



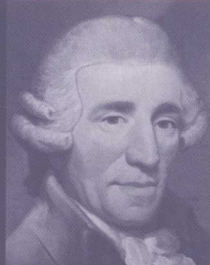
HAYDN 海顿

Symphony No. 104 in D major

Hob. I:104 'London'

D大调第一〇四交响曲

Hob. I:104 “伦敦”



Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Solo

p



EULENBURG

湖南文艺出版社

Joseph Haydn

Symphony No. 104 in D major / D-Dur

Hob. I :104 'London'

Edited by / Herausgegeben von
Harry Newstone

Urtext

约瑟夫·海顿

D 大调第一〇四交响曲

Hob. I:104 “伦敦”

哈里·纽斯顿 编订

净本



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海 顿

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Preface

Composed: started in 1795 in London

First performance: 4 May 1795 in London

Original publisher: André, Offenbach, 1801

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

Duration: ca. 30 minutes

In the autumn of 1790 Prince Nikolaus Joseph Esterházy, Haydn's employer and patron, died and his son, Prince Paul Anton, succeeded him. Almost at once the great (but considerably expensive) musical establishment which had for nearly thirty years nurtured the composer, and is now chiefly remembered for the glory he brought to it, was dismantled. Although still nominally Capellmeister, with a yearly pension, Haydn was at last free to travel wherever he wished, something he had not been able to do before. He returned to Vienna relieved of the daily pressures of court duties, but his respite was not to last long. Johann Peter Salomon, the German-born violinist and London impresario, was visiting Cologne when he heard of the death of Prince Nikolaus and lost no time in getting to Vienna determined to procure Haydn for his forthcoming London season. It was not the first time he had invited Haydn to England; now the composer was free to accept, and he did. A contract was exchanged and the two left Vienna in the middle of December and arrived in Dover on New Year's Day 1791.

Haydn stayed in England for a year and a half and returned for a second visit of similar duration in 1794-5. The stimulus he received from the London musical scene, the reception he was accorded there and the high quality of the musicians placed at his disposal inspired him to some of his finest music. The twelve symphonies he wrote for Salomon (six for each visit) are the summation of his orchestral achievement and the ground upon which the music he composed after his return to Vienna – notably the last six masses, *The Creation* and *The Seasons* – was based.

The most popular of the London symphonies are among the most frequently played of Haydn's works, yet for very many years they were (and often still are) performed from texts that had, during the 19th century, become seriously corrupted from the originals. The first modern attempt to present a uniform set of scores based upon authentic sources came with Ernst Praetorius's edition for Eulenberg in the 1930s. For this he consulted the autograph scores of Nos. 98, 99, 101, 102, 103 and 104 but not those of Nos. 94, 95, 96 and 100 (No. 93 has disappeared and the whereabouts of No. 97 was then unknown). One can only speculate on why Praetorius was not able to examine the autograph of No. 94 which was in the then

Preußische Staatsbibliothek in Berlin, where he had seen those of Nos. 98, 99, 101, 102 and 104, or Nos. 95 and 96 which were in the British Museum along with No. 103 of which he had received a photocopy. Clearly, detailed knowledge of the whereabouts of Haydn autographs was still very sketchy in the 1930s and Praetorius probably had no way of knowing what we, with the benefit of a further 50 years of Haydn research, can take for granted. Thus Praetorius's edition, while the best available at the time and certainly an important step in the right direction was, not surprisingly, uneven.

The phase of Haydn research that was to result in no less than a renaissance was now well begun. In 1939 the distinguished Danish scholar Jens Peter Larsen published *Die Haydn-Überlieferung* and two years later a facsimile print of *Drei Haydn-Kataloge*, revealing for the first time the immensity of the subject. The post-war years saw the formation in London of the Haydn Orchestra and in Boston of the Haydn Society (both 1949). In 1954, the founder of the Haydn Society, H.C. Robbins Landon, in an article *The original versions of Haydn's first 'Salomon' symphonies*, drew our attention to the extent to which the standard performing editions of these works (mostly Breitkopf & Härtel and Peters) were in many cases 'flagrant falsifications of Haydn's own texts'. For a discussion on how these alterations came about the reader is referred to that article as well as to Landon's *The Symphonies of Joseph Haydn*, and his *Haydn – Chronicle and Works*, Vol. 3 *Haydn in England*.

Since the mid-1950s Henle Verlag, Munich, has issued a number of volumes of Haydn symphonies as part of a Complete Edition of his works for the Haydn Institute of Cologne. Universal Edition, Vienna, issued all the symphonies during the 1960s in an edition by H. C. Robbins Landon.

In 1959, the present writer, with material and advice from Professor Landon, revised and conducted all the London symphonies in a series of BBC broadcasts commemorating the 150th anniversary of the composer's death. The aim was to get as close as possible to Haydn's original intentions not only from the scholar's point of view but from the performer's too.

The texts were accordingly prepared from a number of manuscript sources of primary authenticity and one early printed edition of unusual interest and importance.

Symphony No. 104

Haydn's last symphony – 'The 12th which I have composed in England', as he wrote on the cover of the autograph score – was first performed in the New Room, King's Theatre, Haymarket, London on 4 May 1795. Haydn would have 'presided' at the keyboard and the 'Leader of the Band' was probably William (Wilhelm) Cramer, at whose benefit concert Haydn had taken part only three days earlier. Although Haydn had moved over to G. B. Viotti's Opera Concert series upon the discontinuance earlier that year of Salomon's concerts (for which the two sets of six 'London' symphonies had been commissioned), the occasion on 4 May was not one of Viotti's subscription series but a special event – 'Dr Haydn's Night' – in benefit of the composer.

The new symphony was rapturously received and was no doubt repeated at one of the remaining subscription concerts (held 11 and 18 May) or at one of the additional concerts in which Haydn participated before leaving for Vienna on 15 August. In his notebook he wrote of the 4 May concert:

'The whole company was thoroughly pleased, and so was I. I made four thousand gulden on this evening. Such a thing is only possible in England.'

On 18 December 1795, Haydn organised a concert in the small Redoutensaal in Vienna at which, to quote from the *Wiener Zeitung*, 'three grand symphonies, not yet heard here, which Herr Kapellmeister composed during his last sojourn in London, will be performed'. The 'Military' Symphony was one of these and Ernst Praetorius, in his 1936 Eulenberg edition of the symphony, claims that No. 104 was first heard in Vienna on this occasion (at which, it might also be noted, Beethoven played his Second Piano Concerto).

The main theme of the finale is said to be based on the Croatian folk-song 'Oj Jelena', whose first 12 bars are quoted below but after which the resemblance ends. It has also been suggested that it originated in a London street cry, 'Hot Cross Buns' or another 'Live Cod' but there is no evidence to support this and its closeness to the Croatian tune can leave little doubt as to its provenance.

Oj Jelena



For some reason the title 'London' or 'Salomon', which should apply to all 12 of Haydn's last symphonies, seems to have been attached to this particular work.

Harry Newstone

前 言

创作时间与地点:1795 年开始,伦敦

首演:1795 年 5 月 4 日,伦敦

首次出版:安德列,奥芬巴赫,1801 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—定音鼓—弦乐器

演奏时间:约 30 分钟

1790 年秋,海顿的主人兼资助者尼克劳斯·约瑟夫·埃斯特哈泽亲王离开了人间,继位的是他儿子保罗·安东亲王。新亲王继位后几乎立刻解散了他们家族那支了不起(但也养不起)的乐队,而这支乐队在将近三十年的时间内不仅造就了海顿,还以海顿给它带来的荣耀而为后人所记住。海顿虽然名义上还是宫廷乐队长,继续领取着年薪,但他终于能够随心所欲地自由旅行了,而这正是他梦寐以求的事。他摆脱掉日常繁琐的宫廷义务,回到了维也纳;然而他的清静未能持续多久。生于德国的小提琴家兼伦敦乐队指挥约翰·彼德·萨罗门^①在科隆旅行时听说了尼克劳斯亲王去世的消息,立刻马不停蹄地赶到了维也纳,决心为即将到来的伦敦演出季节请到海顿。这不是他第一次邀请海顿去英国,不过海顿以前一直身不由己。海顿这次不仅能够自由做主,而且欣然同意。他们俩签了合同之后,于 12 月中旬离开维也纳,并于 1791 年元旦抵达了多佛^②。

海顿在英国逗留了一年半,然后于 1794—1795 年间又在英国生活了一年半。伦敦音乐生活给他的灵感、他在那里受到的礼遇,以及供他使用的那些乐师们的高质量——这一切促使他创作出了一些最好的作品。他为萨罗门创作的十二部交响曲(他每次逗留伦敦时创作六部交响曲)是他在交响乐方面的顶峰之作,而且也为他返回维也纳后创作的音乐定下了基调,尤其是他六首弥撒曲中的最后两首:《创世纪》和《四季》。

海顿在伦敦创作的交响曲中最受大家欢迎的几部,也是他最常演出的作品,可这些作品多年来(今天仍然常常如此)在演奏时使用的乐谱已经在 19 世纪被弄得面目全非。第一次有人尝试根据海顿的原始总谱整理出一套统一的乐谱,是恩斯特·普拉托利乌斯于 20 世纪 30 年代为奥伊伦堡出版社整理的版本。他在整理的过程中参考了第 98、99、101、102、103 和第 104 交响曲的手稿,但是没有参考第 94、95、96 和第 100 的手稿。(第 93 的手稿已经失踪,而第 97 的手稿当时下落不明。)我们只能推测普拉托利乌斯为什么没有能分析当

① 约翰·彼德·萨罗门(1745—1815):德国出生的小提琴家、音乐会经理。——译者注

② 多佛:英国东南部港口城市。——译者注

时收藏于柏林普鲁士图书馆中的第 94 手稿, 尽管他在同一地点见到了第 98、99、101、102 和第 104 的手稿; 我们也只能推测他为什么没有整理收藏于大英博物馆中的第 95 和第 96 交响曲的手稿, 尽管他在收到第 103 手稿摄影复制件的同时也收到了这两部交响曲的手稿复制件。显然, 在 20 世纪 30 年代, 人们还并不清楚海顿这些手稿的具体下落。普拉托利乌斯大概根本不知道我们今天所确知的事实, 因为比起他来说我们又多了五十年对海顿的研究成果。因此, 普拉托利乌斯的版本尽管在当时是最好的, 而且是朝着正确方向迈出的重要一步, 但其水平也自然参差不齐。

普拉托利乌斯的工作正式启动了海顿研究的新阶段, 其结果便是海顿的复兴。丹麦著名学者扬斯·彼德·拉尔森于 1939 年发表了《海顿传统评述》, 两年后又以摹本形式出版了《三份海顿作品目录》, 第一次反映了这一课题的宏大性。第二次世界大战后, 伦敦成立了海顿乐队, 美国的波士顿也成立了海顿协会(均成立于 1949 年)。1954 年, 海顿协会的创始人 H·C·罗宾斯·兰登^①发表了《海顿第一组“萨罗门”交响曲的原始版》一文, 使我们注意到这些作品的标准演出版本(大多是布莱特科普夫与黑泰尔出版社以及彼德斯出版社的版本)在许多地方都是对“海顿原稿明目张胆的篡改”。如果任何读者对改动的过程感兴趣, 可以参阅罗宾斯·兰登的那篇文章, 以及罗宾斯·兰登所写的《约瑟夫·海顿的交响曲》和《海顿年表与作品》第 3 卷《海顿在英国》。

自 20 世纪 50 年代中期以来, 慕尼黑的赫恩勒出版社已经出版了几卷海顿交响曲, 这是他为科隆海顿学院编辑的海顿作品全集的一部分。维也纳的环球出版社于 20 世纪 60 年代发行了由 H·C·罗宾斯·兰登修订的海顿交响曲全集。

1959 年, 笔者在兰登教授的指点下, 借用他的素材修订了海顿所有的伦敦交响曲, 并指挥演奏了它们, 作为英国广播公司纪念海顿去世一百五十周年系列音乐会的一部分。其目的是不仅从学者的角度而且从演奏者的角度来尽可能地再现海顿最初的创作意图。

目前这个版本是根据一些非常真实可靠的手稿, 以及一个非常有意义、非常重要的早期版本修订的。

D 大调第一〇四交响曲

海顿的最后一部交响曲——“我在英国创作的第十二部交响曲”, 他在总谱手稿封面上写道——于 1795 年 5 月 4 日在伦敦秣市国王剧院的新厅举行了首演。海顿“坐镇”键盘, “乐队指挥”可能是威廉·克拉默——海顿三天前刚刚参加过他的慈善音乐会。虽然在

① H·C·罗宾斯·兰登(1926—): 美国音乐学家, 1949 年创建海顿协会, 并任该会秘书长, 后任纽约昆斯学院和加州大学戴维斯分院教授, 论著有《海顿的交响曲》、《18 世纪音乐文献的可靠性问题》等。

当年早些时候萨罗门(海顿的两套各六首“伦敦”交响曲就是受他委托而作)音乐会中断后,海顿已经转向 G.B.维奥蒂^①的歌剧音乐会系列,但 5 月 4 日的这场音乐会却不属于维奥蒂的慈善系列,而是一个特殊事件——向海顿表示敬意的“海顿博士之夜”。

这部交响曲受到了狂热的欢迎,无疑在剩下的慈善音乐会(5 月 11 日和 18 日)之一,或者在海顿于 8 月 15 日返回维也纳前参加的额外音乐会之一上再次被演奏了一次。他在笔记本中这样形容 5 月 4 日的音乐会:

“所有听众都极为满意,我也一样。我这一晚就挣了四千荷兰盾。这种事情只有在英国才会发生。”

1795 年 12 月 18 日,海顿在维也纳小型的雷多腾厅组织了一场音乐会,《维也纳报》对此的报道为“将演奏这位宫廷乐师最后一次在伦敦逗留期间创作的三部未曾听过的大交响曲”。其中之一便是《军队》交响曲,恩斯特·普拉托利乌斯在他编订的这首交响曲 1936 年的奥伊伦堡版中声称,这是《D 大调第一〇四交响曲》首次在维也纳演奏(还需补充一点,贝多芬在这场音乐会上弹奏了他的《第二钢琴协奏曲》)。

最后乐章中的主部主题据说采用了克罗地亚民歌《Oj Jelena》,下面列举了开始十二小节,但相似之处在这之后随即结束。也有人认为这个主题来自伦敦街头的叫卖声——“热十字面包”或“活鳕鱼”,但没有证据可以证明这一点,而这个主题与那首克罗地亚乐曲的渊源则毫无疑问。

Oj Jelena

【谱例】



从某种意义上说,“伦敦”或“萨罗门”这个本该被用来指海顿最后所有十二首交响曲的标题,似乎只与这一首特殊的作品有关。

哈里·纽斯顿

(路旦俊 译)

① G.B.维奥蒂(1755—1824):意大利作曲家、小提琴家,写有二十九首小提琴协奏曲、二十一首弦乐四重奏等。——译者注

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1 Track ①



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34 Track ②



III. Menuet. Allegro

51 Track ③



IV. Finale. Spiritoso

61 Track ④



Symphony No. 104

'London'

Joseph Haydn
(1732–1809)

Hob. I:104

I. Adagio

Flauto 1/2 *f* [a 2]

Oboe 1/2 *f* a 2

Clarinetto (A) 1/2 *f* a 2

Fagotto 1/2 *f* [a 2] Solo *p*

Corno (D) 1/2 *f*

Tromba (D) 1/2 *f*

Timpani (D, A) *f*

Violino I *ff* *fz* *p*

Violino II *ff* *p*

Viola *ff* *p*

Violoncello e Contrabbasso *ff* *p*

5

Fl. 1/2

Ob. 1/2

Fg. 1/2

I

VI.

II

Vla.

Vc. e Cb.

f *p* *ff* *p*

f *Tutti* *Solo* *p*

[a 2]

10

Fl. 1/2

Fg. 1/2

I

VI.

II

Vla.

Vc. e Cb.

p *Tutti* *Vc.* *Tutti*

Solo

1.

14 [a 2]

Fl. 1/2 *f*

Ob. 1/2 *f* [Solo] *p*

Cl. (A) 1/2 *f*

Fg. 1/2 *Tutti* *f* [Soli] *pp*

Cor. (D) 1/2 *f*

Tr. (D) 1/2 *f*

Timp. 1/2 *f*

VI. I *f* *pp*

VI. II *f* *pp*

Vla. *f* *pp*

Vc. e Cb. *f* *pp*

Allegro

17 Solo

Fg. 1/2 *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. e Cb. *p*

22

VI. I

VI. II

Vla.

Vc. e Cb.

27

VI. I

VI. II

Vla.

Vc. e Cb.

32 [a 2]

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (D) 1 2

Tr. (D) 1 2

Timp.

VI. I

VI. II

Vla.

Vc. e Cb.

Tutti

37 [a 2]

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2 [a 2]

Cor. (D) 1 2

Tr. (D) 1 2

Timp.

I

VI.

II

Vla.

Vc.
e Cb.

42 [a 2]

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (D) 1 2

Tr. (D) 1 2

Timp.

VI. I

VI. II

Vla.

Vc. e Cb.

a 2

[a 2]

a 2

[a 2]

The musical score is for measures 42 through 46. The key signature has two sharps (F# and C#). The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A 1 and 2, and Bassoon 1 and 2. The brass section includes Cor Anglais (D) 1 and 2, and Trumpet (D) 1 and 2. The percussion section includes Timpani. The string section includes Violin I and II, Viola, and Violoncello/Double Bass. The score features various musical notations including slurs, ties, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

47 [a 2]

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.

Detailed description of the musical score: The score is for measures 47 through 51. Measure 47 is marked with a rehearsal mark '47 [a 2]'. The Flute 1 & 2 part begins with a melodic line. The Oboe 1 & 2 part has a similar melodic line. The Clarinet in A 1 & 2 part also has a melodic line. The Bassoon 1 & 2 part has a melodic line. The Cor Anglais (D) 1 & 2 part has a melodic line. The Trumpet (D) 1 & 2 part has a melodic line. The Timpani part has a melodic line. The Violin I part has a melodic line. The Violin II part has a melodic line. The Viola part has a melodic line. The Violoncello/Double Bass part has a melodic line. The score is written in 2/2 time and features various musical notations including notes, rests, and dynamic markings.