



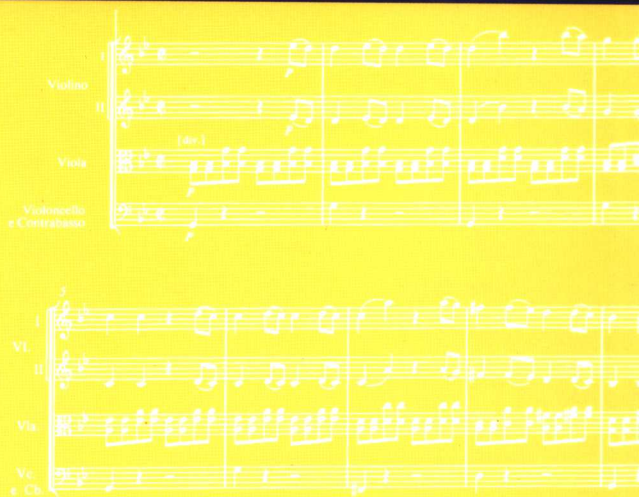
MOZART 莫扎特

Symphony No. 40 in G minor

K 550

g小调第四十交响曲

K 550



EULENBURG

湖南文艺出版社

Wolfgang Amadeus Mozart

Symphony No. 40

in G minor / g-Moll

K 550

Edited by / Herausgegeben von

Ronald Woodham

沃尔夫冈·阿玛德乌斯·莫扎特

g 小调第四十交响曲

K 550

罗纳尔多·伍德汉姆 编订



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Preface

Composed: 25 July 1788 in Vienna

First performance: unknown – see text below

Original publisher: André, Offenbach, 1794

Instrumentation: 1 flute, 2 oboes, 2 clarinets, 2 bassoons – 2 horns – strings

Duration: ca. 25 minutes

The Symphony in G minor, K550, was completed on 25 July 1788. The entry of this work in the chronological list *Verzeichnüß aller meiner Werke* that Mozart kept from February 1784 until November 1791 is immediately followed by another entry for August recording the completion of the Symphony in C, K551, later known as the 'Jupiter' Symphony; only a few weeks earlier on 26 June the E-flat Symphony, K543, had been listed. In a little over six weeks Mozart had written what were destined to be his last three symphonies, works which together with the 'Prague' Symphony represent his outstanding contributions to the form.

It is not known for what occasions these three masterpieces were composed: it is almost inconceivable that they would have been written without any prospect of their being performed. In the case of the G-minor Symphony such a possibility is made all the more unlikely by reason of Mozart's later rescoring of the work. He would hardly have gone to the trouble of introducing clarinets and rewriting the oboe parts unless this revised version was due for performance. It may be that the three symphonies were to have been played at the series of concerts which Mozart was planning to hold in the new casino in Vienna in June 1788, but in the event the series did not take place. The Symphony in G minor could have been one of the two symphonies played at Mozart's Leipzig concert on 12 May 1789: or perhaps it may have been the 'Grand Symphony composed by Herr Mozart' included in the 'Grand Musical Concert' given on 16 April 1791 and repeated on the 17th by the Society of Musicians in aid of its widows and orphans. If this were the case, as Anton Stadler, Mozart's clarinetist friend, and his brother Johann took part in the concert, it is likely that the second version with clarinets would have been played. It is, of course, just possible that the prospects and hopes for the performance in Mozart's lifetime for one reason or another remained unrealised and he may never have heard his last three symphonies.

Mozart wrote over fifty symphonies, possibly as many as sixty, if the works he put together from movements from his divertimenti and dramatic overtures are included. Most of the symphonies were composed before 1781 when he left the service of the Archbishop in Salzburg. The symphony at this time tended to be regarded less as a work of intrinsic importance than as the prelude to music of greater significance, whether opera or oratorio, or indeed the prin-

cial items in a concert programme. It is perhaps not surprising that in his early Vienna years Mozart was more interested in producing piano concertos, of which he wrote no less than fifteen 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; of these the last, K504 in D, was composed in December 1786 for a performance in Prague on 19 January of the following year.

Of all the symphonies there are only two in minor keys, K550 and K183 also in G minor written in 1773. It is easy to exaggerate the significance for Mozart of the key of G minor, yet it does seem to have had a special meaning for him. Hermann Abert in his discussion of the opening scene of *Don Giovanni* refers to G minor as 'die Tonart [...] des leidenschaftlichen Schmerzes' (the key of passionate grief) and certainly in the operas Mozart turns to G minor for those heart-rending outpourings of sorrow and despair that we find in Constanze's aria 'Traurigkeit' in *Die Entführung* or Pamina's 'Ach ich fühl's' in *Die Zauberflöte*. In the instrumental music, apart from the two symphonies, the Piano Quartet K478 of 1785 and the String Quintet K516 of 1787 are the only works written in this key but they too, especially the Quintet, reflect some of this same emotional character.

It is not difficult to find an affinity of mood and character between the two G minor symphonies and certainly the excited syncopated quavers at the beginning of the earlier work in a way foreshadow the urgency of the opening of K550. There is moreover the same marked contrast between minuet and trio in both works: the strong unison opening of the earlier minuet standing out against the charm and grace of the trio for wind alone, while in the later work the strenuous contrapuntal clashes of the minuet are relieved by the gentle simplicity of the trio. Such parallels as these and the intensity of expression common to both works are clearly of interest, but it is the differences rather than the similarities that are more significant: above all it is Mozart's development as a composer and his new approach to the symphony that a comparison of the two works reveals. The fifteen years which lay between their composition had seen an enormous enrichment of the emotional range and depth of the dramatic vocabulary which Mozart could draw upon to communicate his thoughts and feelings. There had been the production of the operas *Idomeneo* (1781), *Die Entführung* (1782), *Le Nozze di Figaro* (1786) and *Don Giovanni* (1787) with their innumerable opportunities for the directly expressive use of harmonic and instrumental colour in the service of character drawing and stage action and atmosphere; there had been the transformation of the piano concerto from what had been primarily entertainment music into a work of high seriousness and dramatic potential; and in the chamber music, which included the six string quartets dedicated to Haydn and the string quintets in D, C and G minor, there had been the development of Mozart's ability to deploy his contrapuntal skill effectively within the framework of contemporary instrumental forms. The present work splendidly illustrates the harmonic boldness, contrapuntal mastery, adventurous exploration of tonality, as well as the telling use of instrumental colour of Mozart's mature style.

Ronald Woodham (adapted)

前 言

创作时间与地点:1788 年 7 月 25 日,维也纳

首演:不详(见下文)

首次出版:安德列,奥芬巴赫,1794 年

乐队编制:1 长笛,2 双簧管,2 单簧管,2 大管—2 圆号—弦乐器

演奏时间:约 25 分钟

《g 小调交响曲》K550 完成于 1788 年 7 月 25 日。莫扎特于 1784 年 2 月至 1791 年 11 月间按时间顺序记录的《我所有的作品目录》中记载有这部作品,紧跟其后的是 8 月份完成的《C 大调交响曲》K551,后来被称作《“朱庇特”交响曲》。他在几个星期前的 6 月 26 日还列进了《降 E 大调交响曲》K543。也就是说,莫扎特在六个多星期的时间里创作出了注定成为他最后三部交响曲的这些作品,而这三部交响曲与《“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。

我们不知道这三部交响曲是为什么场合而创作的,我们也很难想象莫扎特会在没有可能上演的情况下创作它们。对于《g 小调交响曲》来说,无法上演的可能性更小,因为莫扎特后来对这部作品进行了修改。如果修改稿不会上演,他当然不会不厌其烦地给这部作品增加单簧管部分,并且改写双簧管部分。一种可能性是这三部交响曲原本要在莫扎特计划于 1788 年 6 月在维也纳新赌场举行的系列音乐会上演奏的,然而由于种种原因这个系列音乐会没有能开成。另一种可能性是《g 小调交响曲》原为 1789 年 5 月 12 日“莫扎特莱比锡音乐会”上演奏的两部交响曲之一,或者就是音乐会协会 1791 年 4 月 16 日和 17 日为寡妇和孤儿义演的“大型音乐会”上演奏的《莫扎特先生创作的大型交响曲》。如果情况真是这样,那么,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很可能就是增加了单簧管部分的第二稿。当然还有一种可能性——莫扎特曾希望这三部作品能在他有生之年上演,但由于种种原因一直未能如愿,而他可能生前从未听到最后这三部交响曲。

如果我们把他将嬉谑曲和戏剧序曲中一些乐章合在一起的作品算在内,那么莫扎特

一生创作了五十多部交响曲(甚至可能多达六十部)。大多数交响曲都是在他于 1781 年不再为萨尔茨堡大主教效劳之前创作的。他在这个时期创作的交响曲一般不被看作真正重要的作品,而是被视作一些更具意义的作品的序曲,这些更具意义的作品包括歌剧、清唱剧以及音乐会曲目单上的主要乐曲。因此,莫扎特初到维也纳时对创作钢琴协奏曲更感兴趣也就不足为奇了,他在 1782–1786 年间创作了至少十五部钢琴协奏曲,而在音乐会上担任钢琴独奏的或是他本人或是他的学生巴贝特·普罗耶。他在这一时期只写了三部交响曲,其中最后一部 D 大调 K504 完成于 1786 年 12 月,并于第二年 1 月在布拉格首演。

他所有的交响曲中只有两部为小调:K550 以及 1773 年完成的同为 g 小调的 K183。我们很容易夸大 g 小调对莫扎特的重要性,然而它似乎也的确对莫扎特有着特殊意义。赫尔曼·阿伯特^①在论述歌剧《唐·乔万尼》的第一场时将 g 小调称作“抒发内心痛苦的调性”。莫扎特在歌剧中也的确使用 g 小调来倾诉令人肠断心碎的忧伤与绝望,如《后宫诱逃》中康斯坦采的咏叹调《哪怕有千种折磨》以及《魔笛》中帕米娜的咏叹调《啊,我能感觉到》。在他的器乐作品中,除了上述两部交响曲外,1785 年创作的《钢琴四重奏》K478 和 1787 年创作的《弦乐五重奏》K516 是仅有的采用 g 小调的作品,而这两首作品(尤其是《弦乐五重奏》)也反映了这种感情特点。

我们不难发现这两部 g 小调交响曲在情绪和特点上的相似之处,早期创作的 g 小调交响曲开始部分充满激情的切分音型八分音符无疑为 K550 奔泻而出的引子埋下了伏笔。此外,这两部作品中“小步舞曲”和“三重奏”之间均有相同的明显对比:K183“小步舞曲”开始处强烈的齐奏与木管三重奏的妩媚和优雅形成了鲜明的对比,而 K550“小步舞曲”中温柔、纯朴的三重奏冲淡了这一乐章中强烈的对位冲突。尽管这样的相似之处以及这两部作品中都能见到的紧奏的表现研究起来非常有意思,但我们更应该注意这两部作品中的不同之处,特别是要通过比较这两部作品来发现莫扎特创作生涯上的发展变化以及他的交响曲创作新方法。这两部作品相隔了十五年,而在这十五年中,莫扎特用来表达其思想和情感的戏剧性乐汇无论是在感情的范围,还是在创作深度上都有了巨大的增加。在这十五年中,他创作出了歌剧《伊多梅纽》(1781 年)、《后宫诱逃》(1782 年)、《费加罗的婚礼》(1786 年)和《唐·乔万尼》(1787 年),因此有无数机会直接使用和声与器乐的色彩来刻画人物、来表现舞台上的情节、来创造气氛。在这十五年中,他的钢琴协奏曲从纯消遣音乐演





① 赫尔曼·阿伯特(1871–1927):德国音乐学者,曾任莱比锡大学和柏林大学教授,改写了雅思的《莫扎特传》。——译者注

变成了非常严肃、充满戏剧性的作品。在这十五年中,他的室内乐作品(包括他题献给海顿的六首弦乐四重奏,以及《D 大调、C 大调和 g 小调弦乐五重奏》)也显示出他在有效运用对位技巧能力方面的长足进步,而这种对位技巧的有效运用又没有超出当时器乐作品形式的框架。《g 小调交响曲》K550 完美地反映了莫扎特大胆的和声处理、娴熟的对位技巧、调式上的创新以及代表莫扎特成熟期的器乐色彩。

罗纳尔多·伍德汉姆

(路旦俊 译)

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Symphony

Wolfgang Amadeus Mozart
(1756–1791)

K 550

I. Molto Allegro

Flauto

Oboe 1 2

Clarinetto (B \flat) 1 2

Fagotto 1 2

(B \flat alto) 1

Corno

(G) 2

Violino I II

Viola [div.]

Violoncello e Contrabbasso

5

VI. I II

Vla.

Vc. e Cb.

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10

Fl.

Cl.
(B \flat)

Fg.

I

VI.

II

Vla.

Vc.
e Cb.

p

f

[unis.]

bass

16

Fl.

Ob.

Cl.
(B \flat)

Fg.

(B \flat) I

Cor.

(G) II

I

VI.

II

Vla.

Vc.
e Cb.

f

p

22

Ob. *p*

Fg. [*p*]

I

VI.

II

Vla. [*div.*]

Vc.

e Cb.

27

Fl. *f*

Ob. *f*

Cl. (B \flat) *f*

Fg. *f*

Cor. I (B \flat) *f*

I

VI. *f*

II *f*

Vla. *f*

Vc. *f*

e Cb. *f*

Musical score for measures 33-39. The score is written for a full orchestra and includes the following parts:

- Fl.** (Flute): Measures 33-39, featuring melodic lines with slurs and accents.
- Ob.** (Oboe): Measures 33-39, featuring melodic lines with slurs and accents.
- Cl. (B♭)** (Clarinet in B-flat): Measures 33-39, featuring melodic lines with slurs and accents.
- Fg.** (Fagotto/Bassoon): Measures 33-39, featuring melodic lines with slurs and accents.
- (B♭) I** (Cor Anglais in B-flat, First): Measures 33-39, featuring melodic lines with slurs and accents.
- Cor.** (Corni): Measures 33-39, featuring melodic lines with slurs and accents.
- (G) II** (Corni in G, Second): Measures 33-39, featuring melodic lines with slurs and accents.
- I** (Violini I): Measures 33-39, featuring melodic lines with slurs and accents.
- VI.** (Violini II): Measures 33-39, featuring melodic lines with slurs and accents.
- II** (Violini II): Measures 33-39, featuring melodic lines with slurs and accents.
- Vla.** (Viola): Measures 33-39, featuring melodic lines with slurs and accents.
- Vc.** (Violoncello): Measures 33-39, featuring melodic lines with slurs and accents.
- e Cb.** (Euphonium/Contrabasso): Measures 33-39, featuring melodic lines with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings (e.g., *sf*, *p*). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Measures 39-40 show a transition to a new section. The Flute part begins with a melodic line, and the Oboe part begins with a melodic line. The Clarinet in B-flat part begins with a melodic line. The Fagotto part begins with a melodic line. The Cor Anglais in B-flat part begins with a melodic line. The Corni part begins with a melodic line. The Violini I part begins with a melodic line. The Violini II part begins with a melodic line. The Viola part begins with a melodic line. The Violoncello part begins with a melodic line. The Euphonium/Contrabasso part begins with a melodic line.

16

Fl.

Cl.
(B \flat)

Fg.

I

VI.

II

Vla.

Vc.
e Cb.

I Solo

p

53

Fl.

Cl.
(B \flat)

Fg.

I

VI.

II

Vla.

Vc.
e Cb.

