

世界钢琴 名曲大全

巴洛克时期—古典时期—浪漫时期

第一册



原著：盖尔·史密斯
翻译：陈世宾
刘非

山西教育出版社

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5

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**BOOK I
EASY**

Researched and Compiled by
GAIL SMITH



前 言

在 19 世纪早期的德国，购买一架钢琴，会博得购买者所在社区全体居民的关注。订购钢琴的家庭要用现金支付一笔定金，其后，以谷物、小麦、马铃薯、家禽和柴火支付余额。

到了钢琴送到买主家里的那一天，全城要举行一个庆典仪式。一支由音乐家组成的管乐队行进在队列的前面，紧随其后的是无尚荣耀的制琴师，他被助手们抬在肩膀上。鲜花与花环装饰着四轮运送马车，上面载着珍贵的钢琴。音乐家、小学校长，显要人物则行进在队列的后面。

当琴最终到达了自己的目的地，兴高采烈的买主会热情地迎接游行队伍的到来。先是地方牧师念一篇祈祷词，以祝福新到的乐器和制琴师；然后地方长官致词，校长、医生和其他主要人物都要讲话。末了，男声合唱队表演。当钢琴妥善安置在它的新居时，人们皆举杯畅饮，手舞足蹈，以欢庆这美好的时光。

恰恰与之相反的是，如今购买一架钢琴，似乎已不再成为庆典和值得狂欢的理由。很不幸，我们这一代人把买钢琴视为小事一桩。我们已经忘掉了一架钢琴可能带来多大的一笔财富及益处，我们也已忘掉了那些伟大的作曲家们通过他们谱写的美好的钢琴曲，给予我们的又是多大的财富和益处。

这套新的钢琴文献系列重新发掘出钢琴乐曲中的“希世珍宝”。经过数年的研究以及对巴洛克、古典和浪漫时期音乐的作曲家的精心选择，奉行着“追求完美”这一原则，最终使得这套 8 级系列丛书欣然面世了……所有各级都是大师们原创作品。

本套丛书从最简单的名作开始，逐步过渡到较高阶段和音乐上难度较大的乐曲。各级的钢琴学习者会从这套具有挑战性的、周详的、多样性的钢琴曲集中感受到无穷乐趣。此外，每位作曲家有趣的小传则将对学生的学习更有意义。

恰如用鲜花与花环装点为幸运德国村民运送新钢琴的马车一样，我们同样也用鲜花与花环装点了这套丛书的每一册，这些鲜花与花环将提醒我们所有的人珍视我们学习的每一首选曲以及丰富的音乐遗产。

盖尔·史密斯

写给教师

每册选择的乐曲大致按照由易而难的顺序编排。它们不一定是顺着年代的顺序。在每一位新出现的作曲家的选篇前面,都有他的一个小传。此外,许多小传前还有画像。

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第 2 册	基础阶段乐曲
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第 7 册	音乐上有进一步要求的奏鸣曲
第 8 册	音乐上有进一步要求的大型乐曲

Note to Teachers

The pieces selected in each book are in approximate order of difficulty. They are not necessarily in chronological order. Before the selections of each new composer, there is a short biographical sketch of that composer. In addition, many include a pictorial representation, as well.

Book One	late primary-level and early elementary-level pieces
Book Two	harder elementary pieces
Book Three	medium-level or intermediate pieces
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Book Five	difficult pieces
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约翰·内波穆克·胡梅尔
(1778. 11. 14—1837)

在胡梅尔很小的时候,莫扎特听了他的演奏后主动表示愿意做他的老师。因此,胡梅尔与莫扎特在他的格罗斯·舒连斯特拉斯的家中呆了两年。胡梅尔于1787年在莫扎特举行的一场音乐会上首次亮相。后来,他从师于克莱门蒂。胡梅尔最终成为一名杰出的作曲家和音乐教师。他最有名的学生是车尔尼和塔尔贝格。

Johann Nepomuk Hummel
(November 14, 1778 – 1837)

Mozart heard Hummel play when he was very young and offered to teach him. So Hummel lived with Mozart for two years in his home at the Grosse Schulenstrasse. Hummel made his first appearance at a concert given by Mozart in 1787. Later, he studied with Clementi. Hummel became a great composer and teacher. His most famous students were Czerny and Thalberg.

Theme and Variations

主题与变奏

约翰·内波穆克·胡梅尔

Theme Moderato

1
mf
2

5 Variation I

1 3 2 4 1 4
2

9 Variation II

1 3
2

Variation III

1
mp
2

Variation IV

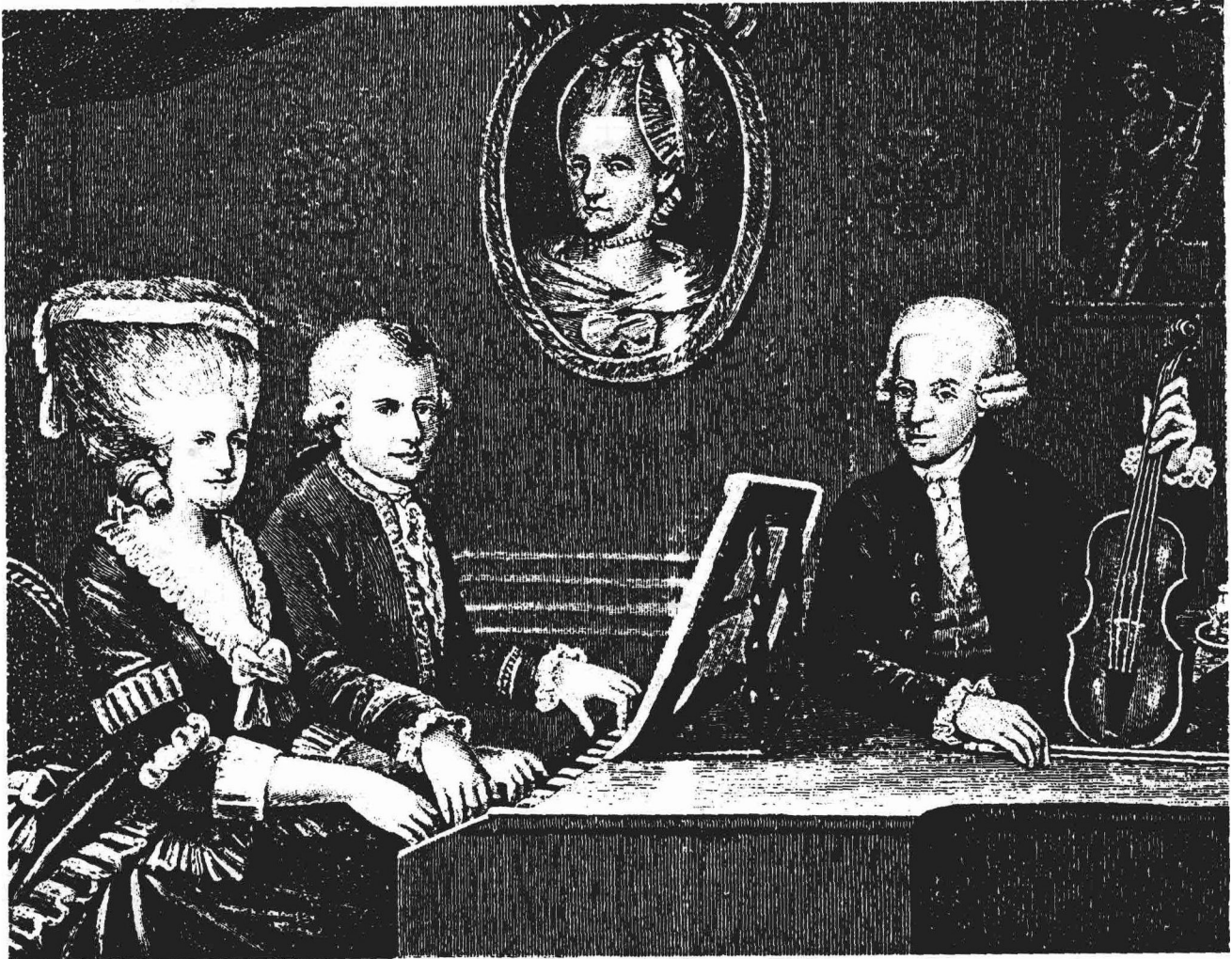
Musical notation for Variation IV, featuring a treble clef and a bass clef. The piece is marked *mf*. The melody in the treble clef consists of quarter notes, while the bass clef features a continuous eighth-note accompaniment.

Variation V

Musical notation for Variation V, featuring a treble clef and a bass clef. The piece is marked *mf*. The melody in the treble clef includes fingerings 1, 3, 2, and 4. The bass clef features a continuous eighth-note accompaniment.

Variation VI

Musical notation for Variation VI, featuring a treble clef and a bass clef. The piece is marked *f*. The melody in the treble clef includes fingerings 1, 3, and 2. The bass clef features a continuous eighth-note accompaniment.



莫扎特与其家人

沃尔夫冈·阿梅迪乌斯·莫扎特
(1756. 1. 27—1791. 12. 5)

莫扎特和他的姐姐在很小的时候就显露出惊人的音乐天赋。他们的父亲，利奥波德，决定以他们的天才赢利，并筹划在许多城市的巡回演出，包括慕尼黑、维也纳、巴黎和伦敦。音乐会十分成功，而两个孩子还时常为宫廷演奏。莫扎特5岁起就开始作曲并不断谱写美妙的音乐直到生命终结。

Mozart and His Family

Wolfgang Amadeus Mozart
(January 27, 1756 – December 5, 1791)

Mozart and his older sister showed amazing musical talent at a very young age. Their father, Leopold, decided to commercialize their gifts and set up concert tours in many cities, including Munich, Vienna, Paris, and London. The concerts were very successful, and the children often played for royalty. Mozart began composing at age 5 and continued writing beautiful music all his life.

Minuet

小步舞曲

沃尔夫冈·阿梅迪乌斯·莫扎特

Andantino grazioso

The first system of the Minuet, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andantino grazioso'. The first measure starts with a treble clef and a dynamic marking of *mf*. The right hand plays a sequence of notes: G4 (finger 5), A4 (finger 2), Bb4, C5, D5, E5, F5, G5. The left hand plays a bass line: G3, Bb3, C4, D4, E4, F4, G4. A slur covers the first two notes of the right hand.

The second system of the Minuet, measures 5-8. The right hand continues the melodic line: A4, Bb4, C5, D5, E5, F5, G5. A slur covers the first three notes. The left hand continues with: G4, Bb4, C4, D4, E4, F4, G4. A triplet of eighth notes (A4, Bb4, C5) is marked with a '3' above it. The system ends with a double bar line.

The third system of the Minuet, measures 9-12. The right hand plays: G4, A4, Bb4, C5, D5, E5, F5, G5. A slur covers the first four notes. The left hand continues with: G4, Bb4, C4, D4, E4, F4, G4. A dynamic marking of *f* is present at the start, and *p* appears in the second measure. The system ends with a double bar line.

The fourth system of the Minuet, measures 13-16. The right hand continues the melodic line: A4, Bb4, C5, D5, E5, F5, G5. A slur covers the first two notes. The left hand continues with: G4, Bb4, C4, D4, E4, F4, G4. A dynamic marking of *mf* is present. The system ends with a double bar line.

Musette

风笛舞曲

沃尔夫冈·阿梅迪乌斯·莫扎特

Allegro

The first system of musical notation for 'Musette' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a forte (*f*) dynamic. The first measure contains a chord with an accent (>) over the second note. The second measure features a first fingering (1) over a dotted quarter note. The third measure contains a sixteenth-note triplet with a fourth fingering (4) above it.

The second system of musical notation continues the piece. It features two staves. The upper staff has a sixteenth-note triplet with a fourth fingering (4) above it. The second measure has a first fingering (1) over a dotted quarter note. The third measure has a first fingering (1) over a dotted quarter note. The fourth measure has a first fingering (1) over a dotted quarter note and a piano (*p*) dynamic marking.

The third system of musical notation continues the piece. It features two staves. The upper staff has a first fingering (1) over a dotted quarter note. The second measure has a first fingering (1) over a dotted quarter note and a forte (*f*) dynamic marking. The third measure has a first fingering (1) over a dotted quarter note. The fourth measure has a first fingering (1) over a dotted quarter note and a piano (*p*) dynamic marking.

The fourth system of musical notation concludes the piece. It features two staves. The upper staff has a second fingering (2) over a dotted quarter note, a third fingering (3) over a dotted quarter note, and a fourth fingering (4) over a dotted quarter note. The second measure has a first fingering (1) over a dotted quarter note and a forte (*f*) dynamic marking. The third measure has a first fingering (1) over a dotted quarter note. The fourth measure has a first fingering (1) over a dotted quarter note and a piano (*p*) dynamic marking. The system ends with a double bar line and repeat dots.

Fine

4 2 5
(p)

5
f

3 1 4
f

(p)

D.C. al Fine



卡尔·车尔尼
(1791. 2. 20—1857. 7. 15)

车尔尼的父亲是他的钢琴启蒙老师。在车尔尼 10 岁时,他已能弹奏杰出的大师的所有重要作品。克鲁姆弗尔兹,车尔尼家的朋友,与贝多芬认识;他让车尔尼在贝多芬面前演奏,贝多芬当即主动提出收他做学生。在其后的 3 年里,车尔尼便随贝多芬学习。车尔尼总是羞于在大庭广众下演奏。取而代之的是,他将时间用于创作各种歌曲与练习曲,达到 Op. 1000。车尔尼只教了一个显示出超常天赋的学生弗朗兹·李斯特。

Carl Czerny
(February 20, 1791 – July 15, 1857)

Czerny's father gave him his first piano lessons. By the time he was 10, Czerny could play all the principal compositions of the best masters. Krumpholz, a family friend who knew Beethoven, took Czerny to play for him. Beethoven immediately offered to teach him. For the next three years Czerny studied with him. Czerny was always reluctant to perform in public. Instead, he spent his time composing various songs and studies that ran to "Opus 1,000." Czerny taught only pupils who showed special talent. He taught Franz Liszt.

Tonstück

(German for "a piece of music")

乐曲

Op. 803, No. 1

Moderato

卡尔·车尔尼

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p*. It features a triplet of eighth notes, followed by a half note, and then a quarter note. The lower staff is in bass clef and contains a bass line with a dynamic marking of *p*. It features a sequence of eighth notes with fingerings: 5, 1, 2, 1, 3, 1, 4, 1. Above the upper staff, there are fingerings: 3, 2, 1, 4, 3.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *p*. It features a sequence of eighth notes with a slur over the last two notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *p*. It features a sequence of eighth notes with a slur over the last two notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *cresc.* and *f*. It features a sequence of eighth notes with a slur over the last two notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *cresc.* and *f*. It features a sequence of eighth notes with a slur over the last two notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with a dynamic marking of *mp*. It features a sequence of eighth notes with a slur over the last two notes. The lower staff is in bass clef and contains a bass line with a dynamic marking of *mp*. It features a sequence of eighth notes with a slur over the last two notes.