

# HAYDN 海顿

Concerto for Trumpet and Orchestra  
in E $\flat$  major Hob. VIIe:1

Concerto for Cello and Orchestra  
in D major Hob. VIIb:2



降E大调小号协奏曲

Hob. VIIe:1

D大调大提琴协奏曲

Hob. VIIb:2

2 Corni in Es	
2 Trombe in Es	
Timpani in Es. B.	
Tromba solo in Es	
Timpani in Es. B.	
Tromba solo in Es	
Timpani in Es. B.	
Tromba solo in Es	



EULENBURG

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Joseph Haydn  
Concerto for Trumpet and Orchestra  
in E $\flat$  major / Es-Dur  
Hob.VIIe:1

Concerto for Cello and Orchestra  
in D major / D-Dur  
Hob.VIIb:2

Edited by / Herausgegeben von  
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约瑟夫·海顿  
降 E 大调小号协奏曲  
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汉斯·费迪南·雷德lich / 汉斯 - 休伯特·勋泽勒 编订



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海顿

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Hob.VIIb:2

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## Preface

### Concerto for Trumpet and Orchestra in E<sup>b</sup> major

**Composed:** 1796 in Vienna

**First performance:** see text

**Original publisher:** Afa-Verlag, Berlin 1931, the work was not published during Haydn's lifetime

**Instrumentation:** 2 Flutes, 2 Oboes, 2 Bassoons – 2 Horns, 2 Trumpets – Timpani – Trumpet solo – Strings

**Duration:** ca. 15 minutes

Haydn's Trumpet Concerto must have caused some considerable astonishment at its premiere; the solo instrument confronted the audience with an entirely new soundscape never previously imagined. Such a phenomenon was due partly to Haydn's composition, but also to an innovation in instrumental construction. In the 1790s the Viennese trumpeter Anton Weidinger – after more than 20 years' experiment – introduced a trumpet that because of its technology as a keyed instrument afforded completely new ways of playing. Previously it had only been possible to perform the natural tone series on the trumpet; now, thanks to Weidinger's technological improvements the complete chromatic scale was available to the player. The new E flat trumpet did, however, have one deficiency: the dullness of the sound quality. This drawback would only be remedied with the introduction of the valve trumpet in 1813. But with this further innovation, the significance of Weidinger's achievement would also be eclipsed.

Haydn, in his Trumpet Concerto, did, however, erect a lasting musical monument to Weidinger's achievements. Haydn had returned in 1796 from his extraordinarily successful second trip to England only a few months before Weidinger approached him with his new instrument and the request for a first composition to exploit its musical potential. The new technology and the compositional challenges associated with it seem to have awakened Haydn's interest. Thus he started work to create a solo concerto that would exploit to the full the musical possibilities of the keyed trumpet: cantabile elements could now determine its musical course instead of the three-note calls especially familiar in the trumpet repertory until then. In his concerto Haydn now naturally incorporates previously impossible parts of the scale in the low register of the instrument, and there seem to be no limits to the instrument's flexibility in chromatic passages.

The new technical achievements are apparent at the beginning of the *Allegro*. Following the orchestral introduction the solo trumpet (b37ff) introduces a diatonic scale passage placed very low in its register, the realization of which would previously have been unrealistic. The

first movement of the concerto – in sonata form – progresses monothematically, at first with typical trumpet fanfare motifs, but followed by a contrasting cantabile passage. The development – in C minor – impresses not least because of its fast semiquaver runs culminating in a high D flat (b110) followed almost immediately by a descent to the lowest note of the movement B flat (b117), such an extreme of register being hitherto unplayable. The extended leaps in the reprise outline the available tonal space before renewed semiquaver figuration exploits the new-found technical ease afforded by the instrument. The descending chromatic course leads to the cadenza and the brief closing coda.

The second movement begins with a cantabile melody whose opening is reminiscent of the Emperor's Hymn composed only a few months before. The *Andante* is shaped as a three-part lied form, the middle section of which would have impressed its first audience especially because of its modulation to C flat major; until this time, such a key would have been completely out of range for brass players.

In the final movement Haydn effectively displays the assets of the new instrument in a favourable light, not least thanks to the successively brilliant runs each surpassing the other. However, a recollection of the original signaling function of the trumpet is not overlooked with the fanfare-like sounds of the *Allegro* allowing those origins to be recognized within the rondo-structure.

Despite its maturity the work belatedly received its premiere four years after its composition, on 28 March 1800 as part of a benefit concert by the trumpeter Weidinger. Even after its premiere the work failed to establish itself in the concerto repertory. More than a century had to pass before the work met with a sustained success and could finally join the most popular of Haydn's works.

Sandra Borzikowski

Translation: Margit McCorkle

## Preface

### Concerto for Cello and Orchestra in D major

**Composed: 1783 in Esterhaza**

**First performance: unknown**

**Original publisher: André, Offenbach, 1806**

**Instrumentation: 2 Oboes – 2 Horns – Cello solo – Strings**

**Duration: ca. 24 minutes**

'Is Haydn's cello concerto authentic?'<sup>1</sup> This question preoccupied musicology into the 1950s. Yet doubts concerning authenticity were evinced not only for the Cello Concerto in D major. Originally Haydn was supposed to have composed nine cello concertos altogether. In the end only two of these works could withstand an authenticity test. The two works composed ca. 20 years apart are probably music for the court at Esterháza. In Prince Nicholas I Haydn had found an employer who – in the context of his lavish holding of court – not only promoted the music at court, but was himself also a passionate baryton player. The innumerable baryton trios commissioned by the prince, together with Haydn's baryton concertos, some of them now lost, are witness to this passion.

Haydn presumably wrote his first verifiable cello concerto, in C major, between 1762 and 1765, though its existence remained doubtful until 1961, for up to then merely a theme incipit in Haydn's autograph 'Sketch' catalogue supplied a clue to this composition. Only with the discovery of the parts in that year could the doubts be put to rest. Similarly problematical was the source situation regarding the Cello Concerto in D major originating in 1783. For a long time only the first edition from Johann André was available; following it were editions coloured by Romantic influences that sometimes distorted the composer's intention considerably. With the discovery of the autograph score in 1953 this concerto could finally be verified as an authentic Haydn composition. Besides Haydn, Anton Kraft was also considered up to this time a potential author of the Cello Concerto in D major. He had been employed from 1778 as the first cellist in the orchestra of Prince Eszterházy. Later responsibilities in the service of Count Lobkowitz took him to Vienna where he was regarded as unsurpassed on his instrument. Even if in the meantime his authorship has been conclusively ruled out, it may be taken from this that at least some of Kraft's virtuosity is reflected in Haydn's composition. The extraordinarily high technical demands presuppose at least a master on the instrument. Double stops, playing in octaves and a thorough exploitation of the higher registers are characteristic of Haydn's solo concerto, just as are the lyrical elements marking virtually the entire composition.

<sup>1</sup> Volkmann, Hans: 'Ist Haydns Cellokonzert echt?', in: *Die Musik* XXIV (1932), 427–430.

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In the first movement the cantabile dominates in such a way that it even intervenes to a certain extent in the formal structure. The borders between the two themes normally structured in opposition appear in the *Allegro moderato* to be – if not abolished – then at least blurred, though. Despite the independent melodic materials, the similarities are evident as regards the layout of solo instrument and orchestra. After the orchestra first introduces the two themes (bb. 1–6), the first theme is now heard in the solo cello (b. 29). This, however, does not come unrestrictedly to the fore as the leading part. Here, the melody is also taken up again by the first violins played, however, a third lower. The violin likewise supports the soloist at the entry of the second theme (b. 50), this time, though, a sixth above the cello. In these passages at least the movement is more governed by the principle of integration than by soloistic prominence. Nonetheless, with extended virtuosic runs the soloist is given ever more space to stand out from the rather reduced orchestra sound.

The second and third movements of the concerto show analogous structures. The *Adagio* together with the closing *Allegro* with their rondo form encourage an interplay between concertante passages and those standing in a more equalized relationship of orchestra and soloist. Cello and first violin together introduce the rondo theme each time: the episodes, on the other hand, are entirely determined by the playing of the solo instrument. The contrast becomes especially evident and significant, however, in the lively final movement. In addition, this movement captivates by an effective middle section evading the minor, at whose end the soloist can once more give evidence of his competence with the most demanding octave passages.

Sandra Borzikowski

Translation: Margit McCorkle

# 前言

## 降 E 大调小号协奏曲

**创作时间与地点:**1796 年,维也纳

**首演:**见前言

**首次出版:**阿法出版社,柏林,1931 年;海顿生前未出版该作品

**乐队编制:**2 长笛,2 双簧管,2 大管 - 2 圆号,2 小号 - 定音鼓 - 独奏小号 - 弦乐队

**演奏时间:**约 15 分钟

海顿的《降 E 大调小号协奏曲》首演时肯定让人感到相当惊奇,因为展现在听众面前的是他们以前从来没有想象到的独奏乐器全新音效范围。这一奇迹既归功于海顿的作品,也归功于乐器构造上的一个创新。18 世纪 90 年代,维也纳小号演奏家安东·魏丁格经过二十多年的试验,研制出了一种新的小号。这种采用按键技术的乐器使得人们能够以全新的方法来演奏它。在这之前,人们只能用小号吹出自然音;现在,多亏了魏丁格的技术改进,人们能够用小号吹奏出完整的半音阶。不过,新研制出来的降 E 大调小号也有一个缺点:音质缺乏光泽。这个缺点一直要等到阀键小号在 1813 年问世才会得到纠正,只可惜阀键小号的问世也多少淹没了魏丁格所作的贡献。

但是海顿却在他的《降 E 大调小号协奏曲》中用音乐为魏丁格的成就树立起了一座永恒的丰碑。1796 年,海顿的第二次英国之行圆满结束,他刚回国几个月,魏丁格便带着自己的新乐器来找他,请他写一首作品来发挥这种乐器的音乐潜能。这种新乐器的技术以及为之写作品所带来的挑战似乎激发了海顿的兴趣。于是,他开始动笔写一首独奏协奏曲,要将这种键机小号的音乐表现力发挥到极致。在这之前,人们所熟悉的小号曲目只是由三个音构成的号角,而这种新乐器的歌唱特点将决定它未来的音乐发展方向。海顿在这首协奏曲中运用了这种乐器以前无法奏出的部分音阶,人们也看到这种乐器在半音乐句中的灵活表现似乎永无局限。

乐器制作上的新成就在“快板”乐章的一开始就充分表现了出来。乐队呈示部过后,独



奏小号(第 37 小节起)在很低的音区奏出了一个自然音阶乐句,这在以前是根本无法想象的。第一乐章采用了奏鸣曲曲式,以单一主题进行,开始处为典型的小号号角动机,随后便是一个对比性的歌唱乐句。c 小调展开部给人们留下了深刻的印象,尤其是因为其十六分音符快速经过部在到达一个很高的降 D 音(第 110 小节)高潮后几乎立刻下降到整个乐章的最低音——降 B 音(第 117 小节),这种极端音域在这之前是无法奏出的。反复段中延长的跳音乐句充分展示了小号能够奏出的各种音程,然后整个乐章重新回到十六分音符音型上,再次充分发挥这种乐器由于技术革新而新获得的表现能力。下行的半音进行将乐章带入华彩段以及简短的尾声。

第二乐章以一段歌唱性的旋律开始,开头几句让人联想起海顿几个月前写下的《皇帝赞歌》。这个“行板”乐章采用了三段式歌曲曲式,中间乐段肯定会给首演时的听众留下深刻印象,尤其是因为它转入了降 C 大调——在这之前,铜管乐器演奏者根本无法演奏这样的调。

海顿在末乐章中出色地展现了这种新乐器所有美好的一面,尤其是一浪高过一浪的辉煌快速过句。不过,海顿并没有忘记小号原先的号角作用,回旋曲结构中再次出现了“快板”乐章中号角性的音型。

尽管这是一首非常成熟的作品,然而它却要等到完成四年后的 1800 年 3 月 28 日,才在一场慈善义演音乐会上举行了其迟到的首演,小号独奏为魏丁格。即使在首演之后,这首作品也没有能在协奏曲保留曲目中占有一席之地。一百多年后,这首作品成了脍炙人口的杰作,终于能够跻身于海顿最受人欢迎的作品之列。

桑德拉·波尔兹科斯基

路旦俊 译

## D 大调大提琴协奏曲

**创作时间与地点:**1783 年,艾斯特哈齐亲王府

**首演:**不详

**首次出版:**安德列,奥芬巴赫,1806 年

**乐队编制:**2 双簧管 -2 圆号 - 独奏大提琴 - 弦乐队

**演奏时间:**约 24 分钟

“海顿真的写过大提琴协奏曲吗?”<sup>①</sup>在 20 世纪 50 年代之前,这个问题一直困扰着音乐学家们。然而,真实性遭遇怀疑的不只是这首《D 大调大提琴协奏曲》。人们最初认为海顿应该创作过九首大提琴协奏曲,但最终能够经受住真实性考验的只有两首。这两首作品的创作时间相隔了大约二十年,大概是为艾斯特哈齐宫廷写的。海顿在尼古拉斯一世奢华的宫廷里找到了自己的位置,这位亲王不仅推动了宫廷里的音乐发展,而且其本人也对演奏上低音维奥尔琴情有独钟。他委托他人创作的无数上低音维奥尔琴三重奏曲,以及海顿创作的上低音维奥尔琴协奏曲(其中一些已经失传)足以证明这位亲王对这种乐器的热爱。

海顿应该是在 1762-1765 年间创作他的第一首可以确定的大提琴协奏曲的(即《C 大调大提琴协奏曲》),尽管人们在 1961 年前对这首协奏曲是否真的存在一直持怀疑态度,因为在那之前惟一的线索只是海顿手稿《草稿》目录中的一个主题。这一怀疑直到同年发现该协奏曲的分谱才烟消云散。同样存在问题的还有 1783 年开始动笔的《D 大调大提琴协奏曲》。在很长一段时间里,人们只能见到约翰·安德列印制的第一版,随后问世的其他版本都带有浪漫主义的影响,有些甚至在很大程度上歪曲了作曲家的意图。随着 1953 年手稿的发现,这首协奏曲终于被证实出自海顿笔下。除了海顿外,人们当时认为有可能创作这首《D 大调大提琴协奏曲》的另一个候选对象是安东·克拉夫特。克拉夫特自 1778 年起一直担任艾斯特哈齐亲王乐队中的第一大提琴,后来被罗伯科维茨伯爵带到了维也纳,并在那里被尊为大提琴泰斗。尽管我们已经完全排除了克拉夫特创作这首协奏曲的可能性,我们仍然可以从中看出一点:海顿的这首作品至少体现了克拉夫特的一些高超技巧,它的一些技术上的高难度预示着当时至少有一位大提琴大师。双音、八度演奏、将高音区发挥到极致都是海顿这首协奏曲的特点,同样还有整首作品中到处可见的抒情元素。

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① 汉斯·沃尔克曼:“海顿真的写过大提琴协奏曲吗?”见《音乐》,XXIV(1932),第 427-430 页。

如歌的乐段主宰着第一乐章,甚至到了在一定程度上妨碍曲式结构的地步。通常形成对比的两个主题之间的界限在这个“中庸的快板”乐章中即便没有完全被废弃至少也显得非常模糊。尽管旋律素材相互独立,独奏乐器与乐队部分的结构存在着明显的相似性。乐队首先呈示两个主题(第1-6小节)后,独奏大提琴奏出了第一主题(第29小节),但是这并没有毫无限制地发展成主导声部,第一小提琴以低三度再次奏出了这段旋律。小提琴在第二主题进入时(第50小节)同样提供了协奏,只是这一次比大提琴高出了六度。至少在这些乐句中,推动乐章发展的不是以独奏声部为主导的原则,而是以不同声部的交融为主的原则。尽管如此,由于乐队音响较弱,独奏乐器在悠长的炫技乐段中有更多的地方可以凸现自己。

这首协奏曲的第二和第三乐章结构相似。“柔板”乐章与末乐章“快板”一样均采用了回旋曲曲式,为复协奏曲乐句与乐队和独奏声部相对比较平衡的乐句之间的相互交替创造了条件。大提琴和第一小提琴每次都共同呈示回旋曲主题,而其中的插句则完全由独奏乐器为主。这种对比在活泼的末乐章中尤其明显且具有意义。此外,这个乐章的另一个迷人之处便是一个巧妙地掩盖了小调的中间乐段,而且该乐段结尾处难度最大的八度乐句可以让大提琴手再次充分展示自己的才能。

桑德拉·波尔兹科斯基

路旦俊 译

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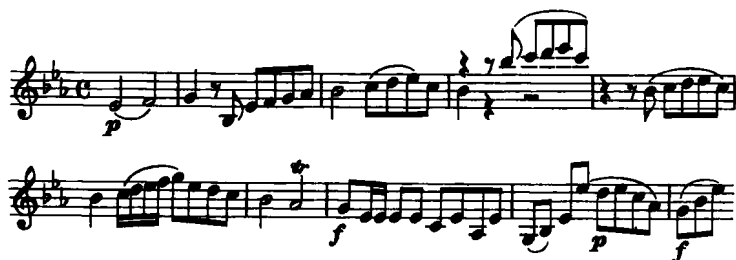
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1 Track ①



### II. Andante

17 Track ②



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21 Track ③



Concerto for Cello and Orchestra in D major, Hob. VIIIb:2

I. Allegro moderato

37 Track 4



II. Adagio

63 Track 5



III. Allegro

68 Track 6



# Trumpet Concerto

Joseph Haydn  
(1732–1809)

Allegro

I.

2 Flauti  
2 Oboi  
2 Fagotti  
2 Corni in Es  
2 Trombe in Es  
Timpani in Es. B.  
Tromba solo in Es  
Violini  
Viola  
Basso

Fl.  
Ob.  
Fg.  
Cor. (Es)  
Tr. (Es)  
Timp.  
Tr. solo (Es)  
Vi.  
Vla.  
B.

*P*

Fl.

Ob.

Fg.

Cor.  
(Es)

Tr.  
(Es)

Timp.

Tr. solo  
(Es)

VI.

Vla.

B.



30

Fl.

Ob.

Fg.

Cor.  
(Es)

Tr.  
(Es)

Timp.

Tr. solo  
(Es)

VI.

Vla.

B.

Fl.

Ob.

Fg.

Cor.  
(Es)

Tr.  
(Es)

Timp.

Tr. solo  
(Es)

VI.

Vla.

B.

Solo

*p*

*p*

*p*