

柴科夫斯基

第五交响曲

e 小调

作品 64



人民音乐出版社

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出版说明

彼得·伊里奇·柴科夫斯基(П·И·ЧАЙКОВСКИЙ, 1840—1893)是著名俄罗斯作曲家。他的创作活动开始于十九世纪六十年代,正是俄国废除农奴制度以后。他的早期作品,充满明朗乐观、肯定生活的思想感情。到了八十年代,当他的创作进入成熟时期时,整个俄国正处于亚历山大三世黑暗的反动统治之下,人民的自由和权利全被剥夺,而马克思主义刚刚开始俄国传播,工人运动尚处在自发阶段。置身于1905年革命前夜这样一个动荡时代的柴科夫斯基,同当时许多俄罗斯知识分子一样,苦闷彷徨,为祖国的命运担忧,他时而想从托尔斯泰的著作和斯宾诺莎的哲学中找到人生意义的答案,时而想信仰宗教,时而热心于社会音乐活动,时而无可奈何地离开俄罗斯。正如列宁在《列·尼·托尔斯泰和他的时代》一文中指出的:“悲观主义、不抵抗主义、向‘精神’呼吁,是这种时代必然要出现的思想体系。”柴科夫斯基晚年时所写的《第五交响曲》和《第六交响曲》两部齐名的重要代表作,都是真实地反映了俄罗斯知识分子在这个变革时代惶惑不安、无所适从的思想情绪。从这个意义上讲,这些作品具有一定的历史认识作用。

1878年，柴科夫斯基写完《第四交响曲》后，隔了十一年才写了《第五交响曲》，这是由于他思想上的苦闷而出现的创作上的空白时期。1888年4月底，他从国外旅行回到俄罗斯的乡村新居，大自然的景色引起了他的创作欲望，两三个月后写成了《第五交响曲》，同年在作曲家指挥下于圣彼得堡演出。

柴科夫斯基曾在笔记中草拟过这一交响曲的片段标题，他想在第一乐章的序奏中表达“完全听从着命运”，命运主题带着某种潜伏的威胁力量出现。在第二乐章的草稿中，他称第二个主题为“一线光明”，称命运主题的再现为“不，没有希望”。这个“命运主题”在四个乐章中贯穿始终，并起着主导动机的作用，构成这部交响曲最重要的特点之一。但柴科夫斯基并没有把这部交响曲写成“完全听从着命运”。第四乐章的音乐热烈、辉煌，仿佛最终战胜了悲惨的命运，而在节庆般的庄严气氛中结束全曲。

乐 队 编 制

长 笛 (长笛Ⅲ兼短笛) 3	小提琴 I
Flauti	Violini I
双簧管 2	小提琴 II
Oboi	Violini II
单簧管 2	中提琴
Clarineti (A)	Viole
大 管 2	大提琴
Fagotti	Violoncelli
圆 号 4	低音提琴
Corni (F)	Contrabassi
小 号 2	
Trombe (A)	
长 号 3	
Tromboni	
大 号	
Tuba	
定音鼓 3	
Timpani	

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第五交响曲

I

柴科夫斯基

P. I. Tschai kows ky, 作品64

(1840 — 1893)

Andante (♩ = 80)

Flauti I II

Flauti III (Piccolo)

Oboi

Clarineti in A *zu 2*

Fagotti

I II
Corni in F
III IV

Trombe in A

Tromboni I II

Trombone III
e Tuba

Timpani in G-D-E

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cl. VI. II. VIa. Vc. Cb.

10

p

p

Cl. VI. II. VIa. Vc. Cb.

cresc.

f

f

f

f

f

p

Cl. Fg. VIa. Vc. Cb.

20

pp

mf *cresc.*

pp

mf

pp

mf

f

Cl. Fg. VIa. Vc. Cb.

30

mf *dim.* *mf* *mf* *mf*

mf *p* *mf* *mf* *mf* *sf*

mf *p* *mf* *mf* *mf* *sf*

mf *p* *mf* *mf* *mf* *sf*

Cl. *p* *p* *pp*

Fg. *p* *p* *pp*

Via. *p* *p* *pp*

Vc. *p* *p* *pp*

Cb. *p* *p* *pp*

Allegro con anima (♩. = 104)

Cl. 40 1. Solo *pp*

Fg. 1. Solo *pp*

VI. *ppp*

Via. *ppp*

Vc. *ppp*

Cb. *ppp*

Cl.

Fg.

VI.

Via.

Vc.

Cb.

1. 50 1. 2.

Fl. *pp grazioso e leggiero* *pp* zu 2

Cl. *pp grazioso e leggiero* *pp*

Fg. *pp grazioso e leggiero* *pp*

Vi. *sempre ppp*

Vla. *sempre ppp*

Vc. *sempre ppp*

Cb. *sempre ppp*

Fl. zu 2 *poco cresc.* *mp* *p* zu 3 2. 3. *p*

Ob. *poco cresc.* *mp* *p*

Cl. *poco cresc.* *mp* *p*

Fg. *mp* *p*

Cor (F)

Vi. *p*

Vla. *p*

Vc. *p*

Cb. *p*

Musical score for measures 60-63 and the first four measures of a new system. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). The first system (measures 60-63) features a dynamic marking of *p* (piano). The second system (measures 1-4) features a dynamic marking of *p* (piano) and includes a double bar line at the beginning.

Musical score for measures 64-67 and the fifth through eighth measures of a new system. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time with a key signature of one sharp (F#). The first system (measures 64-67) features dynamic markings of *mf* (mezzo-forte) and *f* (forte), and includes first and second endings. The second system (measures 5-8) features a dynamic marking of *mf* (mezzo-forte).

This page of a musical score, numbered 6 and 70, features a full orchestral arrangement. The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The Flute part has three staves, each with a first ending (1.) and a second ending (2.). The Oboe and Clarinet parts also have first and second endings. The Bassoon part has a first ending (1.) and a second ending (2.). The second system includes staves for Cor (Cor. (F)), Trombone (Tromb.), Timpani (Timp.), Violin (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Cor part has two staves. The Trombone part has two staves. The Timpani part has one staff. The Violin, Viola, and Violoncello parts each have two staves. The Contrabass part has one staff. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The dynamics range from piano (p) to fortissimo (ff). The tempo is marked with a '1.' and a '2.' above the first and second endings, respectively. The score is written in a standard musical notation with various articulations and phrasing marks.

Fl. *mp* *ff* *f*

Ob. *mp* *ff* *f* *mf* *1.*

Cl. *2.* *p* *zu 2* *mf* *1.*

Fg. *zu 2* *mf*

Cor. (C) *2.* *mf* *ff* *f* *mf*

Tone. *p* *p*

Timp. *f*

Vl. *p* *f* *ff* *f* *mf* *mf*

Vla. *p* *f* *ff* *f* *mf* *mf*

Vo. *p* *f* *ff* *f* *mf* *mf*

Cb. *f* *ff* *f*

Musical score for page 8, featuring woodwinds, brass, and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are:

- Fl.** (Flute): *mp*, *ff*, *f*
- Ob.** (Oboe): *mp*, *ff*, *f*, *mf* (with first ending bracket)
- Cl.** (Clarinet): *p*, *ff*, *mf* (with second ending bracket)
- Fg.** (Bassoon): *ff*, *mf* (with second ending bracket)
- Cor. (F)** (French Horn): *p*, *mf*
- Tbnc.** (Trumpet): *p*
- Timp.** (Timpani): *f*
- VI.** (Violin I): *p*, *f*, *ff*, *f*, *mf*, *mf*
- Vla.** (Violin II): *p*, *f*, *ff*, *f*, *mf*, *mf*
- Vc.** (Viola): *p*, *f*, *ff*, *f*, *mf*, *mf*
- Cb.** (Cello): *f*, *ff*, *f*

The score includes dynamic markings such as *mp*, *ff*, *f*, *mf*, and *p*. It also features performance instructions like "zu 2" (to 2) and "1." (first ending). The woodwinds and strings play complex rhythmic patterns, often with slurs and accents.

80

Fl. *mp* *ff*

Ob. *mp* *ff* zu 2

Cl. *p* *ff* zu 2

Fg. *ff* zu 2

Cor. (C) *mf* *ff*

Tbn. *p*

Timp. *f*

Vi. *p* *f* *ff* *f* *ff*

Vla. *p* *f* *ff* *ff*

Vc. *p* *f* *ff* *f* *ff* *f*

Cb. *f* Bassi

Detailed description: This is a page of a musical score, page 80, for a symphony. The score is arranged in a standard orchestral layout. At the top, the number '80' is centered. The instruments are listed on the left side of the page. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (Cor. (C)), Trombone (Tbn.), and Timpani (Timp.). The string section includes Violin I (Vi.), Violin II (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score consists of several systems of staves. The first system includes Flute, Oboe, Clarinet, and Bassoon. The second system includes Cor Anglais and Trombone. The third system includes Timpani. The fourth system includes Violin I, Violin II, and Violoncello/Contrabass. The music features various dynamic markings such as *mp*, *p*, *f*, *ff*, and *mf*. There are also performance instructions like 'zu 2' and 'Bassi' for the basses. The notation includes notes, rests, and slurs, indicating a complex and dynamic piece of music.

