



MOZART 莫扎特

Symphony No. 41 in C major
K 551 'Jupiter'

C大调第四十一交响曲
K 551 “朱庇特”



I. Allegro vivace



EULENBURG

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Wolfgang Amadeus Mozart
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K 551 'Jupiter'

Edited by Stefan de Haan

沃尔夫冈·阿玛德乌斯·莫扎特
C 大调第四十一交响曲
K551 “朱庇特”

斯蒂芬·德·哈恩 编订



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Preface

Date/place of composition: 1788 in Vienna

First performance: unknown – see discussion in Preface

First publication: André, Offenbach, 1793

Instrumentation: 1 Flute, 2 Oboes, 2 Bassoons – 2 Horns, 2 Trumpets –
Timpani – Strings

Duration: ca. 35 minutes

The Symphony in C, K551, ('Jupiter'), was completed on 10 August 1788. Its entry in the chronological list *Verzeichnüss aller meiner Werke* that Mozart kept from February 1784 until November 1791 immediately follows that for the Symphony in G minor, K550, on 25 July. Only a few weeks earlier on 26 June the Symphony in E flat, K543, appears. In the course of little more than six weeks Mozart had written three symphonies which, together with the 'Prague' Symphony of December 1786, represent his outstanding contributions to this form.

Of Mozart's 60 or so symphonies most were composed before he left the service of the Archbishop of Salzburg in May 1781. As a freelance composer in his early Vienna years, Mozart was more interested in producing piano concertos, of which he wrote no less than 15 between 1782 and the end of 1786, for public performance by himself or his pupil Babette Ployer. During the same period he wrote only three symphonies. The first of these in D major, K385, was composed at the end of July 1782 for the celebrations in Salzburg on the occasion of the ennoblement of Sigmund Haffner, Mozart's friend and contemporary; the second in C major, K425, was written in Linz in 1783 in the space of five days for a concert on 4 November; the third in D major, K504, was completed on 6 December 1786 for performance in Prague in the following January.

It is not known for what occasions Mozart wrote his last three symphonies: they may have been intended for performance at the series of concerts he planned to give in Vienna in the summer of 1788 but this project fell through and subsequently Mozart gave no more public concerts in Vienna. Clearly it would have been quite contrary to Mozart's normal practice to have composed three large-scale works with no prospect of their being played, and even if the immediate plans for their performance had to be abandoned, it is likely that some opportunity would have been found for them to be heard at a later date. One such opportunity may have occurred during the German tour which Mozart undertook with his friend Prince Karl Lichnowsky in April and May 1789. The concert of Mozart's music given in Leipzig on 12 May 1789 may well have included one or two of his last three symphonies or at any rate some movements from them. It is possible, too, that the 'Jupiter' Symphony was one of the two

symphonies due to be performed at the concert given on 15 October 1790 when Mozart was in Frankfurt for the coronation of Leopold II: in the event the programme proved to be too long, and only one of the symphonies, and that an early one, was performed. Again, the 'Jupiter' may have been the 'Grand Symphony composed by Herr Mozart' included in the 'Grand Musical Concert' given in Vienna on 16 April 1791, in a programme repeated on the 17th by the Society of Musicians. However, as on this occasion the orchestra included Mozart's clarinetist friend Anton Stadler and his brother Johann, the symphony is more likely to have been the G minor in its clarinet version or the Symphony in E flat, K543, which also includes clarinets in its score.

There can be no certainty about the origin of the title 'Jupiter' by which this work is now universally known. Mozart's son, Franz Xaver, told Vincent and Mary Novello on their visit to Salzburg in 1829 that it was first used by Salomon, the violinist and orchestral leader responsible for Haydn's London visits, who died in 1851. Certainly the nickname was known in London in the early years of the 19th century: it appears in the programme of a concert given by the Philharmonic Society in March 1821 and Clementi used it in 1822 for the publication of his arrangement of the work for 'Pianoforte with accompaniments for a Flute, Violin and Violoncello'. The engraved title-page bore a splendid picture of the god seated amid the storm-clouds. Tovey considered the title 'Jupiter' along with 'Emperor' and 'Moonlight' to be 'among the silliest injuries ever inflicted on great works of art'. It is true that in so wide-ranging a work there is bound to be much to which the name 'Jupiter', with its suggestion of majesty, grandeur and triumph, is not easily applicable, yet the character of much of its material, not least in the finale, and still more the heroic way in which the work as a whole turns its back on the tragic intensity of the G minor Symphony, written less than three weeks earlier, make its now inseparable title not wholly inappropriate.

It is in fact from the fusion of its contrasting elements into a compelling unity that one of the chief glories of this symphony derives. From the very opening bars, whose conventional *forte* summons from the whole orchestra is balanced by the pleading *piano* answer from the strings, this reconciliation of opposites permeates the whole work. Later in the same movement, after the warm expressiveness of the second subject, and just at the very moment when the first section of the movement might be expected to reach its close, there comes tripping in a charming dancing tune straight from the world of *opera buffa*. Indeed, it is an arietta, *Un bacio di mano*, that Mozart wrote three months earlier for insertion in Anfossi's opera *Le gelosie fortunate*. Not only does its appearance at this moment seem wholly appropriate, but in a characteristically Mozartian way it turns out that it is this light-hearted idea in conjunction with the 'throw-away line' of its cadence-formula that contributes substantially to the discussion in the middle section of the movement.

What greater contrast of mood could there be than that between the jubilant ending of the first movement and the deeply-felt *Andante cantabile* which follows? The muted strings lend a subdued colour to the whole movement, whose generally calm meditative flow is from time to time disturbed by passionate episodes of syncopated uneasy rhythms, sudden *forte-piano* thrusts and adventurous chromatic harmony: and always Mozart's readiness to reject regularity of phrase-length or rigidity of bar-structure impels the music forward in a gentle but irre-

sistible progress to its ending in a delightful coda, apparently added as an afterthought by the composer. The Minuet recaptures the mood of the first movement and its Trio hints at the opening subject of the Finale. The last movement is dominated by a feeling of exhilaration springing not least from the sheer mastery of Mozart's handling of his contrapuntal resources. Among the instrumental works of his maturity only the finale of the G major String Quartet, K387, of 1782 is there the same confident deployment of fugal elements within a sonata-form movement. Here in the 'Jupiter' the music drives forward through all its variety of instrumentation and dynamic levels with boundless energy and effortless inevitability. At the Coda comes a sudden momentary break in the onward flow succeeded by a few bars of stillness and reflection. Then follows a superb *fugato* combining in a contrapuntal *tour de force* all the thematic constituents of the movement, before a triumphant *fanfare* concludes the work. It is hard to imagine a more splendid ending, not only to the 'Jupiter' itself, but to the whole series of symphonies of which this was destined to be the last.

Ronald Woodham

前言

创作时间与地点:1788 年,维也纳

首演:不详(见《前言》部分的介绍)

首次出版:安德列,奥芬巴赫,1793 年

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演奏时间:约 35 分钟

《C 大调交响曲》(“朱庇特”)K551 完成于 1788 年 8 月 10 号。莫扎特于 1784 年 2 月至 1791 年 11 月间记录的《我所有的作品目录》中记载有这部作品,紧跟在同年 7 月 25 号完成的《g 小调交响曲》K550 之后。而就在几个星期前的 6 月 26 日,他的《降 E 大调交响曲》K543 刚刚问世。莫扎特在六个多星期的时间里创作出了三部交响曲,这三部交响曲与 1786 年 12 月完成的《“布拉格”交响曲》一起,代表着他对交响曲这种形式最杰出的贡献。

莫扎特写过约六十余部交响曲,其中大多数创作于 1781 年 5 月他不再为萨尔茨堡大主教效劳之前。初到维也纳时,莫扎特不隶属于任何人。此时的他对创作钢琴协奏曲更感兴趣,并于 1782—1786 年至少创作了十五部钢琴协奏曲,在演奏这些协奏曲时,担任钢琴独奏的或是他本人或是他的学生巴贝特·普罗耶。他在这期间只创作了三部交响曲。第一部 D 大调,K385,创作于 1782 年 7 月底,为他的朋友西格蒙德·哈夫纳被封为贵族在萨尔茨堡举行庆祝活动而作;第二部 C 大调,K425,于 1783 年在林茨为 11 月 4 日的音乐会而作,整个创作只用了五天时间;第三部交响曲 D 大调,K504,完成于 1786 年,并于次年 1 月在布拉格首演。

我们不清楚莫扎特为何种场合创作了最后三部交响曲。它们有可能是为他曾计划于 1788 年夏在维也纳举行的一系列音乐会而作,但这一计划后来落空了,结果他再也没有能在维也纳举行公开音乐会。显然,在没有任何上演可能的情况下创作三部大型作品,这种做法有悖莫扎特的惯例;即使一时无法上演,他也会有别的机会在以后演奏这些作品。这样一个机会可能就是他于 1789 年 4 月和 5 月与朋友卡尔·里奇诺夫斯基王子周游德国之时。1789 年 5 月 12 日莱比锡的莫扎特作品音乐会就有可能包括了这最后三部交响曲中的

一部或两部,或者至少包括了这些交响曲中的一些乐章。当然,《“朱庇特”交响曲》也有可能就是原定要在1790年10月15日音乐会上演奏的两部交响曲之一,莫扎特当时正在法兰克福参加利奥波德二世的登基仪式。结果,音乐会的曲目过长,最后只演奏了一部交响曲,而且是他的一部早期交响曲。还有一种可能:《“朱庇特”交响曲》就是音乐会协会1791年4月16日和17日在“大型音乐会”上演奏的《莫扎特先生创作的大型交响曲》。不过,由于莫扎特的朋友、单簧管演奏家安东·施塔德勒与其兄弟约翰也参加了这次演出,这场音乐会上演奏的交响曲更有可能是增加了单簧管部分的第二稿《g小调交响曲》或者总谱中同样带单簧管部分的《E大调交响曲》K543。

这部交响曲现在为全世界所知的标题“朱庇特”究竟出自何处,我们无法肯定。莫扎特的儿子弗朗兹·夏弗尔在文森特和玛丽·诺韦洛^①夫妇1829年造访萨尔茨堡时曾告诉过他们,最初使用“朱庇特”一词的是1815年去世的萨罗门^②,这位小提琴家和乐队首席曾邀请海顿访问英国。当然,这一标题早在19世纪初就已为伦敦人所熟悉:爱乐乐团1821年一场音乐会的节目单上就出现了这一标题,克莱门蒂^③1822年出版的根据这部交响曲改编的《长笛、小提琴和大提琴伴奏的钢琴曲》也使用了“朱庇特”这一标题,封面上还印有一幅朱庇特坐在暴风雨云中的光彩夺目的木刻画。托维^④认为“朱庇特”这一标题与“皇帝”和“月光”等标题一样,都是“对艺术杰作最愚蠢的伤害”。的确,对于如此宏大的一部音乐作品而言,代表着庄严、辉煌、胜利的“朱庇特”这一名称与作品的许多地方似乎风马牛不相及;但是,这部作品中的许多音乐素材(尤其是终曲部分)以及它义无反顾地背离三个星期前完成的带浓重悲剧色彩的《g小调交响曲》时所表现出来的英雄气概,使我们感觉到现在与其不可分割的这一标题并非完全不合适。

事实上,这部交响曲的伟大成就之一便是将各种对比因素融为一体。在这部作品的开始几小节中,传统式的乐队全奏*f*被弦乐部分应答的*p*所平衡,而在这部作品中到处都能见

① 文森特·诺韦洛(1781-1861):英国意大利裔管风琴家、出版家、作曲家,1811年创办诺韦洛出版公司。——译者注

② 彼德·萨罗门(1745-1815):德国出生的小提琴家、音乐会经理,1781年定居伦敦,1786年开始组织音乐会,系统介绍海顿和莫扎特的交响曲,曾于1791年和1794年两度邀请海顿去英国。——译者注

③ 弗朗兹·克莱门蒂(1752-1832):意大利钢琴家、作曲家,主要作品有数首交响曲、钢琴协奏曲和取名为《朝圣进阶》的共计百首钢琴练习曲。——译者注

④ 唐纳德·托维(1875-1940):英国钢琴家、作曲家、指挥家,1917年组织里德管弦乐音乐会,并为此写了著名的曲目评论,后收录在《音乐分析论文集》中。1935年受封为爵士。——译者注

到这种对立因素之间的调和。在第一乐章的后半部，热情而富有表情的第二主题出现之后，正当人们以为这一乐章的第一乐段快要结束时，一个直接来自喜歌剧世界的迷人的舞曲突然闯了进来。这段旋律确实是一段小咏叹调，原为莫扎特三个月前创作的、准备加进安福西^①的歌剧《幸运的嫉妒》中的小咏叹调《亲吻你的小手》。这段轻松愉快的旋律出现在这里不仅显得非常合适，而且还以莫扎特特有的手法与“被舍弃的”结束部主题连接，构成了这一乐章中间段的主体。





有什么样的情绪对比更大于第一乐章欢乐的结尾与紧跟其后那感人肺腑的“如歌的行板”之间的情绪对比呢？加了弱音器的弦乐给整个乐章增加了一种朦胧的色彩，而整个乐章平静、沉思的气氛则不断被充满激情的切分节奏插句、突如其来的 *f*_p 对比以及大胆的半音化和声所打破。莫扎特会常常打破乐句长度的规律或者打破一成不变的小节结构，以此推动音乐进行到一个欢快的尾部——这一欢快的尾部显然是作曲家后来加上的。“小步舞曲”再现了第一乐章的情绪，其中的三重奏则预示了“终曲”乐章的第一主题。主导着最后乐章的是一种兴奋感，而这种兴奋感又源自于莫扎特处理对位素材时的娴熟技巧。在他成熟期创作的所有器乐作品中，只有在 1782 年创作的《G 大调弦乐四重奏》K387 的终曲部分才能见到同样的在奏鸣曲形式乐章中自信地运用赋格素材的现象。在《“朱庇特”交响曲》中，音乐带着各种配器和力度变化以无比旺盛的精力和无可避免的必然奔泻向前发展，但在尾部却突然暂时停了下来，接着出现了几小节的宁静与思索。最后，美妙无比的赋格段以辉煌的演奏将这一乐章所有的主题素材结合在了一起，而整个乐章则以胜利的号角结束。无论是对《“朱庇特”交响曲》还是对莫扎特所有的交响曲而言，我们都很难想象出比这更为辉煌的结束，尽管这注定成了他的最后一部交响曲。

罗纳尔多·伍德汉姆

（路旦俊 译）

① 帕斯夸尔·安福西(1727-1797):意大利作曲家,作歌剧近五十部。——译者注

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Symphony No. 41 in C major

'Jupiter'

Wolfgang Amadeus Mozart
(1756–1791)
K 551

I. Allegro vivace

Flauto

Oboe 1 2

Fagotto 1 2

Corno (C) 1 2

Tromba (F) 1 2

Timpani (C G)

Violino I II

Viola

Violoncello e Contrabbasso

Fl

Ob

Fg

Cor (C)

Tr. (C)

Timp.

Vi

Vla

Vc

Cb

12

Fl

Ob

Fg.

Cor. (C)

Tr. (C)

Timp

VL

Vla.

Vc
Cb

17

Fl

Ob.

Fg.

Cor. (C)

Tr. (C)

Timp

VL

Vla.

Vc
Cb

24

Fl.

Ob.

Fg.

Cor (C)

VI.



30

Fl.

Ob.

Fg.

VI.

Vla.

Vc.

Cb.

Musical score for measures 37-43. The score is written for a full orchestra. The instruments and their parts are as follows:

- Fl (Flute):** Measures 37-43. Starts with a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Ob (Oboe):** Measures 37-43. Plays a sustained note in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Bg (Bassoon):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Cor.(C) (Cor Anglais):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Tr (C) (Trumpet):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Timp (Timpani):** Measures 37-43. Plays a rhythmic pattern in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Vi (Violin):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Vla (Viola):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Vc (Violoncello):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.
- Ob (Contrabass):** Measures 37-43. Plays a melodic line in measure 37, then has rests in measures 38-40, and resumes in measure 41.

The score is divided into two systems. The first system covers measures 37-43, and the second system covers measures 44-50. The instruments are listed on the left side of each system.

49

Fl.

Ob.

Fg.

Cor.(C)

Tr. (C)

Vi.

Vla.

Vc.

Cb.

54

Fl.

Ob.

Fg.

Cor. (C)

Tr. (C)

Vi.

Vla.

Vc.

Cb.