乐现实感。

这种不断改进熟悉的东西以产生新体验的转变,是通过旋律要素的微妙结合得以实现的;舒伯特对西方音乐语言最重要的贡献之一,就在于他特别喜欢将旋律片段重新出现

① 哈尔斯(1580?—1666):荷兰肖像画家和风俗画家,作品色彩简朴而明亮,善于表现人物个性和神态,代表作有《圣乔治市民卫队军官的宴会》。——译者注

② 萨金特(1856—1925):美国画家,长期侨居伦敦,以肖像画著称,后致力于壁画和水彩画,作品有《某夫人》等。——译者注

在新背景中。在某种意义上,这是一种长期积累而成的变奏技巧,它部分解释了舒伯特成熟作品中极大扩展的演奏时间。19 世纪极好地运用了这种发现。本人也是主题变化技术开拓者的李斯特专门研究了舒伯特的音乐,并在其改编自舒伯特的钢琴与乐队版《流浪者幻想曲》中将这种技巧推到了最高点。

《C 大调第八交响曲,“伟大的”》,在门德尔松 1839 年指挥了他的完整首演之前一直没有举行公演,它的音乐无论是在技术上还是在概念上给其最早的演奏者们带来了严重的难题。公众直到 19 世纪后期才完全接受这部作品,因为音域如此宽广的类似作品此时正开始更容易为人们所接受。不过,它对其他作曲家的影响却更加直接、更加彻底:以门德尔松和舒曼为代表的莱比锡流派与其死敌瓦格纳和李斯特的新德国运动惟一的共同之处,几乎就是双方均认同舒伯特的艺术成就和历史地位。其音乐扎根于更早的古典主义音乐中的布鲁克纳也深受这部《C 大调第八交响曲,“伟大的”》的影响。这部交响曲展开的曲式和高贵的乐汇与布鲁克纳对有着哲学思考和庞大结构的音乐的狂热非常吻合。

我们很难想象舒伯特能够在没有贝多芬《第九交响曲》先例的情况下创作出这部《C 大调第八交响曲,“伟大的”》(舒伯特本人在终曲中直接引用了“欢乐颂”主题,以此来告诉人们这两部作品之间存在着联系)。这两部作品惟一真正的共同点是它们宏大的规模,而它们的表达意图却显然截然不同。

贝多芬探讨的是人类理想化的博爱,而舒伯特歌颂的是大自然的力量、人类在自然界中的地位,以及自然对人的心理和精神发展的影响。这首充满力量、规模宏大的《C 大调第八交响曲,“伟大的”》代表着舒伯特哲学立场最全面的表达:自然是一种神秘力量,完全独立于人类,人类必须与其密切联系才能更全面地认识自己。

尤斯廷·康诺利
(路旦俊 译)

◎ 我们的舒伯特交响曲编号沿用了《弗朗兹·舒伯特:新版作品全集》和多伊奇编订的《舒伯特作品目录》中的编号。原来被列为第八的《未完成交响曲》(D759)被重新编号为第七交响曲,原来被列为第九的《伟大的交响曲》(D944)现在被重新编号为第八交响曲。

Contents / 目次

Preface

V

前言

VIII

I. Andante

1 Track 1



Allegro ma non troppo



II. Andante con moto

90 Track 2



III. Scherzo. Allegro vivace

131 Track 3



IV. Finale. Allegro vivace

164 Track 4



Symphony No. 8

Franz Schubert

(1797–1828)

D944

I. Andante

Flauto 1/2

Oboe 1/2

Clarinetto (C) 1/2

Fagotto 1/2

Corno (C) 1/2

Tromba (C) 1/2

Alto [1]

Tenore [2]

Trombone

Basso [3]

Timpani (C.G.)

Violino I

Violino II

Viola

Violoncello

Contrabasso

a2

p

pp

pizz.

p

[div.]

pizz.

p

pizz.

p

9

Ob. *p*

Cl.(C) *p*

Fg. *p* *a2*

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *arco* *p*

Vc. *arco* *p*

Cb. *pp*

17

I *pizz.*

VI. *pizz.*

II *pizz.*

Vla. *div.* *p*

Vc. *arco div.* *p*

Cb. *p*

23

Ob. *1.* *pp* *de cresc.* *pp* *a2*

Cl.(C) *pp* *de cresc.* *pp*

I *de cresc.* *pp*

VI. *de cresc.* *pp*

II *de cresc.* *pp*

Vla. *de cresc.* *pp*

Vc. *de cresc.* *pp*

Cb. *de cresc.* *pp*

45

Fl. *ff* *p cresc.* *ff* *ff* *f*

Ob. *ff* *ff* *ff* *ff* *f*

Cl. (C) *ff* *p cresc.* *ff* *ff* *f*

Fg. *ff* *p cresc.* *ff* *ff* *f*

Cor. (C) *ff* *p cresc.* *ff* *ff* *f*

Tr. (C) *ff* *ff* *ff* *ff* *f*

1 2 *ff* *ff* *ff* *ff* *f*

Tbn. *ff* *ff* *ff* *ff* *f*

3 *ff* *ff* *ff* *ff* *f*

Timp. *ff* *ff* *ff* *ff* *f*

1 *ff* *p* *ff* *fz* *p* *ff*

Vl. *ff* *p* *ff* *fz* *p* *ff*

II *ff* *p* *ff* *fz* *p* *ff*

Vla. *ff* *ff* *ff* *fz* *p* *ff*

Vc. *ff* *p cresc.* *ff* *fz* *p* *ff*

Cb. *ff* *p cresc.* *ff* *fz* *p* *ff*

5/1

Fl.

Ob.

Cl. (C)

Fg.

Cor. (C)

1, 2

Tbn.

1, 2

3

VI. I

VI. II

Vla.

Vc.

Cb.

p *f* *ff* *p*

57

Fl. *[p] cresc.* *mf*

Ob. *cresc.* *fp* *p*

Cl. (C) *cresc.* *fp* *p*

Fg. *cresc.* *mf* *p*

Cor. (C) *a2* *p* *cresc.* *fp*

Tr. (C) *[fp]*

Timp. *p* *cresc.* *fp*

I *cresc.* *p* *pp*

VI. *cresc.* *f* *p* *pp*

II *cresc.* *mf* *p* *pp*

Vla. *cresc.* *mf* *p* *pizz.* *pp*

Vc. *cresc.* *mf* *p* *pizz.* *p*

Cb. *mf* *p* *p*

62

Ob. *[sempre stacc.]*

Cl. (C) *[sempre stacc.]*

Fg. *a2*

I *[sempre stacc.]*

VI. *[sempre stacc.]*

II *[sempre stacc.]*

Vla.

Vc.

Cb.