



世纪音乐



MP3 示范(含慢速)

江 晨 总审订版

---

# 克拉莫

---

## 钢琴练习曲60首

---

*J. B. Cramer*



上海教育出版社  
SHANGHAI EDUCATIONAL  
PUBLISHING HOUSE

江晨 总审订  
宋忆 林姝 审 订

# 克拉莫

---

钢琴练习曲60首

*J.B. Cramer*

上海教育出版社

图书在版编目(CIP)数据

克拉莫钢琴练习曲60首 / (德) 克拉莫著. — 上海: 上海教育出版社, 2015. 11

ISBN 978-7-5444-6723-0

I. ①克… II. ①克… III. ①钢琴—练习曲—德国—近代  
IV. ①J657.411

中国版本图书馆CIP数据核字(2015)第286157号



出品人 范慧英  
责任编辑 李世钦  
封面设计 刘昕旻  
录音制作 田华 余卫斌

编辑部热线 021-62797755  
编辑部邮箱 shijiyinyue@163.com

官方微博



官方微信



关注“上海世纪音乐”

克拉莫钢琴练习曲60首(附MP3一张)

江晨 总审订  
宋忆林 妹 审订

---

出版 上海世纪出版集团教育出版社  
(200031 上海市永福路123号 www.ewen.co)  
出品 上海世纪出版集团世纪音乐教育文化传播公司  
(200235 上海市钦州南路71号7楼 www.ewen.co/centmusic)  
发行 上海世纪出版集团发行中心  
经销 各地新华书店  
印刷 启东市人民印刷有限公司  
开本 960×640 1/8 印张25  
版次 2016年3月第1版  
印次 2016年3月第1次印刷  
书号 ISBN 978-7-5444-6723-0/J.0448  
定价 66.00元

---

(如发现质量问题,读者可向工厂调换)

# 目 录

1 **Allegro** (♩ = 120)  
*ff p sempre legatissimo cresc.*

2

2 **Allegro** (♩ = 88)  
*ten. sempre mf*

4

3 **Moderato espressivo** (♩ = 108)  
*p*

6

4 **Allegro con spirito** (♩ = 120)  
*f e sempre legato*

8

5 **Vivace** (♩ = 108)  
*fz dim. fz*

10

6 **Allegro moderato** (♩ = 114)  
*pp simile*

12

7 **Moderato** (♩ = 100)  
*sempre legato p ten.*

16

8 **Moderato con espressione** (♩ = 120)  
*p*

18

9 **Moderato** (♩ = 82)  
*dolce e sempre legato*

20

10 **Allegro brillante** (♩ = 120)  
*fz f*

22

11 **Moderato** (♩ = 68)  
*p sempre tenuto*

24

12 **Allegro** (♩ = 144)  
*mf leggiero ten.*

26

13 **Allegro non troppo** (♩ = 72)  
*f*

30

14 **Andante** (♩ = 112)  
*simile dolce, legato*

32

15 **Lento** (♩ = 70)  
*cantabile dolce ten.*

34

16 **Moderato** (♩ = 70)  
*p cresc. sempre tenuissimo*

38

17 **Vivace** (♩ = 100)  
*mf e leggiero ten.*  
*sempre sopra la mano destra*

42

18 **Allegro** (♩ = 80)  
*pp cresc.*

44

19 **Allegro** (♩ = 100)  
*f*

48

20 **Allegro** (♩ = 100)  
*f*

50

21 **Allegro agitato** (♩ = 60)  
*sfz*  
*il basso marcato, ma leggiero*

54

22 **Allegro moderato** (♩ = 100)  
*mf ten.*

58

23 **Presto** (♩ = 100)  
*f*

60

24 **Moderato** (♩ = 84)  
*mf ten. ten.*

62

25 **Allegro moderato** (♩ = 100)  
*mf*

64

26 **Allegretto** (♩ = 100)  
*mf sfz simile*

66

27 **Allegro** (♩ = 104)  
*f sempre legato*

68

28 **Allegro non tanto** (♩ = 100)  
*mf simile*  
*il basso sempre tenuto e marcato*

72

29 **Allegro vivace** (♩ = 100)  
*mf ten.*

74

30 **Maestoso** (♩ = 70)  
*ten. P ten. f*

76

31 **Moderato** (♩ = 88)  
*mf molto leggiero*

80

32 **Maestoso energico** (♩ = 100)  
*f*

84

33 **Allegro con brio** (♩ = 152) *f* *simile* 88

34 **Moderato** (♩ = 108) *sempre f* 92

35 **Allegro assai** (♩ = 152) *p* *legato* 94

36 **Moderato assai** (♩ = 120) *mf* *simile* 98

37 **Allegro con brio** (♩ = 152) *f* 102

38 **Allegro con spirito** (♩ = 160) *f* 106

39 **Presto** (♩ = 164) *f* 108

40 **Allegro** (♩ = 144) *f* *scherzando* 112

41 **Allegro con fuoco** (♩ = 108) *sempre f* *ten.* 116

42 **Prestissimo** (♩ = 270) *mf* 120

43 **Molto agitato** (♩ = 116) *mf* *sopra la mano destra* 124

44 **Andante espressivo** (♩ = 182) *dolce sempre legatissimo* 128

45 **Allegro molto agitato** (♩ = 168) *fz* *sfz* 130

46 **Allegro strepitoso** (♩ = 144) *f* 134

47 **Allegro** (♩ = 120) *mf* *ten.* 138

48 **Allegro moderato ma energico** (♩ = 180) *marcato* *ten.* 142

49 **Allegro** (♩ = 122) **f** 146

50 **Con moto** (♩ = 88) **p** 150

51 **Allegro** (♩ = 92) **p** *leggiero sempre* 154

52 **Scherzando** (♩ = 138) **mf** *leggiero* 158

53 **Andante maestoso ed espressivo** (♩ = 100) **mf** *un poco agitato* 162

54 **Allegro con spirito** (♩ = 100) **f** 166

55 **Moderato espressivo** (♩ = 116)  **dolce, sempre legato** 172

56 **Arioso moderato** (♩ = 118)  **dolce espress.** 176

57 **Molto agitato** (♩ = 72) **f** *dimin.* 180

58 **Allegro moderato** (♩ = 120) **fz** 184

59 **Allegro** (♩ = 152) **mf** *simile* 188

60 **Moderato assai** (♩ = 62) **mf** 190

# 序

巴赫 (Johann Sebastian Bach, 1685-1750), 德国作曲家、管风琴家。他最擅长用严密工整的复调形式来表现人们丰富的内心世界, 是键盘乐器艺术史上里程碑式的人物。《初级钢琴曲集》(安娜·玛格达勒纳的笔记本)、《小前奏曲与赋格》和《创意曲》成为近三百年来不可或缺的钢琴基础复调教本。

车尔尼 (Karl Czerny, 1791-1857), 奥地利钢琴教育家、演奏家、作曲家。他是伟大音乐家贝多芬的学生, 又是著名作曲家、钢琴家李斯特的老师。其一生在教学、演奏实践中总结了许多极其宝贵的训练经验, 编写了逾百种练习曲。在近二百年漫长的岁月中, 这些练习曲几乎成为世界各国每个钢琴学习者必练的教本! 其中使用最多的当数《钢琴初级练习曲》(作品 599)、《钢琴流畅练习曲》(作品 849)、《钢琴快速练习曲》(作品 299) 和《钢琴手指灵巧练习曲》(作品 740) 了, 就其训练的规范性、科学性和有效性, 至今还令人叹服。

拜厄 (Ferd Beyer, 1803-1863), 德国作曲家。他写过很多沙龙乐曲、钢琴改编曲和练习曲。其《钢琴基础教程》(作品 101) 长期被用作入门教材, 久盛不衰。

哈农<sup>1</sup> (Charles Louis Hanon, 1819-1900), 法国作曲家、管风琴家、音乐教育家。他作有多种钢琴练习曲、教材和论著。其中《钢琴练指法》历经百余年而仍被广泛运用。

上述作品, 已成为钢琴基础练习的常见组合教材。

改革开放三十年来, “钢琴热”持续升温, 中国钢琴家在世界乐坛频频夺魁。随着人民生活水平的提高和科技的发展, 学钢琴的人更多、面更广。从三四岁学龄前儿童, 到正在学习、工作的青壮年, 直至退休的老人, 都在孜孜不倦地弹着, 练着。有的想成为音乐家, 有的想加强修养, 有的为益智, 有的为健康, 有的为娱乐……各出版社也纷纷出版大量琴谱, 仅上述的常见组合教材就有多种版本, 他们都为促进钢琴事业发展做了大量工作。

新成立的“世纪音乐”本着“适合中国国情”、“以人为本”的宗旨, 要求在原有的基础上继续改进。经过反复磋商、研究, 推出系列新版本。其主要优点是:

一、**关注视力健康** 一般琴谱的符头偏小, 排列过密, 纸张较薄、过白、易透。低龄儿童的视力尚未发育健全, 成年人也有颇多近视、老花、眼疲劳的情况。这次特将符头适度放大、拉宽, 挑选更为合适的纸张, 印得更为清晰, 对保护儿童视力, 减轻成人特别是老人的用眼负担很有好处。其实, 让人看谱轻松点, 增加舒适度, 对提高兴趣、增强效率也有裨益。

二、**适应手的条件** 中国人的手相对较小, 中国儿童学琴起始年龄一般比欧美早 2-3 岁, 学琴者又以女性居多, 所以新版本将跨度较大的指法做了些调整。这样, 可以让中国的大部分学琴者弹得顺手, 而手大者的训练要求仍用括号保留。

三、**力求合理正确** 将一些表情符号和分句根据数个权威版本做了些处理, 对乐谱中的个别错音予以订正。

很高兴“世纪音乐”约请我为上述钢琴基础练习的常见组合教材做审订工作, 我即根据了解的情况并结合自己多年演奏、教学的体会, 做了如上改进。在此, 我恳切地希望得到专家和朋友们支持与帮助, 让新版本日臻完善。

钢琴是起源于欧洲的西方乐器, 沿用外国的练习曲与教材是很自然的。除了根据中国的特点做相应的改进之外, 我们更期待着充满中国风格的练习曲与教材多多涌现!

江晨

2008年于上海

<sup>1</sup> 《钢琴练指法》的作者 Hanon, 正确的译名应为“阿农”, 因为在法文中 H 是不发音的。但是我国钢琴教师和学生多年来习惯称为“哈农”, 已成了约定俗成的译名, 在此仍沿用之。



Allegro (♩ = 132)

1 *ff* *p* *sempre legatissimo* *cresc. -*

4

7

9 *ffz* *f* *dimin. -*

12 *cresc.*

Detailed description: This is a piano score for a piece in 4/4 time, marked Allegro with a tempo of 132 beats per minute. The score is divided into five systems, each with a grand staff (treble and bass clefs).  
- **System 1 (Measures 1-3):** Starts with a forte (*ff*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Dynamics shift to piano (*p*) and the instruction *sempre legatissimo* is given. A *cresc.* (crescendo) marking is present at the end of the system.  
- **System 2 (Measures 4-6):** Continues the eighth-note patterns. The right hand has a four-measure rest in the first measure.  
- **System 3 (Measures 7-8):** Similar eighth-note accompaniment. Measure 8 ends with a sharp sign (#) on the bass line.  
- **System 4 (Measures 9-11):** Measure 9 features a *ffz* (fortissimo with accent) dynamic. Measure 10 has a *f* (forte) dynamic. The system concludes with a *dimin.* (diminuendo) marking.  
- **System 5 (Measures 12-14):** The piece continues with eighth-note accompaniment and a *cresc.* marking.

14

Musical score for measures 14-15. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (4, 1 3, 4, 3, 4, 1 3). The lower staff is in bass clef and contains a bass line with slurs and fingerings (4, 4, 4, 4). A dynamic marking *f* is placed between the staves at the beginning of measure 15.

16

Musical score for measures 16-17. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (4, 5, 4, 5, 4, 5, 4, 5). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1 2 3 2 4 2, 2, 4 2, 2). A dynamic marking *f* is placed between the staves at the beginning of measure 17.

18

Musical score for measures 18-19. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (1 4, 5, 1 4, 5 4 2, 1 4, 3, 4, 2). The lower staff is in bass clef and contains a bass line with slurs and fingerings (4, 1 #2, 5, 1 2, 3, 1 #2, 4). A dynamic marking *fz* is placed between the staves at the beginning of measure 19. The word *ter.* is written below the first measure of the upper staff.

20

Musical score for measures 20-22. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (1 2, 3 5, 2, 5 3). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1, 2). Dynamic markings *dimin.*, *p*, *più p*, and *pp* are placed below the upper staff. A final chord is shown in the last measure of the upper staff with fingerings 5 3 and 1 3.

**Allegro** ( $\text{♩} = 88$ )  
*ten. sempre*

2

*mf*

*ten. sempre*

4

7

*dim.*

*p*

10

*mf*

13

*sfz*

*sf*

*f*

16 *dim.* *p* *cresc.* *mf*

19 *cresc.* *f*

22 *dimin.*

25 *mf*

28 *sfz*

31 *dimin.* *p* *più p* *pp*

## Moderato espressivo (♩ = 138)

3 *p*

3 *cresc.*

6 *sf* *f* *dimin.*

9 *p*

12 *cresc.*

Detailed description of the musical score: The score is for a piano piece in 2/4 time, marked 'Moderato espressivo' with a tempo of 138 beats per minute. It consists of five systems of music, each with a treble and bass clef staff. The first system (measures 3-5) begins with a piano (*p*) dynamic and features a complex melodic line in the treble with many slurs and fingerings (e.g., 2 5 1 4, 2 4 1 5). The bass line is simple, with a few notes and a triplet. The second system (measures 6-8) continues the melodic development, marked with a crescendo (*cresc.*). The third system (measures 9-11) shows a dynamic range from *sf* (sforzando) to *f* (forte) and then *dimin.* (diminuendo). It includes a triplet in the bass line. The fourth system (measures 12-14) returns to a piano (*p*) dynamic. The fifth system (measures 15-17) concludes with a crescendo (*cresc.*) and features a triplet in the bass line. The key signature has one sharp (F#).

15 *sempre legato*  
*f* *dimin.* *p*  
 3 2 4 5 4 5 4 5 4 5 3 2 2 3 4 5 3 4 5 4 5

18  
 2 5 2 3 4 3 4 1 4 3 2 4 5 2 4 5 2 4 5 2 4 4 3 4 3 4

21 *cresc.* *mf sfz* *sfz*  
 3 1 1 2 4 5 3 2 4 5 2 2 4 5 2 4 5 2 4 4

24 *dimin.* *p* *sfz*  
 4 5 4 5 5 4 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

27 *cresc.* *mf sfz sfz*  
 5 4 4 5 4 5 4 5 4 3 4 3 4 4 4 5 2 4

30 *dimin.* *p smorz.*  
 5 2 3 4 5 3 4 5 5 4 4 4 5

Allegro con spirito (♩ = 132)

4 *f e sempre legato*

3

5

7 *dimin.*

9

12

*cresc.* *f. dimin.*

Ped.

15

*p cresc. f p cresc.*

Ped. \*

18

*f. dimin.*

ten.

2 1 3 1 3 1 3 1 3 1 3

21

*mf cresc. mf cresc.*

24

*fz fz fz*



Vivace (♩ = 108)

5 *fz* *dim.* *fz*

4 *dim.* *fz*

7 *fz*

10

13 *dim.*