



DVOŘÁK 德沃夏克

Symphony No. 8 in G major

Op.88

G大调第八交响曲

Op.88



I.

Allegro con brio $\text{♩} = 138$

Flauto 1

Flauto (anche Piccolo) 2

Oboi (2. anche Corno inglese) 1 2

Clarineti (A) 1 2

Fagotti 1 2



EULENBURG

湖南文艺出版社

Antonín Dvořák
Symphony No.8 in G major / G-Dur
Op.88

Edited by / Herausgegeben von
Klaus Döge

Urtext

安东宁·德沃夏克
G 大调第八交响曲
Op.88

克劳斯·多吉 编订

净本



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德沃夏克

G 大调第八交响曲

Op.88

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Preface

Composed: August – November 1889

First performance: 2 February 1890, Prague

Original publisher: Novello, Ewer & Co., London, March 1892

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

Duration: ca. 37 minutes

Among Dvořák's four great symphonies, the Symphony No. 8 in G major Op. 88, which today is almost as well known and well loved as the 'New World', occupies a distinctive place in more than one respect. In the first place – unlike the sixth symphony in D major Op. 60, which Dvořák wrote for the Vienna Philharmonic in 1880 at the request of the conductor Hans Richter, and the seventh in D minor Op. 70, which was composed in 1884/85 to a commission from the London Philharmonic Society – the eighth came into being of its own accord, without any known external prompting. The first individual sketches are dated '26 August 1889', while the full continuous sketch was written down between 6 and 23 September 1889: the first movement bears the completion date of 13 September, the opening and ending of the second movement are dated 13 and 16 September respectively, and the completion dates of the third movement and the finale are given as 17 September and 23 September 1889. Work on the score, which seems at first to have proceeded in parallel with work on the sketch (the starting date of the first movement is given in the score as 6 September 1889), continued until 8 November 1889 (cf. completion date, p. 131).

We have said that the work came into being of its own accord, but in fact it is possible that some role in its conception was played by Dvořák's agreement to undertake a concert tour to Moscow, following an invitation from Pyotr I. Tchaikovsky during the latter's visit to Prague in November 1888. Although the only symphonies that Dvořák suggested as programme items for the tour, in a letter sent to Moscow on 24 August 1889 (just two days before he started work on the composition of Op. 88), were Nos. 5, 6 and 7, he later wrote on 2 October 1889: '[...] or I may bring a new [symphony], which is still in manuscript: I do not yet know for certain whether I shall have completed the work'. On 15 January 1890 – two months after he had finished composing the eighth symphony – he wrote to Moscow: 'With regard to your esteemed enquiry about the symphony, I beg to propose to you, therefore, the new symphony in G major, which is still in manuscript.' These passages from the letters, together with the fact that the structural principles underlying the eighth symphony are in certain respects reminiscent of Tchaikovsky's fifth symphony (a work which Dvořák had heard during his Russian friend's stay in Prague and which he knew well and held in high regard), strongly

suggest that ‘Russia’ was the spark that first ignited the symphony. In the event, the work, which received its premiere in Prague on 2 February 1890, was then not performed during the concert tour either in Moscow or St Petersburg. Moreover, it was dedicated, not to the composer’s Russian friends, but to the Czech Academy of Sciences and Arts, which subsequently elected Dvořák a member on 22 April 1890. The fact that no performances took place in Russia may have been the result of a veto by Dvořák’s publisher, Fritz Simrock, with whom the composer was currently in negotiations about the work; the Czech dedication may have been a reaction to certain disparaging and malicious remarks by Russian music critics.

Op. 88 also occupies a distinctive place among Dvořák’s symphonies on formal grounds. Unlike the Brahmsian sixth and seventh symphonies, which are characterized by thematic working based on developing variation and an emphasis on clearly defined thematic complexes, the eighth proceeds by means of what is apparently the simple juxtaposition of a wealth of melodic ideas, the effect of which – even though beneath the surface these ideas are actually connected in many ways – is a loosening of the formal structure. Hermann Kretzschmar wrote:

‘It can scarcely be called a symphony, in the terms to which the European musical world has been accustomed since the time of Haydn and Beethoven: there is far too little working-out, and its structure is based too much on loose invention. It has affinities with Smetana’s tone poems and Dvořák’s own Slavonic Rhapsodies.’

Johannes Brahms voiced a similar view:

‘There are too many fragmentary, unimportant things jostling around in it. Everything is refined, musically captivating and good – but the important things are missing!’

Those features, however, that Kretzschmar and Brahms described in negative terms (‘loose invention’, ‘fragmentary’, ‘unimportant’), were the very things for which Dvořák was striving in the symphony. According to his first biographer Otakar Šourek, he said that ‘it had been his intention in this symphony to produce a work which differed from his other symphonies and treated the musical ideas in a new way’. The new approach to which Dvořák was referring is closely bound up with the change in his compositional style that took place in the spring of 1889: a change that saw his reorientation, to use Lisztian terms, from a ‘specific’ to a ‘poetic’ symphonist. In a letter to Simrock of 19 May 1889 concerning the 13 *Poetické nálady* [Poetic tone pictures] for piano Op. 85 which were composed between April and June that year – that is, just two months before the eighth symphony – Dvořák wrote:

‘Each piece will have a title and is meant to express something: in other words, in a sense it is programme music [...].’

And on 19 June 1889 he told his friend Emanuel Chláva: ‘because here [in Op. 85] I am not only a pure musician [*absolutní muzikant*] but also a musical poet. Don’t laugh at me!’ Dvořák’s terminology – ‘title’, ‘express something’, ‘in a sense [...] programme music’, ‘pure musician’, ‘musical poet’ – which consciously echoes the partisan battles over form and con-

tent, expression and structure that had been taking place during the 19th century, indicates the extent of the artistic shift he had undergone. Hitherto he had composed 'form in tonal movement' [*tönend bewegte Formen*]; now he was seeking an intensification of his musical language, a clarification of the musical expression and the development of a more highly characterized, figurative style. The *Dumky* trio and the three concert overtures *V přírodě* [In nature's realm], *Carnival* and *Othello* would also be part of this process of reorientation. So too, to a degree, would the ninth symphony: its famous second movement was labelled '*legenda*' in the sketches, and the third was linked to the dance scene from Longfellow's American Indian epic *Hiawatha*. By 1896, inevitably, Dvořák the composer of 'absolute music' found his way to the symphonic poem. The eighth symphony was both the first orchestral, and the first symphonic, work in this process. Indeed, a London critic wrote after the first British performance on 24 April 1890 that it was 'impossible not to feel that the music is attempting to speak quite explicitly of events beyond itself', and Kretzschmar, highly versed in the music of his time, detected 'solemn church music, serenades, jaunty sounds of marching from afar', 'patriotic festivities' and 'folk games' in this novel composition. What Kretzschmar had perceived was a new form of musical language and idiom: a freshly evolving musical rhetoric that the composer deliberately intended to be formulaic and immediately comprehensible.

Dvořák's eighth symphony is sometimes described in the literature as the 'English' symphony, but this term – the third respect in which the work stands out among its companions – is valid only in the sense that unlike its predecessors, the eighth was published not by the composer's principal publisher N. Simrock of Berlin but by Novello, Ewer and Co. of London. Dvořák had had close contacts with the London firm and its proprietors Henry and Alfred Littleton since the London Philharmonic Society had first invited him to visit England in 1883. In 1885 Novello published the dramatic cantata *Svatební košile* [The spectre's bride] Op. 69, composed for Birmingham festival, and a year later they published the oratorio *Svatá Ludmila* [St Ludmila], written for Leeds. Initially, after completing the new symphony, Dvořák offered it to Simrock in the usual way. There was a gap, however, between the fee that Simrock offered and the one that Dvořák requested – as, indeed, there had been in the case of the seventh symphony not long before, but whereas on that occasion the tensions between composer and publisher had been resolved, in the case of the eighth they remained insurmountable. The 'winner' in the dispute was Novello, to whom Dvořák must have offered the symphony in the autumn of 1890. Novello's own response, nevertheless, was cautious. 'We should like to consider the question of taking your symphony,' they wrote, 'but you know that in England there is absolutely no sale for orchestral music.' They indicated the possibility of a contract, however, in combination with the *Requiem* Op. 89, composed for Birmingham, which had been completed on 31 October: 'If you will let me know at once something about the "Requiem" and if you will name a price for the two works, "Requiem" and Symphony, we will do our best to meet your wishes.'

Negotiations were concluded on 13 April 1891; the printed score, piano arrangement and orchestral parts were published by Novello in London in March 1892. A German edition was later produced by Fritz Oeser for the Musikwissenschaftlicher Verlag of Leipzig in 1941. Neither that edition, nor the edition published by Otakar Šourek as part of the Dvořák com-

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plete edition in 1956, was able to make use of the engraver's copy-text, on which the Novello edition was based. The present edition is the first modern edition to take account of the engraver's copy-text as a source of the text of what is one of Dvořák's most original and attractive works.

Klaus Döge

Translation: Richard Deveson

前 言

创作时间:1889 年 8—11 月

首演:1890 年 2 月 2 日,布拉格

首次出版:诺威勒-埃尔公司,伦敦,1892 年 3 月

乐队编制:2 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 37 分钟

在德沃夏克的四首伟大交响曲中,今天几乎与《“自新大陆”交响曲》同样为人们所知并受到欢迎的《G 大调第八交响曲》Op.88 在不止一个方面占据着一个独特的位置。首先,《D 大调第六交响曲》Op.60 是应指挥家汉斯·里赫特之邀于 1880 年为维也纳爱乐乐团写的,《d 小调第七交响曲》Op.70 是受伦敦爱乐协会委托于 1884—1885 年创作的,而这首第八交响曲完全是德沃夏克自己想创作的,没有任何外部因素。第一批零星草稿上标的日期是“1889 年 8 月 26 日”,而连续草稿则写于 1889 年 9 月 6—23 日:第一乐章上面写有完成日期 9 月 13 日,第二乐章开始与结束处分别为 9 月 13 日和 9 月 16 日,第三乐章和终乐章完成的日期则分别为 1889 年 9 月 17 日和 9 月 23 日。总谱写作的进展,起初似乎与草稿平行进行(总谱上所写的第一乐章开始日期为 1889 年 9 月 6 日),一直持续到 1889 年 11 月 8 日。

我们已经说过,这首作品是在没有任何外来因素的情况下创作的,但事实上德沃夏克同意去莫斯科举行巡回演出这件事有可能在这首作品的构思中起到了一定作用,因为彼德·伊里奇·柴科夫斯基 1888 年 11 月造访布拉格时曾邀请他访问莫斯科。虽然他在 1889 年 8 月 24 日(恰好是他开始创作 Op.88 的前两天)寄往莫斯科的一封信中建议巡回演出的曲目中只包括他的第五、第六和第七交响曲,他后来又于 1889 年 10 月 2 日写道:“……或许我可以带一首仍在手稿中的新的[交响曲],我现在还无法确定我是否能完成这首作品。”1890 年 1 月 15 日——完成第八交响曲后两个月——他又致信莫斯科:“承蒙您

问及那首交响曲,我在此告诉您,新交响曲为 G 大调,仍然只有手抄稿。”这些摘自信件中的段落,再加上这首第八交响曲的结构原理在某些方面使人联想到柴科夫斯基的第五交响曲(德沃夏克在他朋友造访布拉格时曾聆听过,不仅非常熟悉,而且非常崇拜),强烈地暗示着“俄罗斯”是最初点燃这首交响曲的火花。不管怎么说,这首作品并没有在他的莫斯科或圣彼得堡巡回演出中演奏,而是于 1890 年 2 月 2 日在布拉格举行了首演。此外,这首作品没有题献给作曲家的俄国朋友,而是题献给了捷克科学艺术院,科学艺术院随后于 1890 年 4 月 22 日选举德沃夏克成了一位院士。这首作品没有在俄国演奏这一事实可能是出于德沃夏克的出版商弗里兹·希姆洛克反对的缘故——德沃夏克当时正与希姆洛克商谈出版这首作品,将该作品题献给捷克科学艺术院可能是对俄国音乐评论家的某些贬低和恶意评论所做出的反应。

Op.88 还由于曲式原因在德沃夏克的交响曲中占据一个独特的地位。与勃拉姆斯风格的第六和第七交响曲不同,这首交响曲的特点是依据展开变奏来进行主题处理以及强调清晰的主题复杂性,第八交响曲通过看似简单的各种旋律乐思的对比来发展,它的效果——尽管这些乐思透过表面现象实际上在许多方面相连在一起——是曲式结构的松弛。赫尔曼·克雷什马尔写道:

“如果从自海顿和贝多芬时代以来欧洲音乐界就已经习惯的角度来看,这首作品很难被称作交响曲;这里的乐思很少得到解决,它的结构过多依据于松弛的创意。它与斯美塔那的交响曲和德沃夏克本人的斯拉夫狂想曲有着亲缘关系。”

约翰内斯·勃拉姆斯表达了相同看法:

“这首作品中有太多片断性的、不重要的东西拥挤在一起。一切都很精致、优美动听——但缺少重要的东西!”

不过,克雷什马尔和勃拉姆斯以否定言辞(“松弛的创意”、“片断性的”、“不重要的”)描述的这些特点恰恰正是德沃夏克在这首交响曲中努力实现的目标。按照他的第一位传记者奥塔卡·苏雷克的说法,他说“他刻意借助这首交响曲来创造出一首与其他交响曲截然不同并且以一种新方式处理乐思的作品”。德沃夏克所提到的新方式完全体现在 1889

年春发生在他身上的创作风格的变化：这种变化便是他的重新定位，用李斯特的术语来说，从一个“具体的”交响曲作曲家变成一个“富有诗意”的交响曲作曲家。德沃夏克在1889年5月19日致信希姆洛克，涉及他在当年4—6月间——也就是第八交响曲开始写作的前两个月——为钢琴而作的13首《诗意音画》(Op.85)，他在信中写道：

“每首音画都会有一个标题，用来表达某种东西；换句话说，这在某种意义上是标题音乐……”

1889年6月19日，他告诉朋友伊曼努埃尔·契拉瓦：“因为在这里（在Op.85中）我不仅是一位纯音乐家(*absolutni muzikant*)，而且是一位音乐诗人。别笑我！”德沃夏克所用的术语——“标题”、“表达某种东西”、“在某种意义上……标题音乐”、“纯音乐家”、“音乐诗人”——有意识地反映了在19世纪发生的曲式与内涵、表现与结构的派性之争，表明了他所经历的艺术变化的程度。他到那时为止所创作的都是“调性乐章曲式”，他在寻求他的音乐语言的加强，音乐表现的清晰性，以及养成一个更有特点、音型性的风格。《“杜姆卡”三重奏》和三首音乐会序曲《在大自然中》、《狂欢节》和《奥瑟罗》也将是这种重新定位过程中的一部分。同样在一定程度上还有他的第九交响曲，其著名的第二乐章在草稿中的标题为“传奇”，第三乐章与朗费罗^①描写美国印第安人的史诗《海华沙之歌》中的舞蹈场面相关。到1896年，德沃夏克这位“纯音乐”作曲家自然而然地进入到了交响诗领域。这首第八交响曲既是这一过程中的第一部管弦乐作品，也是这一过程中的第一部交响曲。的确，一位伦敦评论家在1890年4月24日的英国首演后写道，“无法不感到这里的音乐在试图详尽地叙说音乐之外的事件”，对当时的音乐了如指掌的克雷什马尔在这首新作品中发现了“庄严的教堂音乐、小夜曲、远处行军的轻松活泼的声音”，“充满爱国主义精神的节日庆典”和“民间游戏”。克雷什马尔所感觉到的是一种新的音乐语言和乐汇形式，一种新近发展起来的音乐表达法，作曲家刻意希望它能成为公式化并立刻让听众听懂。

德沃夏克的第八交响曲有时在音乐文献中也被称作“英国”交响曲，但这个称号——这首作品与德沃夏克其他交响曲不同的第三个方面——只在一个方面站得住脚，即出版

① 朗费罗(1807—1882)：美国诗人，主要诗作有抒情诗集《夜吟》和长诗《海华沙之歌》等。

第八交响曲的不是德沃夏克的主要出版商柏林的 N.希姆洛克,而是伦敦的诺威勒—埃尔公司。德沃夏克自伦敦爱乐协会 1883 年第一次邀请他访问英国之后就一直与这家伦敦公司以及其老板亨利和阿尔弗雷德·里特顿保持着密切联系。诺威勒—埃尔公司在 1885 年出版了他为伯明翰音乐节创作的戏剧康塔塔《幽灵的新娘》(Op.69),一年后出版了他为里兹创作的清唱剧《圣柳德米拉》。德沃夏克在完成了这部新的交响曲后,最初曾按惯例将它卖给希姆洛克,但希姆洛克出的价格与德沃夏克索要的价格之间有差距——正如不久前第七交响曲的情况一样,只是作曲家与出版商之间的矛盾在前一次得到了解决,而在第八交响曲的情况中,这种矛盾无法解决。这场纷争中的“获胜者”是诺威勒—埃尔公司。德沃夏克一定是在 1890 年夏天提出要将这部交响曲出售给诺威勒—埃尔公司的,但诺威勒—埃尔公司的反应比较谨慎。“我们需要考虑一下接受您的交响曲这个问题,”出版公司写道,“可您应该知道,英国根本没有乐队作品的市场。”不过,他们暗示有可能将它与 10 月 31 日完成的、为伯明翰而作的《安魂曲》(Op.89)捆绑在一起出版:“如果您能立刻告知我们《安魂曲》的情况,并且能为《安魂曲》和这部交响曲一起开一个价,我们将尽可能满足您的要求。”

协商于 1891 年 4 月 13 日结束。伦敦的诺威勒—埃尔公司在 1892 年 3 月出版了这首交响曲的总谱、钢琴改编谱和乐队分谱。弗里兹·奥瑟 1941 年为莱比锡的音乐科学出版社准备了德国版,但这个版本和奥塔卡·苏雷克 1956 年为德沃夏克全集所准备的版本均未能使用诺威勒—埃尔公司版本所依据的镌刻版。本版本是第一个考虑到镌刻版的现代版本,并且将镌刻版用作了德沃夏克最具创新、最吸引人的作品之一的来源。

克劳斯·多吉
(路旦俊 译)

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Symphony No. 8

Antonín Dvořák
(1841–1904)
Op. 88

Allegro con brio ♩ = 138

Flauto 1

Flauto (anche Piccolo) 2

Oboi (2. anche Corno inglese) 1 2

Clarineti (A) 1 2

Fagotti 1 2

Corni (F) 1 2 3 4

Trombe (F) 1 2

Tromboni 1 2

Trombone basso

Tuba

Timpani

Allegro con brio ♩ = 138

Violino I

Violino II

Viola

Violoncello

Contrabbasso

The musical score is written for a full orchestra. The woodwind section includes Flute 1, Flute (also Piccolo) 2, Oboes (2nd also English Horn), Clarinets in A 1 and 2, and Bassoons 1 and 2. The brass section includes Horns in F 1 through 4, Trumpets in F 1 and 2, Trombones 1 and 2, Trombone Bass, and Tuba. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabasso. The score is marked with a tempo of Allegro con brio and a metronome marking of 138 beats per minute. The key signature has one sharp (F#). The score shows the first system of music, with various dynamics and articulations marked throughout.

EAS 132

[illegible]

EAS 132

30

Picc. (2) *cre - - - - - scen - - - - - do* *f* *muta in Fl. gr.*

Fl. 1 *cre - - - - - scen - - - - - do* *f*

Ob. 1 2 *p cre - - - - - scen - - - - - do* *f*

Cl. (A) 1 2 *a 2 cre - - - - - scen - - - - - do* *f*

Fg. 1 2 *a 2 cre - - - - - scen - - - - - do* *f*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 *cre - - - - - scen - - - - - do* *f*

Tbn. 1 2

Tbn. b.

Tb. *cre - - - - - scen - - - - - do* *f*

Timp. *cre - - - - - scen - - - - - do* *f*

VI. I *mf cresc. - - - - - f cresc.*

VI. II *mf cresc. - - - - - f cresc.*

Va. *mf f*

Vc. *mf f*

Cb. *mf f*