



# MOZART 莫扎特

Symphony No. 38 in D major

K 504 'Prague'

D大调第三十八交响曲

K 504 “布拉格”




EULENBURG

湖南文艺出版社

Wolfgang Amadeus Mozart  
Symphony No. 38  
in D major / D-Dur  
K 504 'Prague'

Edited by / Herausgegeben von  
Richard Clarke

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沃尔夫冈·阿玛德乌斯·莫扎特  
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莫扎特

## D 大调第三十八交响曲“布拉格”

K504

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## Preface

**Composed: 6 December 1786 in Vienna**

**First performance: 19 January 1787 in Prague**

**Original publisher: Breitkopf & Härtel, Leipzig, 1807**

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

**Duration: ca. 29 minutes**

For three years after the composition of the 'Linz' Symphony (November 1783) Mozart wrote no symphonies but produced a remarkable series of works, among them the last four of the six string quartets he was to dedicate to Haydn in 1785, a dozen piano concertos from K449 to K503, various concert arias and sonatas, the *Masonic Funeral Music*, *The Impresario*, and *The Marriage of Figaro*. The latter was first produced in Vienna on 1 May 1786 and was enthusiastically received only to be replaced after only nine performances by the popular success of Martin y Soler's *Una cosa rara*, not to be heard again in the Austrian capital for another two years. It was the Italian opera company of Pasquale Bondini in Prague that took up *Figaro* with such success in late 1786 that the opera saved the company from near bankruptcy and Mozart was invited to Prague to hear their production.

Soon after Mozart and Constanze arrived in Prague on 15 January 1787, Wolfgang wrote to his Vienna friend, Baron Gottfried von Jacquin:

'I must frankly admit that, although I meet with all possible courtesies and honours here and although Prague is indeed a very beautiful and pleasant place, I long most ardently to be back in Vienna [...] My concert is to take place in the theatre on Friday, the 19th, and I shall probably have to give a second one, which unfortunately will prolong my stay here.'

It must be admitted that these sentiments were less to do with Mozart's love of Vienna, which was now losing interest in him, but with the furtherance of his desire to move to England where he felt that there would be a greater chance of achieving the degree of long-term financial stability that had eluded him in Vienna. The English plan never came to fruition.

On 17 January Mozart attended a performance of *Figaro* and a few days later conducted a performance himself. His own concert on the 19th was enthusiastically received not only for his piano playing but for the first performance of a new symphony in D major, completed in Vienna on 6 December 1786, no doubt with the trip to Prague in mind. The symphony (No. 38, K504) is now known by the name of that city and the first performance was recalled in the biography of Mozart written some 11 years later by Franz Niemetschek, a Prague

schoolmaster and friend of the composer who after Mozart's death took on the responsibility of educating his seven-year-old son, Carl: '[...] the grand symphony in D major', wrote Niemetschek, 'which is still always a favourite in Prague, although it has no doubt been heard a hundred times.' What with *Figaro* and the new Symphony, the trip to Prague had been eminently worthwhile and when Mozart returned to Vienna in February he had with him a contract for a new opera which was to become *Don Giovanni*.

The 'Prague' Symphony occupies a special place in Mozart's output, displaying new dimensions of mood, technique, orchestration (notably a heightened awareness of the soloistic capabilities of the winds, already evident in the piano concertos K482 and K491) and general character, in the latter respect looking forward to *Don Giovanni*. It must be ranked with the last three great symphonies in terms of sheer quality of inspiration, just as Haydn's 'Oxford' Symphony (No.92), for the same reason, belongs with the 12 'London' Symphonies which crowned that composer's symphonic achievement. The gravity and expansiveness of the slow introduction; the mysterious emergence from it of the *Allegro*; the contrapuntal wizardry of the development; the richness of harmonic resource especially evident in the *Andante* (the finest of the three siciliano-type movements that started with the 'Paris' Symphony (1778) – developed further in the 'Linz' Symphony (1783), reaching a climax in this expressive and stately dance); the powerful, yet fleet-footed final *Presto* (the opening figure of which reminds one of the beginning of the Susanna/Cherubino duet, 'Aprite, presto, aprite' from Act II of *Figaro*), all signal the advent of a new Mozart at the threshold of a new phase of creative development.

The 'Prague' Symphony, like the 'Paris' Symphony, has no minuet, but whereas the earlier omission was in accordance with French custom, no such consideration applies here. Neither did Mozart feel the need (or have the time) to add one later as he had done with the Symphony No. 33, K319. It is more likely that there was simply no place for a minuet in his scheme for the work. Interestingly, an essay, 'Concerning Minuets in Symphonies', was published in 1791–2 by Court Counsellor Johann Gottlieb Carl Spazier in which he writes:

'[...] I consider minuets effective [...] only as long as they in no way at all inopportunately remind one of the dance floor and of the misuse of music. And if they are caricatured – as is often the case with Haydn and Pleyel – they cause laughter, in which case there can no longer be any question of whether minuets are admissible in noble symphonies, which are fiery and therefore stormy, or which should put us in a festive mood. But even when that is not the case, the substance of minuets is too insignificant, which only disrupts or halts entirely the symphony's continuity and momentum.'

The autograph score of the 'Prague' Symphony is one of the many rare treasures that was moved, during World War II, from the Preußische Staatsbibliothek in Berlin to Silesia for safety. It is now housed in the Jagellonian University Library in Cracow.

Harry Newstone

# 前 言

**创作时间与地点:1786年12月6日,维也纳**

**首演:1787年1月19日,布拉格**

**首次出版:布赖特科普夫与黑泰尔公司,莱比锡,1807年**

**乐队编制:2长笛,2双簧管,2大管-2圆号,2小号-定音鼓-弦乐器**

**演奏时间:约29分钟**

在《“林茨”交响曲》(1783年11月)完成后的三年中,莫扎特没有再写交响曲,但创作了一系列杰作,包括1785年完成的题献给海顿的六首弦乐四重奏中的最后四首,12首钢琴协奏曲(K449-503),各种音乐会咏叹调和奏鸣曲,《共济会丧礼音乐》,歌剧《剧院经理》和《费加罗的婚礼》。《费加罗的婚礼》于1786年5月1日在维也纳首演,尽管演出受到了人们狂热的追捧,但仅仅演出了九场后便被马丁·耶·索勒的“Una cosa rara”所取代,整整两年后才重新在奥地利首都上演。布拉格的帕斯夸尔·博内蒂意大利歌剧团上演了《费加罗的婚礼》,结果大获成功,不仅挽救了剧团的破产噩运,而且使剧团有资金邀请莫扎特来布拉格聆听他们的演出。

不久之后,莫扎特和康斯坦策于1787年抵达了布拉格。莫扎特在致他的维也纳朋友戈特弗里德·冯·雅奎恩男爵的信中写道:

“我必须坦率地承认,虽然我在这里受到了一切礼遇和荣誉,虽然布拉格的确是个非常美丽宜人的地方,但我渴望着回到维也纳……我的音乐会将于19日也就是星期五举行,而且很可能还得再举行一场音乐会。很遗憾,这将延长我在这里逗留的时间。”

必须承认,这些情感与其说与莫扎特对维也纳的热爱有关(此时的维也纳正失去对他的兴趣),还不如说与他急于想去英国有关,因为他觉得自己在英国更有机会得到他在维也纳没有得到的长期稳定的经济收入。但是去英国的计划始终没有能实现。

1月17日,莫扎特观看了《费加罗的婚礼》的演出,几天后亲自指挥了一场这部歌剧的演出。他自己的音乐会在19日举行,受到了听众狂热的欢迎,不单是因为他出色的钢琴琴

技,也是因为一首 D 大调交响曲的首演。这首交响曲于 1786 年 12 月 6 日在维也纳完成,莫扎特在创作的时候无疑想到了这次的布拉格之行。这首交响曲(第 38 号,K504)现在以这座城市命名,首演情况记录在了弗朗茨·尼梅切克 11 年后撰写的莫扎特传记中。尼梅切克是布拉格的一位小学校长,也是莫扎特的朋友,并且在莫扎特去世后承担起了教育他七岁的儿子卡尔的责任。“……辉煌的 D 大调交响曲,”尼梅切克写道,“人们虽然已经听过不下一百次,但在布拉格仍然是最受欢迎的音乐作品。”不管是《费加罗的婚礼》还是这首新交响曲,莫扎特这次显然不虚此行。他在 2 月份回到维也纳时有了一份合同,创作一部新歌剧,即《唐·乔万尼》。

《“布拉格”交响曲》在莫扎特的作品中占据着一个特殊地位,展示了全新的情绪、技巧、配器(尤其是更加注重木管乐器的独奏能力,尽管这一点在钢琴协奏曲 K482 和 K491 中已经很明显)以及整体特点(这一点将在《唐·乔万尼》中得到进一步发展)。就灵感的质量而言,它必须与莫扎特的最后三首交响曲齐名,就如同海顿的《“牛津”交响曲》(第 92 号)由于同样原因与代表作曲家交响曲最高成就的 12 首“伦敦”交响曲齐名一样。缓慢的呈示部所展现的凝聚力和宽阔性;“快板”从呈示部中神秘出现;展开部的对位才能;“行板”中尤其明显的丰富的和声素材(是三个西西里舞曲风格乐章中最优美的一个,这种乐章始于《“巴黎”交响曲》[1778],在《“林茨”交响曲》[1783]中得到进一步发展,在这首庄严且富有表情的舞曲中到达顶点);汹涌奔泻的末乐章“急板”(开始的音型让人联想起《费加罗的婚礼》第二幕中苏珊娜与凯鲁比诺二重唱的第一句“打开,快打开”)。——所有这一切都标志着一个崭新的莫扎特正要迈进一个新的创作阶段。

像《“巴黎”交响曲》一样,《“布拉格”交响曲》也没有小步舞曲,但不同的是前者省略小步舞曲是为了尊重法国人的习惯,而后者却根本牵涉不到尊重习惯的问题。莫扎特既没有感到有必要也没有时间如他创作《第 33 交响曲,K319》那样事后再添加一个小步舞曲乐章。很可能他当初构思这首作品时就没有给小步舞曲留出空间。有意思的是,宫廷顾问约翰·戈特里博·卡尔·施帕奇尔在 1791 - 1792 年间发表过一篇论文《论交响曲中的小步舞曲》,其中写道:

“我认为小步舞曲只有在根本无法不适宜地令人联想到舞池或者联想到滥用音乐时才有效。如果小步舞曲被丑化——如海顿和普莱耶尔常见的做法——它们就会引起人们的哄堂大笑,一些高尚的交响曲是否还应该有小步舞曲已经不言自明,因为高尚的交响曲充满了激情,如暴风雨般,应该让我们沉浸在欢庆的情绪中。即便不是高尚



的交响曲,小步舞曲的内涵也微不足道,只会打断或者完全终止交响曲的连贯性和气势。”

《“布拉格”交响曲》的手稿是二战期间为安全考虑从柏林的普鲁士国家图书馆转移到希勒西亚去的众多珍贵文物之一,如今收藏在克拉科的雅格隆大学图书馆。

哈里·纽斯顿

路旦俊 译

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I. Adagio 1 Track [1]

Musical notation for the first part of the Adagio movement. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then returns to forte (f). The melody features a series of eighth and sixteenth notes, with some triplets and slurs. The piece concludes with a piano (p) dynamic.

Allegro

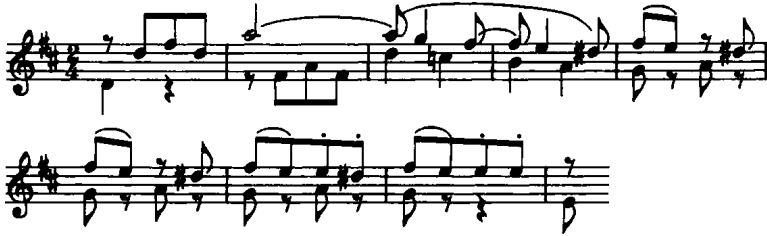
Musical notation for the second part of the Adagio movement. It consists of two staves with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff begins with a piano (p) dynamic and features a melody of eighth and sixteenth notes with slurs. The second staff provides a harmonic accompaniment with chords and single notes, ending with a forte (f) dynamic.

II. Andante 50 Track [2]

Musical notation for the first part of the Andante movement. It consists of two staves with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff begins with a piano (p) dynamic and features a melody of eighth and sixteenth notes with slurs. The second staff provides a harmonic accompaniment with chords and single notes.

III. Presto

68 Track 3



# Symphony No. 38

## 'Prague'

Wolfgang Amadeus Mozart  
(1756–1791)  
K504

### I. Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Flauto 1/2**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, and *f*, with a first ending bracket labeled [a 2].
- Oboe 1/2**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, and *f*, with a first ending bracket labeled [a 2].
- Fagotto 1/2**: Bass clef, 2/4 time signature. Part includes dynamics *f*, *p*, *f*, and *p*, with a first ending bracket labeled [a 2].
- Corno (D) 1/2**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, and *f*.
- Tromba (D) 1/2**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, and *f*.
- Timpani (D, A)**: Bass clef, 2/4 time signature. Part includes dynamics *f*, *p*, and *f*.
- Violino I**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, *f*, and *p*.
- Violino II**: Treble clef, 2/4 time signature. Part includes dynamics *f*, *p*, *f*, and *p*.
- Viola**: Bass clef, 2/4 time signature. Part includes dynamics *f*, *p*, *f*, and *p*.
- Violoncello e Contrabbasso**: Bass clef, 2/4 time signature. Part includes dynamics *f*, *p*, *f*, and *p*.

The score features a key signature of one sharp (F#) and a 2/4 time signature. It includes various musical notations such as slurs, accents, and triplets.

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Musical score for a symphony orchestra, measures 4-7 and 8-11. The score is written for a full orchestra, including Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.).

The score is divided into two systems. The first system covers measures 4 through 7, and the second system covers measures 8 through 11. The key signature is one sharp (F#), and the time signature is 2/2.

**Measure 4:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a forte (*f*) dynamic. Flute and Bassoon have a first ending bracket over measures 4 and 5.

**Measure 5:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 5 and 6.

**Measure 6:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 6 and 7.

**Measure 7:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 7 and 8.

**Measure 8:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 8 and 9.

**Measure 9:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 9 and 10.

**Measure 10:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 10 and 11.

**Measure 11:** Flute, Oboe, Bassoon, Violin I, Violin II, Viola, and Cello/Double Bass all play a half note chord (F#, C#, G, D) with a piano (*p*) dynamic. Flute and Bassoon have a first ending bracket over measures 11 and 12.

Musical score for woodwinds, brass, and strings. The score is in 2/2 time and features a key signature of one sharp (F#). The instruments and their parts are:

- Fl. 1/2:** Flute 1 and 2. Part 1 starts with a dynamic of *p* and Part 2 with *f*. Both parts have a first ending marked "1." and a second ending marked "#2".
- Ob. 1/2:** Oboe 1 and 2. Part 1 starts with a dynamic of *p* and Part 2 with *f*. Both parts have a first ending marked "1.".
- Fg. 1/2:** Bassoon 1 and 2. Part 1 starts with a dynamic of *f* and Part 2 with *p*.
- Cor. (D) 1/2:** Horn in D 1 and 2. Part 1 starts with a dynamic of *p* and Part 2 with *f*.
- Tr. (D) 1/2:** Trumpet in D 1 and 2. Part 1 starts with a dynamic of *f* and Part 2 with *f*.
- Timp.:** Timpani. Part 1 starts with a dynamic of *f* and Part 2 with *f*.
- I VI.:** Violin I. Part 1 starts with a dynamic of *f* and Part 2 with *p*.
- II VI.:** Violin II. Part 1 starts with a dynamic of *f* and Part 2 with *p*.
- Vla.:** Viola. Part 1 starts with a dynamic of *f* and Part 2 with *f*.
- Vc. e Cb.:** Violoncello and Double Bass. Part 1 starts with a dynamic of *f* and Part 2 with *f*.

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Fl. 1/2 *p* *f*

Ob. 1/2 *p* *f*

Fg. 1/2 *f* *p*

Cor. (D) 1/2 *p* *f*

Tr. (D) 1/2 *p* *f*

Timp. *p* *f*

I VI. *f* *p*

II *f* *p*

Vla. *p* *f* *p*

Vc. e Cb. *p* *f*

Detailed description: This is a page of a musical score, page 4, numbered 15. It features ten staves for various instruments. The top three staves are for Flute (Fl.), Oboe (Ob.), and Bassoon (Fg.), each in 1/2 time. The next two staves are for Cor. (D) and Tr. (D), also in 1/2 time. The Timp. staff is in bass clef. The Violin (VI.) staves (I and II) are in treble clef. The Viola (Vla.) staff is in alto clef. The Vc. e Cb. staff is in bass clef. The score is divided into three measures. The first measure starts with a dynamic of *p*. The second measure has a dynamic of *f*. The third measure has a dynamic of *p*. There are various musical notations including slurs, accents, and dynamic markings.

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Fl. 1 2  
*f* *p* *f*

Ob. 1 2  
*f* *f*

Fg. 1 2  
*f* *p* *f*

Cor. (D) 1 2  
*f* *f*

Tr. (D) 1 2  
*f* *f*

Timp.  
*f* *f*

I  
VI.  
*f* *p* *f*

II  
*f* *p* *f*

Vla.  
*f* *p* *f*

Vc.  
e Cb.  
*f* *f*



21

Fl. 1/2

Ob. 1/2

Fg. 1/2

Cor. (D) 1/2

Tr. (D) 1/2

Timp.

I

VI.

II

Vla.

Vc.  
e Cb.

*p* *f* *p*

*f* *f* *p*

*p* *f* *p*

*f*

*f*

*f*

The musical score is for measures 21, 22, and 23. The key signature has two sharps (F# and C#), and the time signature is 1/2. The woodwind section includes Flute 1/2, Oboe 1/2, Bassoon 1/2, Cor Anglais (D) 1/2, and Trumpet (D) 1/2. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics are indicated by *p* (piano) and *f* (forte). The score shows a dynamic shift from *p* to *f* at the beginning of measure 22, and back to *p* at the beginning of measure 23. The woodwinds and strings play sustained notes or chords, while the timpani plays a rhythmic pattern.