



HAYDN 海顿

Symphony No. 100 in G major
Hob. I:100 'Military'



G大调第一〇〇交响曲
Hob. I:100 “军队”

Violino

Violino I

Violino II

Viola

Violoncello e Contrabbasso



EULENBURG

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Joseph Haydn

Symphony No. 100 in G major / G-Dur

Hob. I :100 'Military'

Edited by / Herausgegeben von

Harry Newstone

Urtext

约瑟夫·海顿

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哈里·纽斯顿 编订

净本



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海顿

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Preface

Composed: 1794 in London

First performance: 31 March 1794 in London

Original publisher: André, Offenbach, 1799

Instrumentation: 1 flute, 2 oboes, 2 bassoons – 2 horns, 2 trumpets – timpani, percussion – strings

Duration: ca. 25 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. 100

This symphony was given its first performance in the Hanover Square Rooms, London, on 31 March (by a happy coincidence, Haydn's 62nd birthday) at the eighth of Salomon's 1794 series of subscription concerts. As usual, Salomon led the orchestra from the concertmaster's desk and Haydn presided at the piano. It was to be the last première of a Haydn symphony presented by Salomon, for the following January the violinist/impresario announced that he was 'under the necessity, from circumstances which he has it not in his power to control, to decline the further continuance of the establishment'. The new symphony was an immediate success – 'the greatest success of his whole career' – and was repeated a week later at Salomon's ninth concert on 7 April, at Haydn's Benefit Concert on 2 May and again at the twelfth and final concert of the season on 12 May.

Like the Symphony No. 101 (which had already received its first performance four weeks earlier) the score is dated 1794 and while it is now impossible to establish the exact order in which these two works were composed, it is at least fairly certain that, as in the case of No. 101, parts of No. 100 were written before Haydn began his second journey to London in January 1794, since (again like No. 101) the minuet is on Italian paper such as Haydn had used in Vienna the previous year, while the outer movements are on English paper. For the second movement Haydn had adapted and expanded the second movement ('Romance') of one of the 'Lira' Concertos (No. 3 in G) composed some eight years earlier for the King of Naples. No autograph score of this movement has so far come to light and it is possible that there was never a fully written-out score, although there must have existed something comprehensive enough to allow for the copying of the orchestral parts, as well as of the score which Haydn had had made to include in his parting gift to Salomon. It is from the trumpet call that heralds the Coda and the dramatic bars that follow in this movement that the symphony soon acquired its title 'The Military'.

Harry Newstone (adapted)

前言

创作时间与地点:1794 年,伦敦

首演:1794 年 3 月 31 日,伦敦

首次出版:安德列,奥芬巴赫,1799 年

乐队编制:1 长笛,2 双簧管,2 大管—2 圆号,2 小号—定音鼓,打击乐—弦乐器

演奏时间:约 25 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巅峰之作,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:《创世记》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

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

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时收藏于柏林普鲁士图书馆中第 94 的手稿，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》（见《音乐评论》第 15/1 卷——原注）一文，使我们注意到这些作品的标准演出版本（大多是布赖特科普夫和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”。如果任何读者对那些改动发生的过程感兴趣，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》第三卷《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

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。——译者注

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。

因此这些乐谱是依据一些非常可靠的手稿以及一个非常有意义、非常重要的早期版本准备的。

《第 100 交响曲》

这部交响曲 1794 年 3 月 31 日(这一天碰巧是海顿的六十二岁生日)首演于伦敦的汉诺威广场大厦,是当年萨罗门系列募捐音乐会中的第八场。像往常一样,萨罗门指挥乐队,海顿弹奏钢琴。这将是萨罗门奉献给人们的海顿交响曲中的最后一部首演,这位小提琴家兼乐队指挥将于第二年 1 月宣布,他“出于超出他权力范围的原因,谢绝继续担任这一职位”。这部新交响曲立刻获得了巨大成功——“他一生最大的成功”,一星期后于 4 月 1 日在萨罗门的第九场音乐会上再次上演,紧接其后的演出为 5 月 2 日海顿的慈善音乐会和 5 月 12 日当年演出季节的第十二场也是最后一场音乐会。

像四星期前就已经进行了首演的《第 101 交响曲》一样,这部交响曲总谱上的日期也为 1794 年,虽然我们现在已无法确定这两部作品创作的精确顺序,我们至少可以肯定《第 100 交响曲》的一些部分像《第 101 交响曲》一样,在海顿于 1794 年 1 月开始其第二次伦敦之旅前就已经写成了,因为[又像《第 101 交响曲》一样]“小步舞曲”是写在意大利纸上的,而这种纸海顿前一年在维也纳时使用过;但第一和第四乐章使用的却是英国纸张。至于第二乐章,海顿改编并扩展了他八年前为那不勒斯国王所写的《“里拉”协奏曲》之一(之三,G 大调)的第二乐章“浪漫曲”。这个乐章一直没有能找到手稿总谱,因而有可能从来就没有完整写出的总谱,尽管一定存在过某个包含总谱的东西,足以让人抄写出海顿送给萨罗门的这个告别礼物的乐队分谱以及总谱。引入尾声的小号声以及这个乐章紧跟着的几个戏剧性小节很快就使这部交响曲获得了“军队”的标题。

哈里·纽斯顿

(路旦俊 译)

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1 Track [1]



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IV. Finale. Presto

62 Track [4]



Symphony No. 100

'Military'

Joseph Haydn
(1732–1809)
Hob. I:100

In Nomine Domini

I. Adagio

Flauto 1 2

Oboe 1 2

Fagotto 1 2 Solo *p* *p*

Corno (G) 1 2

Tromba (C) (Clarin) 1 2

Timpani (G, D)

Violino I *p*

Violino II *p*

Viola *p*

Violoncello e Contrabbasso *p*

Fig. 1 $\frac{1}{2}$ 5 [Solo]

Vl. I

Vl. II

Vla.

Vc. e Cb.

Fig. 1 $\frac{1}{2}$ 8 [1.] *p*

Vl. I

Vl. II

Vla.

Vc. e Cb.

Fig. 1 $\frac{1}{2}$ 11 [1.] *f* *p*

Vl. I

Vl. II

Vla.

Vc. e Cb.

14 [a 2]

Fl. 1/2 *p* *cresc.* *f* *ff*

Ob. 1/2 *p* *cresc.* [*f*] *ff*

Fg. 1/2 [a 2] *p* *cresc.* [*f*] *ff*

Cor. (G) 1/2 *p* *cresc.* *f*

Tr. (C) 1/2 a 2 *p* *cresc.* *f*

Timp. *p* *cresc.* *f* *ff*

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. e Cb. *f* *ff*

17 [a 2]

Fl. 1/2 *f* *ff*

Ob. 1/2 *f* *ff*

Fg. 1/2 [a 2] *f*

Cor. (G) 1/2 a 2 *f*

Tr. (C) 1/2 a 2 *f*

Timp. *f*

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. e Cb. *p* *f* *ff*

20 [a 2]

Fl. 1 2 *fz* *fz* *p* *ff*

Ob. 1 2 *fz* *fz* *p* *ff*

Fg. 1 2 [a 2] *fz* *ff*

Cor. (G) 1 2 *a 2* *fz* *f*

Tr. (C) 1 2 *a 2* *fz* *f*

Timp. *f*

VI. I *fz* *fz* *p* *ff*

VI. II *fz* *fz* *p* *ff*

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

Vc. e Cb. *fz* *fz* *p* *ff*

Allegro

24 Solo

Fl. 1 2 [p] *Soli*

Ob. 1 2 [p] *Soli*

VI. I

VI. II

Vla.

Vc. e Cb.

30 1.

Fl. 1/2

Ob. 1/2

VI. I

VI. II

Vla.

Vc. e Cb.

p

36

Fl. 1/2

Ob. 1/2

Fg. 1/2

Cor. (G) 1/2

Tr. (C) 1/2

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

[a 2]

f

42 [a 2]

Fl. 1 2

Ob. 1 2

Fg. 1 2 [a 2]

Cor. (G) 1 2

Tr. (C) 1 2

Timp.

I

VI.

II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 42 through 46. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Bassoon 1 and 2. The flute parts feature melodic lines with slurs and grace notes. The oboe and bassoon parts provide harmonic support with sustained notes and some melodic movement. The brass section consists of two Cornets in G, two Trumpets in C, and a Timpani line. The strings include Violin I and II, Viola, Violoncello, and Contrabass. The string parts are characterized by rhythmic patterns, with the cello and contrabass playing a steady eighth-note accompaniment. The score is written in a key with one sharp (F#) and a 2/2 time signature.