



## TCHAIKOVSKY 柴科夫斯基

# Symphony No. 6 in B minor

## Op.74 'Pathétique'

# b小调第六交响曲

## Op.74 “悲怆”



# EULENBURG

湖南文艺出版社

Peter Ilyich Tchaikovsky  
Symphony No.6 in B minor / h-Moll  
Op.74 'Pathétique'

Edited by / Herausgegeben von  
Thomas Kohlhase

彼得·伊里奇·柴科夫斯基  
b 小调第六交响曲  
Op.74 “悲怆”

托马斯·科尔哈塞 编订



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**图书在版编目(CIP)数据**

柴科夫斯基《b小调第六交响曲(悲怆)》: Op.74 / (俄罗斯)柴科夫斯基作曲. —长沙: 湖南文艺出版社, 2007.10  
(奥伊伦堡 CD + 总谱)

ISBN 978 - 7 - 5404 - 4009 - 1

I .柴… II .柴… III .交响曲 - 总谱 - 俄罗斯- 近代  
IV .J657.611

中国版本图书馆 CIP 数据核字(2007)第 166129 号

©2006 Ernst Eulenburg & Co. GmbH, Mainz

柴科夫斯基

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责任编辑: 孙佳 王雨

湖南文艺出版社出版、发行

(长沙市雨花区东二环一段 508 号 邮编: 410014)

网址: [www.hnwy.net/music](http://www.hnwy.net/music)

湖南省新华书店经销 湖南新华精品印务有限公司印刷

\*

2008 年 1 月第 1 版第 1 次印刷

开本: 970 × 680mm 1/16 印张: 15

印数: 1—2,000

ISBN 978 - 7 - 5404 - 4009 - 1

定价: 50.00 元 (含 CD)

音乐部邮购电话: 0731 - 5983102

音乐部传真: 0731 - 5983016

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打击盗版举报专线: 0731 - 5983044 0731 - 5983019

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## Preface

**Dedicated to Vladimir Davidov**

**Composed: February–August 1893**

**First performance: 16 October 1893, St Petersburg,  
conducted by the composer**

**Original publisher: Jürgenson, Moscow, 1894**

**Orchestration: 3 flutes (3 = piccolo), 2 oboes, 2 clarinets, 2 bassoons –  
4 horns, 2 trumpets, 3 trombones, tuba – timpani, bass drum, cymbals,  
tam-tam – strings**

**Duration: ca. 48 minutes**

In the autumn of 1892, four years after completing his Fifth Symphony, Tchaikovsky began work on a new symphony in E flat and had already sketched all four movements before deciding to abandon it. (The first movement was subsequently recast as the Third Piano Concerto.) Undismayed by his lack of success, Tchaikovsky made another attempt at a symphony, this time in B minor, which he began on 4 February 1893. By 9 February he had already fully sketched the first movement, and from this he passed straight on to the third. Two days later he wrote a letter to his nephew Vladimir Davidov, to whom the symphony is dedicated, in which he discusses the genesis of the ideas that the symphony embodies.

‘During the journey [to Odessa] the idea for a new symphony occurred to me, this time a programme-symphony but with a programme that shall remain an enigma to all – they may guess as they please but the symphony will be called simply “Programme Symphony” (No. 6). This programme is deeply subjective and while composing it in my mind during my journey I often wept bitterly. On my return I set to work on the sketches, and things progressed with such fervour and speed that in less than four days I had completely finished the first movement and had already clearly outlined the other movements in my mind. Half of the third movement is already completed. There will be much that is new as regards form in this symphony and, among other things, the finale will not be a loud *Allegro* but, on the contrary, a most protracted *Adagio*. You cannot imagine how delighted I feel now that I’ve convinced myself that my time is not yet spent and that I’m still capable of work. Of course, it is possible that I am mistaken, but I don’t think so.’

Work on the symphony was interrupted during the next five weeks by visits to Moscow and Kharkov where Tchaikovsky conducted concerts of his own works, but on returning to his home at Klin he resumed work on the new symphony on 19 March and by the 24th he had completely finished it in sketch form.

Extensive travels, including a journey to England to receive his honorary doctorate at Cambridge, and the composition of the piano pieces and songs Opp. 72 and 73 prevented him from getting down to the orchestration of the symphony until 20 July by which time he had returned to Klin. Now, surprisingly, things went slower than he had expected. 'I am now up to my neck in work on the symphony', he wrote on 22 July to his brother Modest. 'The orchestration is proving more difficult the further I get with it. Twenty years ago I tore through everything without thinking and all went well. Now I have become timorous and unsure of myself. The whole of today I sat over two pages – nothing seems to come as I want it. But nevertheless the work is progressing.' The same idea is expressed in his letter to Vladimir Davidov of 3 August. 'The symphony (which I had intended to dedicate to you but am now reconsidering by way of punishment for your not having written for so long) is making progress. I am very pleased with its content but dissatisfied, or rather not completely satisfied, with its instrumentation. Somehow everything is turning out not quite as I had thought. I will in no way be surprised if this symphony is criticised or not much thought of for it will not be the first time that this has happened. But I definitely consider it the very best, and, especially, the *most sincere* of all my works. I love it as I have never loved any one of my other musical offspring.' By 12 August the orchestration was complete; all that remained was for Tchaikovsky to insert tempos, phrasings, dynamics and bowings, for which latter purpose he sought the assistance of the violinist and composer Julius Konius. By the time Tchaikovsky despatched the score to his publisher Jürgenson on 20 August the date for the first performance of the symphony had already been fixed. Before this, however, the work was played through under the direction of Safonov at the orchestral class of the Moscow Conservatoire, mainly in order to detect any mistakes in the orchestral parts before the composer took them to St Petersburg for the premiere. The music critic Kashkin records in his reminiscences that before leaving Moscow Tchaikovsky told him that he was wholly satisfied with the first three movements but that he still had his doubts about the last, which he might find necessary to destroy and replace with a new one after he had heard it performed.

The first public performance of the symphony was given in St Petersburg on 16 October 1893 under the direction of the composer, and although there was some show of enthusiasm on the part of the audience, Tchaikovsky was disappointed in their guarded reception of what he more than ever was convinced was his masterpiece. Already during the rehearsals he had sensed a feeling of indifference to the work from the orchestra, and as he always valued their opinion and felt the need of their moral support when he conducted his compositions, it is possible that the performance suffered as a result. Despite several remarks that the symphony lacked the thematic distinction, novelty and inspiration of previous works, the press was largely favourable, though, again, the response fell short of what Tchaikovsky had hoped for. Interestingly enough, the only review which gave the new work unstinted praise, that of the *Birzheviye Vedomosti*, also found it necessary to add that 'had the new symphony been performed last night under the direction of M. Auer or M. Napravnik, it would have achieved a greater success than was its lot'. But another view was held by Rimsky-Korsakov who attended both the première and the second performance under Napravnik and who, in his autobiography, specifically states that Tchaikovsky's performance was excellent, and that the public simply failed to appreciate the work at its first hearing through lack of concentration.

The origin of the symphony's title is revealed by Modest Tchaikovsky in his biography of his brother where he recounts how, the day after the performance, he found the composer trying to decide on a title for the symphony, which he had promised to despatch immediately to his publisher for printing. 'He did not want to leave it simply with a number, neither did he want to call it "Programme Symphony" as he had originally intended. "How can I call it Programme Symphony when I don't want to reveal the programme!" I suggested that it should be called "Tragic Symphony", but he did not like this. I went out of the room, still leaving Peter Ilyich in a quandary. Then the title "Pathétique" suddenly came into my head. I returned, and, I remember as if it were only yesterday, standing in the doorway pronounced this word. "Excellent, Modya, bravo, *pathétique*!" and in my presence he wrote on the score the name that it will always bear.'

Eight days after the première, Tchaikovsky died suddenly of cholera after drinking some unboiled water. The work was given its second performance under Napravnik on 6 November at a Memorial Concert in St Petersburg, and this time the work made a profound impression on the public, especially in view of the valedictory character of the last movement which was now proclaimed to be 'prophetic' of the composer's impending death. (A month before the first performance Tchaikovsky had declined an offer to write incidental music to Apukhtin's play *Requiem* on the grounds that its mood was too closely akin to that of his new symphony.) The unspecified programme, which has caused wide speculation, will in all probability remain an enigma, though some idea of Tchaikovsky's loose conception of a symphonic programme may be gained from the known 'Fate' programme of the Fourth Symphony. In the case of the Sixth, it does seem possible, however, that it contains at least traces, if not more, of the projected programme for the 'Life' Symphony which, as we know from some notes that have been preserved, Tchaikovsky had planned during his last years. In this the four movements were to have depicted Youth, Love, Disappointment and Death ('the ending dies away', he noted).

David Lloyd-Jones (adapted)

## 前言

题献给弗拉迪米尔·达维多夫

创作时间:1893年2-8月

首演:1893年10月16日,圣彼得堡,作曲家本人指挥

首次出版:约尔金森,莫斯科,1894年

乐队编制:3长笛(3=短笛),2双簧管,2单簧管,2大管—4圆号,2小号,3长号,大号—定音鼓,低音鼓,钹,锣—弦乐器

演奏时间:约48分钟

1892年秋,即完成《第五交响曲》四年后,柴科夫斯基开始创作一部降E大调新交响曲,并且在已经写出所有四个乐章的草稿之后决定将其放弃(其中的第一乐章后来被重新用作了《第三钢琴协奏曲》)。这次的失败并没有让柴科夫斯基感到沮丧,他开始尝试再创作一部交响曲,这次将采用b小调。他于1893年2月4日开始动笔,到2月9日就已经完成了第一乐章的全部草稿,然后他直接开始写第三乐章。两天后,他致信外甥弗拉迪米尔·达维多夫(这首交响曲就是题献给他的),在信中谈到了这部交响曲的创作动机:

在[去奥德萨]的途中,我突然有了写一部新交响曲的想法,这次将是一首标题交响曲,但其标题对所有人将是一个谜——人们爱怎么猜想就怎么猜想,但这部交响曲将只会被简单地称做《标题交响曲》(第六)。这个标题完全是我的主观表达,我在途中构思它时常会潸然泪下。我回到家后立刻开始写草稿,我的创作激情高涨,一切进展神速,我不到四天就完成了整个第一乐章,并且已经在心中清晰地勾勒出了其他乐章的轮廓。第三乐章已经完成了一半。这部交响曲的曲式会有许多新颖之处,终曲也不会是喧闹的快板,而是一首相当长的柔板。你无法想象我现在多么高兴,我已经向自己证明我并没有江郎才尽,而仍然能够进行创作。当然,有可能是我错了,但我不这样认为。

在接下来的五星期里,柴科夫斯基中断了这首交响曲的创作,去了莫斯科和哈尔科夫,在那里指挥自己的作品音乐会。不过,他在3月19日一回到位于科林的家中,就立刻



重新开始创作这部新的交响曲,到24日已经完成了全部草稿。

漫长的旅行(包括去英国接受剑桥大学的荣誉博士学位),以及创作钢琴小品和歌曲(Op.72和Op.73),使柴科夫斯基无心坐下来为这首交响曲配器,直到他于7月22日回到科林。现在,令人吃惊的是,事情的进展比他原来预料的要慢得多。7月22日,他在给弟弟莫杰斯特的信中写道:“我现在正全身心地投入在这部交响曲中,配器越往后越难。二十年前我写什么都不假思索,而且一切都非常顺利。我现在已经变得胆小谨慎,对自己没有把握。我今天在两页乐谱前整整坐了一天,可似乎一切都不如我愿。尽管如此,工作还是有些进展。”他在8月3日致弗拉迪米尔·达维多夫的信中表达了相同的意思:“这部交响曲(我打算将它题献给你,但我现在正重新考虑是否将它题献给你,算是对你这么久不给我写信的惩罚)有所进展。我很喜欢它的内容,但不满意或者说完全不满意它的配器。不知为什么,一切都不如我愿。如果这部交响曲受到攻击或者大家反应冷淡,我一点也不会感到吃惊,因为这种事情并不是第一次发生。不过,我坚定地认为它是我所有作品中最好,而且尤为重要的是最真挚的作品。我爱它,远胜于我的任何其他音乐作品。”配器终于在8月12日完成,柴科夫斯基剩下的惟一工作就是添加速度、句法、力度以及弓法等记号。他请求小提琴家兼作曲家朱利尤斯·孔纽斯来帮助自己处理那些弓法记号。8月20日,当柴科夫斯基派人将乐谱送给他的出版商约尔金森时,这部交响曲的首演日期已经确定了下来。不过在这之前,这部作品已经由萨封诺夫指挥莫斯科音乐学院管弦乐系的学生完整地演奏过,主要是为了在作曲家将乐队分谱带到圣彼得堡进行首演之前检查一下里面是否有任何错误。音乐评论家卡什金在自己的回忆录里有这样的记载:柴科夫斯基在离开莫斯科之前告诉他,他对前三个乐章非常满意,但对最后乐章仍然有些怀疑,有可能他会在听过演奏后觉得有必要废弃它,用一个新乐章来取代。

这部交响曲的首次公演是1893年的10月16日,地点是圣彼得堡,担任指挥的是作曲家本人。虽然部分听众反应狂热,但由于柴科夫斯基坚信这是他最杰出的作品,因而他们这种谨慎的欢迎令他大失所望。早在排练期间他就感觉到了乐队对这部作品的冷漠,而由于在指挥自己的作品时,总是非常看重乐队的意见并需要他们的精神支持,首演自然就受到了影响。虽然有些评论认为这部交响曲缺乏前几部交响曲所具有的鲜明主题、新奇感和灵感,媒体大多给予了积极评论,但这种反应与柴科夫斯基的期望相距甚远。有意思的是,惟一对这部新作品推崇备至的是《交易日报》上的一篇评论,但这篇文章偏偏又加上了一句:“如果昨晚指挥这部新交响曲的是M.奥尔或N.纳普拉夫涅克,它可能会获得巨大成

功。”不过里姆斯基—科萨科夫对此却持有截然不同的看法。无论是首演还是纳普拉夫涅克指挥的第二场演出他都去了，他在自传中特别提到柴科夫斯基的指挥非常出色，公众只是在首次听到它时缺乏注意力而没有欣赏它。

莫杰斯特·柴科夫斯基在他为其兄所写的传记中透露了这部交响曲名称的由来。演出后的第二天，他看到柴科夫斯基正冥思苦想地要为这部交响曲取名，因为他已经答应立刻将乐谱送给出版商发排。“他既不想简单地给它一个数字编号，也不想如他原先打算的那样将它叫做‘标题交响曲’：‘我怎么能在不透露标题的情况下称它为标题交响曲呢？’我建议将它称做《悲剧交响曲》，但他不喜欢这个名字。我走出了房间，留下彼得·伊里奇独自思索。突然，我的脑海里闪现出了‘悲怆’这个名称。当时的情景历历在目，我转回去，站在门道里念出了这个词。‘太棒了，莫蒂亚，太好了，悲怆！’他当着我的面在乐谱上写下了从此将永远留在上面的这个名称。”

首演八天后，柴科夫斯基喝了点生水后突然死于霍乱。11月6日，这部交响曲由纳普拉夫涅克指挥，在圣彼得堡的纪念音乐会上进行了第二场演出。这部作品这次给公众留下了深刻的印象，尤其是末乐章中的告别特性，成了宣告作曲家即将走向死亡的“预言”。首演前一个月，柴科夫斯基曾拒绝了为阿布赫金的剧作《安魂曲》写戏剧配乐的请求，当时的借口是那部戏的情绪过于接近他的新交响曲。此后一直引起广泛猜测的那个没有具体说明的标题很可能将永远是个谜，虽然我们能从《第四交响曲》已知的“命运”标题中对柴科夫斯基交响性标题的松散构思有一些了解。至于《b小调第六交响曲》，它的确可能至少含有一点（如果不是更多的话）他曾计划创作的《“生命”交响曲》的标题含意。我们从保留下来的一些笔记中得知，柴科夫斯基曾计划在自己最后的岁月里创作这部交响曲，其四个乐章将分别描述青春、爱情、失望和死亡（“结尾渐渐淡去。”他写道）。

大卫·劳埃德—琼斯（有改动）

（路旦俊 译）

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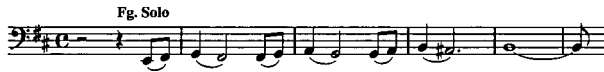
V

前言

VIII

I. Adagio – Allegro non troppo

1 Track [1]



II. Allegro con grazia

84 Track [2]



III. Allegro molto vivace

124 Track [3]



IV. Finale. Adagio lamentoso

205 Track [4]



# Symphony No. 6

## 'Pathétique'

Peter Ilyich Tchaikovsky  
(1840–1893)  
Op. 74

### I. Adagio (♩ = 54)

1 Flauto 2  
(anche Flauto piccolo) 3  
Oboe 1 2  
Clarinetto (A) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (B♭) 1 2  
Trombone 1 2 3  
Tuba  
Timpani (A,E,E♭)

*1. Solo*  
*pp* *p* *mp* *sf* *p*

### Adagio (♩ = 54)

I Violino  
II Violino  
Viola  
Violoncello  
Contrabbasso

*pp* *mf* *sf* *[p]* *p*

*pp* *cre - scen - - do* *sf* *p*

*pp* *cre - scen - - do* *sf* *p*

7

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Vla.

Cb.

*pp* *p* *mp* *sf* *p*

*pp* *cresc.* *mp* *sf* *p*

*pp* *cresc.* *sf* *p*

This musical score is for measures 13 through 18 of the piece 'The Swan' from Swan Lake. The score is arranged for a woodwind section and strings. The woodwind parts include Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The string parts include Violin (Vla.) and Cello/Double Bass (Cb.). The score is written in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'ritenuto' (ritenuto) at the beginning of measure 13. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The score includes various musical notations such as notes, rests, and slurs. The woodwind parts are more active, with the Oboe and Clarinet in A playing melodic lines, while the Bassoon and Cor Anglais provide harmonic support. The string parts are more static, with the Violin and Cello/Double Bass playing sustained notes and moving lines. The score is divided into two systems, with measures 13-14 in the first system and measures 15-18 in the second system. The tempo marking 'ritenuto' appears at the beginning of measure 13 and again at the beginning of measure 15. The dynamics *mf* and *pp* are used throughout the score to indicate changes in volume. The score includes various musical notations such as notes, rests, and slurs. The woodwind parts are more active, with the Oboe and Clarinet in A playing melodic lines, while the Bassoon and Cor Anglais provide harmonic support. The string parts are more static, with the Violin and Cello/Double Bass playing sustained notes and moving lines.

**Allegro non troppo** (♩ = 116)

27

Fl.

Cl. (A)

Fg.

Vla.

Vc.

Cb.

*p*

*pp*

This image shows a page from a musical score, specifically measures 30 through 33. The score is for a full orchestra and includes parts for Clarinet in A (Cl. (A) I), Violins I and II (Vl. I, Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 2/4. Measure 30 is marked with a box containing the letter 'A'. The dynamics are marked as *pp* (pianissimo) for the Clarinet and Viola, and *pp* for the Violoncello/Double Bass. The Violins I and II parts are marked with *pp* and *pp* respectively. The Viola part is marked with *pp* and *pp*. The Violoncello/Double Bass part is marked with *pp* and *pp*. The score includes various musical notations such as notes, rests, and dynamic markings.

34

Cl. (A) 1

VI. I

Vla.

Vc.

*p* *p* *p* *p* *mp*

*p* *p* *p* *mp*

*p* *p* *p* *mp*

*p* *mp*

37

Cl. (A) 1

Cor. (F) 1 2

VI. I

VI. II

Vla.

Cb.

cre - - - scen - - - do *ff*

cre - - - scen - - - do *ff*

div. *ff*

cre - - - scen - - - do *f*

cre - - - scen - - - do *mf*

[bleiben]  
restez *f*

*ff*

*ff*



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