



# e小调第五交响曲

## Op.64



# EULENBURG

湖南文艺出版社

Peter Ilyich Tchaikovsky  
Symphony No. 5 in E minor / e-Moll  
Op.64

Edited by / Herausgegeben von  
Richard Clarke

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彼德·伊里奇·柴科夫斯基  
e 小调第五交响曲  
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柴科夫斯基

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## Preface

**Composed: 1888, Frolovskoye**

**First performance: 5 November 1888, St. Petersburg;**

**St. Petersburg Philharmonic, conducted by the composer**

**Original publisher: Jürgenson, Moscow, 1888**

**Instrumentation: 3 Flutes (Piccolo), 2 Oboes, 2 Clarinets, 2 Bassoons –  
4 Horns, 2 Trumpets, 3 Trombones, Tuba – Timpani – Strings**

**Duration: ca. 46 minutes**

Close on 10 years elapsed between Tchaikovsky's Fourth and Fifth Symphonies, though during this time he continued to compose for orchestra as intensively as ever, writing his four Suites, the *Italian Capriccio*, the *String Serenade*, and, most important of all, the *Manfred Symphony* which, with its greater emphasis on subjective emotion, anticipates the individual character of the last two symphonies. In the period preceding the composition of the Fifth Symphony Tchaikovsky had also begun to follow a more active career as conductor of his own works, and the beginning of 1888 found him engaged on his first European tour. During the course of four tiring months of rehearsals, concerts, receptions he met Grieg and Brahms, and also the octogenarian chairman of the Hamburg Philharmonic Society, Theodor Avé-Lallement, who amused him by confessing a dislike for his music, with its noisy orchestration, and tearfully imploring him to settle in Germany where he would be able to put to better use the talents that had been ruined by the faulty education that he had received in backward Russia. Both the man and the occasion must have made some impression on Tchaikovsky for the following year he dedicated the Fifth Symphony to Avé-Lallement.

His return to Russia in March coincided with the move to his new home at Frolovskoye not far from Moscow, and it was while resting here to shake off the extreme fatigue brought on by the concert tour that the idea of writing a new symphony presented itself. Still exhausted mentally as well as physically, Tchaikovsky found it unusually difficult to get started, but at last on May 19 he was able to report to his brother Modeste: 'I am now slowly and laboriously beginning to squeeze out a *symphony* from my dulled wits.' This difficulty in getting underway with the symphony proved to be not merely an initial one, for the same sense of effort and strain persisted throughout the whole course of its composition, leading him to the distressing conclusion that he had written himself out as a composer. On June 10 he wrote to his benefactress Nadezhda von Meck:

'I'm now going to work intensively as I'm terribly anxious to prove not only to others but also to myself that I'm not yet played out. I often have doubts about myself, and ask myself –

hasn't the time now come to stop, haven't I always overstrained my imagination too much, hasn't the source dried up? For this must happen some time if I am destined to live another 10 years or so, and how is one to know whether the time hasn't already come to lay down one's arms? I don't know if I wrote to tell you that I've decided to write a symphony? At first it went rather slowly but now the inspiration seems to be forthcoming. We will see.'

On June 22, the day on which he finished the sketch for the whole symphony, he wrote to her:

'It is difficult to say at the moment how my symphony has turned out compared with the previous ones and especially compared with *ours* [the Fourth]. It doesn't seem to have the old lightness and constant flow of material. As I remember it, I used not to be so exhausted at the end of a day; now I am so tired each night that I am not even able to read.'

After some little delay Tchaikovsky began the orchestration in July, and his letter to Mme. von Meck of July 25 sounds a new note of enthusiasm:

'I have been working very well lately and already more than half the symphony has been scored.'

By the time he finally finished the work on August 14 he had become very pleased with it; already seven days previously he had written to Mme. von Meck:

'Now that the symphony is nearing completion I am more objective in my attitude towards it than I was in the heat of composition and I can say that, Heaven be praised, it isn't inferior to the earlier ones. The fact that I feel this to be so gives me great delight.'

In spite of this personal satisfaction with his new symphony Tchaikovsky was still nervous over the impression it would make on his colleagues, and his pleasure was therefore all the greater when he learnt of its reception by his Moscow friends who had seen the manuscript score.

'Just imagine my joy; my new symphony is creating a furore among my Moscow circle of friends, and S. I. Taneyev (this is most gratifying of all to me) is utterly captivated by it. Yet I had been feeling that it was worthless and had imagined with apprehension how they would somehow tactfully hide from me the fact that I had written rubbish.' (Letter of September 7 to Modeste.)

In October 1888 the score was published by Jürgenson and on November 5 the symphony received its first performance under Tchaikovsky's direction at a St. Petersburg Philharmonic concert exclusively devoted to his compositions. The evening was a resounding triumph and Tchaikovsky received enthusiastic ovations from both the public and the orchestra. The critical reaction of the press, however, was largely hostile. Cui, an old enemy of Tchaikovsky, was loudest in his condemnation of the new symphony in which the only good thing he could find was 'a charming little phrase, reminiscent of Rimsky-Korsakov'. (*Muzykalny Obzor*. No. 25, 1888.) Other reviews compared the new symphony unfavourably with earlier compositions

such as the Second and Fourth Symphonies and *Francesca da Rimini*, while one critic dismissed Tchaikovsky's talent as being 'Exhausted and played out', citing as evidence the fact that the new symphony contained as many as three waltzes which, furthermore, 'were orchestrated in such a way as to produce the most banal effect'. Only two reviewers received the symphony favourably.

Tchaikovsky conducted the work again in St. Petersburg on November 12 and later the same month in Prague. It was this series of performances that prompted a new feeling of disillusionment with the symphony which he voiced in his letter of December 2, to Mme. von Meck:

'After playing my new symphony twice in Petersburg and once in Prague I have become convinced that this symphony is unsuccessful. There is something repellent about it, a certain patchiness, insincerity and artifice. All this the public instinctively recognises. It was quite clear to me that the ovations which I received were directed at my previous activities but that the symphony itself was incapable of attracting or, at least, pleasing them. The realisation of all this causes me a keen, tormenting feeling of discontent with myself. Have I really already, as they say, played myself out, and am I now only able to repeat and imitate my old former style? Last night I looked through the Fourth Symphony, *ours!* What a difference, how much loftier and better it is! Yes, this is all most, most distressing!'

At the end of January 1889 Tchaikovsky set out on his second concert tour of the West and on arriving at Hamburg was flattered to discover that Brahms had stayed behind an extra day in order to hear him rehearse his new symphony. Writing to his brother Modeste after the highly successful performance Tchaikovsky concluded:

'But the most pleasing thing of all was that the symphony ceased to strike me as bad and that I have fallen in love with it again.'

Apart from these performances under Tchaikovsky's own direction, the Symphony never achieved much success in his lifetime, and it was not until the conductor Artur Nikisch revived and championed the work that it gained the great popularity that it has enjoyed ever since.

The manuscript of the Symphony is in the Glinka Central Museum of Musical Culture, Moscow.

David Lloyd-Jones

# 前言

**创作时间与地点:**1888 年,弗罗洛夫斯科耶

**首演:**1888 年 11 月 5 日,圣彼得堡,圣彼得堡爱乐乐团,作曲家本人担任指挥

**首次出版:**约尔根森,莫斯科,1888 年

**乐队编制:**3 长笛(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—弦乐器

**演奏时间:**约 46 分钟

柴科夫斯基的第四和第五交响曲在创作时间上相隔了近十年,不过他在这期间继续一如既往地创作着管弦乐作品,其中包括他的四首组曲、《意大利随想曲》、《弦乐小夜曲》,以及最为重要的《曼弗雷德交响曲》——这部交响曲由于更加强调主观情感,成了他的最后两部交响曲中个性化特点的先驱。在创作《第五交响曲》前的那段时间里,柴科夫斯基已经开始更加积极地指挥自己的作品,并于 1888 年初第一次以指挥家的身份去欧洲巡回演出。在这次长达四个月的疲惫行程中,除了排练、举行音乐会、出席招待会外,他还见到了格里格和勃拉姆斯,以及汉堡爱乐协会已经八十高龄的主席西奥多·阿维·拉勒芒特。这位主席向柴科夫斯基承认自己不喜欢他的音乐,因为乐队配器太喧闹——这把柴科夫斯基逗乐了;然后他又眼泪汪汪地恳求柴科夫斯基定居德国,说只有在德国他才能更好地运用已经被他在落后的俄国所接受的糟糕的教育所毁掉的才华。这位主席先生以及这次相见一定给柴科夫斯基留下了一些印象,因为,翌年他将《第五交响曲》题献给了阿维·拉勒芒特。

3 月,柴科夫斯基回到了俄国,恰逢乔迁到位于莫斯科不远处的弗罗洛夫斯科耶的新家。他从巡演的疲惫中逐渐恢复,第一次产生了写一部新交响曲的念头。仍然身心疲惫的柴科夫斯基感觉特别难动笔,不过他在 3 月 19 日终于能够向他哥哥莫德斯特报告说:“我现在正绞尽脑汁地慢慢开始写一部交响曲。”这部交响曲动笔时的艰难程度不仅仅只存在于开始阶段,整部作品的创作过程始终都有着相同的艰辛和压力,结果使他得出了非常压抑的结论,认为自己作为作曲家已经才思枯竭。6 月 10 日,他致信女资助人娜吉尔达·冯·梅克:

“我现在正夜以继日地进行创作,因为我急于向其他人,也向我自己证明我还没有才

思枯竭。我常常怀疑我自己,常常自问——我现在是不是该搁笔了,我是不是一直把我的想象力压得太过头了,是不是真的才思枯竭了?如果我注定还要再活十多年,这种现象是不是迟早要发生?人如何才能知道自己是否该缴械投降?我不知道我是否告诉过你我已经决定写一部交响曲?它起初进展缓慢,但现在灵感似乎在接二连三地到来。我们到时候看看吧。”

6月22日,也就是他完成整部交响曲草稿的那一天,他在致她的信中写道:

“目前还很难说这部交响曲与前几部交响曲,尤其是我们的交响曲(第四交响曲)相比会是什么样的结果。它似乎不像其他交响曲那样轻盈,那样时刻流淌着各种素材。我还记得,我以前一天结束时从来没有这样精疲力竭过;我现在每天晚上都很疲倦,甚至连书都看不下了。”

略微耽搁了几天后,柴科夫斯基于7月开始配器,7月25日他写给梅克夫人的信中又有了新的激情:

“我最近进展非常顺利,配器工作已经完成了一多半。”

8月14日,柴科夫斯基终于完成了整部作品,而且对它非常满意。他在七天前就曾致信梅克夫人:

“这部交响曲快要完成了,我对它的态度也比创作高潮时期对它的看法更客观,因此我可以说,谢天谢地,它并不亚于前几部交响曲。我非常高兴自己有这种感觉。”

尽管柴科夫斯基自己对这部新交响曲很满意,但他却不知道同行们会得出什么样的印象,心里有些惴惴不安。因此当他得知看过总谱手稿的莫斯科的朋友们也接受了这部作品时,他感到更加高兴。

“想想我是多么开心,我的新交响曲在我莫斯科的朋友圈中引起了轰动,S.I.塔涅耶夫<sup>①</sup>完全被它迷住了(这最让我高兴),可我还一直觉得它毫无价值,一直想象着他们会如何巧妙地向我隐瞒真相,不告诉我写出的是垃圾。”(9月7日致莫德斯特的信)。

1888年10月,总谱由约尔根森出版,11月5日,这部交响曲在圣彼得堡柴科夫斯基作品专场爱乐音乐会上举行了首演,由柴科夫斯基本人执棒指挥。这是获得巨大成功的一晚,柴科夫斯基接受了来自公众和乐队狂热的喝彩。然而,报界的评论却是贬多于褒。柴科夫斯基的宿敌居伊<sup>②</sup>对这部新交响曲的攻击声最为响亮,他认为其中惟一可取之处是“一

① S.I.塔涅耶夫(1856—1915):俄国作曲家、钢琴家,俄国民族乐派的反对者,作有六部交响曲、《俄罗斯主题序曲》、合唱作品等。——译者注

② 居伊(1835—1918):俄国作曲家,作有十部歌剧、两首管弦乐谐谑曲等。——译者注



个迷人的小乐句,让人联想到里姆斯基—科萨科夫”(Muzykalny Obzor. No.25, 1888)。其他评论也将这部新交响曲与他早期的一些作品(如第二和第四交响曲以及《里米尼的弗兰切斯卡》)进行了比较,同样认为这部新作比不上那些作品,有位评论家甚至认为柴科夫斯基已经“江郎才尽”,并且举例说这部新交响曲居然含有三段圆舞曲,而且“配器的方式也造成了最乏味的效果”。只有两篇评论称赞了这首作品。

柴科夫斯基于1888年11月12日在圣彼得堡再次指挥演奏了这部作品,并于同月晚些时候在布拉格指挥演奏了它。正是这一系列的演出促使他重新对这部交响曲产生了失望感,他在12月2日致梅克夫人的信中表达了他的失望:

“这部新交响曲在圣彼得堡演奏了两次、在布拉格演奏了一次,我现在已经确信它是失败之作。它有一些令人反感的東西,某种不均衡、虚伪和做作,听众立刻就听出了这一切。我现在很清楚,我所得到的喝彩其实是给予我以前的作品的,而这部交响曲本身没有能够吸引或者至少打动他们。当我意识到这一切之后,我便对自己产生了强烈而痛苦的不满感。难道我真像他们所说的那样已经江郎才尽了吗?难道我现在只能重复或模仿我以前的旧风格?我昨晚又翻阅了第四交响曲,我们的交响曲!真是天壤之别,那部作品要崇高得多,好得多!是啊,这最最让人感到沮丧!”

1889年1月底,柴科夫斯基开始了自己的第二次西欧巡回音乐会,并且抵达了汉堡。他备受感动地得知勃拉姆斯为了聆听他排演这首新交响曲而刻意在汉堡多住了一天。演出大获成功后,柴科夫斯基在致兄长莫德斯特的信中写道:

“最令我高兴的是我已不再觉得这部交响曲很糟糕,而是重新爱上了它。”

除了柴科夫斯基亲自执棒指挥的这几场演出外,这部交响曲在他身前一直未能取得太多的成功,直到指挥家阿图尔·尼基什<sup>①</sup>重新演绎它并取得成功后,它才真正为人们所喜爱,并且一直持续至今。

这部交响曲的手稿现收藏在莫斯科的格林卡音乐文化中央博物馆。

大卫·劳伊德—琼斯  
(路旦俊 译)

① 阿图尔·尼基什(1855—1922):匈牙利指挥家、小提琴家,先后任莱比锡布业会堂乐队、柏林爱乐乐团、伦敦交响乐团的指挥。——译者注

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## I. Andante – Allegro con anima

1 Track [1]



## II. Andante cantabile, con alcuna licenza – Moderato con anima

83 Track [2]



## III. Valse. Allegro moderato

120 Track [3]



## IV. Finale. Andante maestoso – Allegro vivace

152 Track [4]



Theodor Avé-Lallement gewidmet

# Symphony No. 5

Peter Ilyich Tchaikovsky

(1840-1893)

Op. 64

## I. Andante (♩ = 80)

Flauto 1 2

Flauto 3 (Piccolo)

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

(F) 1 2

Corno (F) 3 4

Tromba (A) 1 2

Trombone 1 2

Trombone 3

Tuba

Timpani (G-D-E)

Violino 1 II

Viola

Violoncello

Contrabbasso

*a 2*

*p*

*più f*

*mf*

*mf*

*tenuto*

*mf*

*pesante e tenuto sempre*

*p*

*più f*

*mf*

*p*

*mf*

*pesante e tenuto sempre*

*p*

*più f*

*mf*

*pesante e tenuto sempre*

*p*

*più f*

*mf*

*pesante e tenuto sempre*

*p*

*più f*

*mf*



31

Cl. (A) 1 *a 2*  
2 *p* *pp*

Fg. 1 *a 2*  
2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

### Allegro con anima (♩. = 104)

38

Cl. (A) 1 *Solo* *pp*

Fg. 1 *Solo* *pp*

VI. I *ppp*

VI. II *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

44

Cl. (A) 1 *(Solo)*

Fg. 1 *(Solo)*

VI. I

VI. II

Vla.

Vc.

Cb.

[illegible][illegible]

59

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

(F) 1

Cor. 2

(F) 3

(F) 4

Tr. (A) 1

Tr. (A) 2

Tbn. 1

Tbn. 2

Tba. 3

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

EAS 125



67

The musical score for measures 67-70 includes the following parts and dynamics:

- Fl. 1, 2, 3:** *mp*, *ff*, *mf*, *f*
- Ob. 1, 2:** *1.*, *a 2*, *ff*, *mf*, *1.*
- Cl. (A) 1, 2:** *2.*, *p*, *a 2*, *ff*
- Fg. 1, 2:** *ff*, *mf*
- Cor. (F) 1, 2:** *mf*
- Tr. (A) 1, 2:** *p*
- Tbn. 1, 2, 3:** *p*
- Timp.:** *f*
- VI. I, II:** *p*, *f*, *ff*, *f*, *mf*, *mf*
- Vla.:** *p*, *f*, *ff*, *f*, *mf*, *mf*
- Vc.:** *p*, *f*, *ff*, *f*, *mf*, *mf*
- Cb.:** *f*, *ff*, *f*