

世界钢琴 名曲大全

巴洛克时期—古典时期—浪漫时期

第五册



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Creative Keyboard Presents

Great Literature for Piano

BAROQUE - CLASSICAL - ROMANTIC

**BOOK V
MORE DIFFICULT**

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。定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。

第1册	初学阶段后期与基础阶段早期乐曲
第2册	基础阶段乐曲
第3册	中级阶段乐曲
第4册	有难度的乐曲
第5册	更难的乐曲
第6册	很难的乐曲
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	more difficult pieces
Book Six	very difficult pieces
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约翰·塞巴斯蒂安·巴赫
(1685. 3. 21 – 1750. 7. 28)

伟大的约翰·塞巴斯蒂安·巴赫出生于德国埃森纳赫。他 10 岁时父母双亡，由哥哥充当老师。尽管还很小，他却每天都渴望弹奏更难的曲子。他的哥哥禁止他弹那些曲子并把它们藏了起来。可是透过橱柜的格栅门，巴赫找到了那些诱人的乐谱。于是每个有月亮的夜晚，他一个音符一个音符地抄写。他秘密地边学边弹，后来令他哥哥惊愕无比！但是，正是作为一名赋格大师，为他赢得了永久的荣誉。后来，尽管他双目失明，可对上帝的忠诚使他感到黑暗如同光明。

Johann Sebastian Bach
(March 21, 1685 – July 28, 1750)

The great Johann Sebastian Bach was born in German Eisenach. His brother became his teacher when his parents died when he was 10. Though so young, he longed each day for songs more difficult to play. These songs his brother did forbid and from Johann his music hid! But through the cupboard's latticed door Bach reached the tempting music score. And every moonlit night he wrote the precious copy note by note. Very secretly he learned and played, and then his brother was quite dismayed! But master of the fugue became, which won for him immortal fame. And though at last he lost his sight, his faith in God made darkness light.

Goldberg Variation No. 1

戈尔德堡变奏曲第1号

Allegretto

约翰·塞巴斯蒂安·巴赫

Fingerings: 2, 1, 1, 2, 1, 1; 2, 1, 5, 4, 2

Fingerings: 3, 2, 2, 3; 1, 2, 3, 3; 3, 3, 3, 3; 3, 3, 4

Fingerings: 1, 1 4, 1 2 5, 1 2 3; 2, 1, 4, 5, 2; 2, 1, 4, 5, 2

Fingerings: 5, 1 2, 1, 1 2; 1, 3, 2, 1 2, 4, 1 2

Fingerings: 2 1, 1 2, 1 2 1, 3, 3, 2, 5, 4, 2; 5, 1 3, 1 4, 3

Gavotte
from French Suite No. 5
加沃特舞曲(选自法国组曲第5号)

Allegro ($\text{d} = 88$)

约翰·塞巴斯蒂安·巴赫

The sheet music consists of six staves of musical notation for two hands. The top two staves are for the right hand (treble clef) and the bottom two staves are for the left hand (bass clef). The key signature is one sharp (F#). The tempo is Allegro ($\text{d} = 88$). The dynamics include *f*, *p*, *cresc.*, and *mf*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and various combinations like 14, 23, 32, etc. Measure numbers are present at the beginning of some staves.

Allemande

from French Suite No. 6

阿拉曼德(选自法国组曲第6号)

约翰·塞巴斯蒂安·巴赫

Allegro moderato ($\text{d} = 92$)

Sheet music for piano, featuring two staves (treble and bass) in G major (three sharps).

The music consists of six staves of music, each with a dynamic marking and performance instructions:

- Staff 1: *f*, 3 2 1 3 2 1, *dim.*, 5
- Staff 2: 4 1, 3 2
- Staff 3: (no specific dynamic or instruction)
- Staff 4: (no specific dynamic or instruction)
- Staff 5: *tr*
- Staff 6: (no specific dynamic or instruction)



多米尼克·斯卡拉蒂
(1685. 10. 26 – 1757. 7. 23)

斯卡拉蒂是一位杰出的羽管键琴大师兼作曲家，他还是“现代钢琴演奏之父”。在他的 600 多部羽管键琴作品中，他首次运用了双手交叉、同音快速反复、大的琶音和跳跃的演奏技巧。他与亨德尔在罗马宫殿里比赛演奏。结果在羽管键琴演奏上，他们是平手，在管风琴演奏上，亨德尔则略胜一筹。斯卡拉蒂和亨德尔一生都保持着牢固的友谊。

《猫之赋格》是斯卡拉蒂因自己的猫走在他的琴键上而产生灵感创作的。

Domenico Scarlatti
(October 26, 1685 – July 23, 1757)

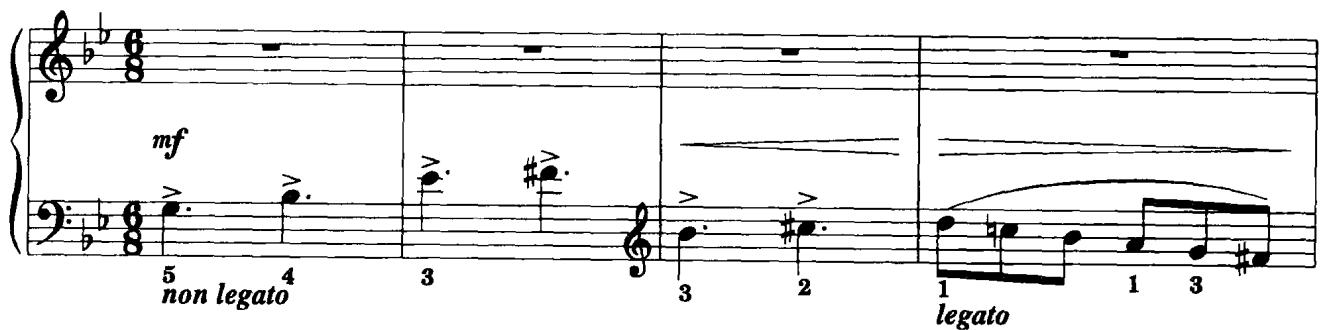
Scarlatti was a great harpsichord virtuoso and composer who is the “Father of Modern Piano Playing.” He introduced crossing of hands, the rapid repetition of a note, and far-flung arpeggio passages in his more than 600 harpsichord pieces. He played in a contest with Handel at the palace in Rome. It was a tie in harpsichord playing, while Handel proved to be the better organist! Scarlatti and Handel remained friends throughout their lifetime.

The “Cat’s Fugue” was inspired by Scarlatti’s own cat walking on his keyboard!

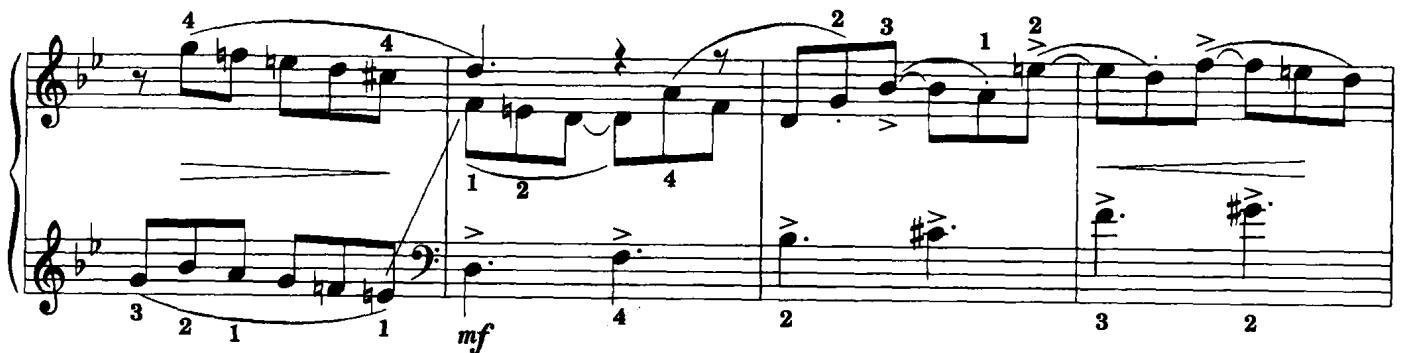
Cat's Fugue

猫之赋格

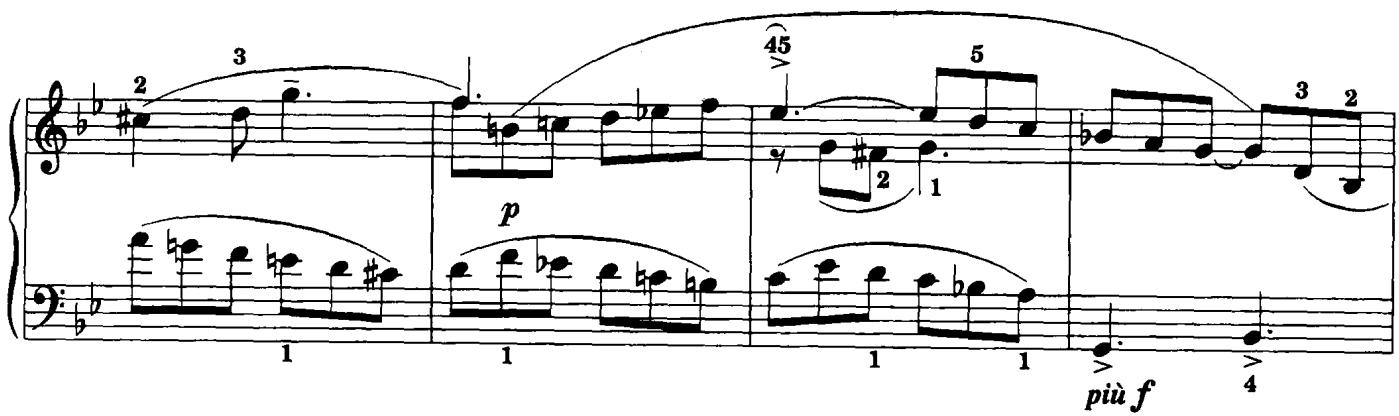
多米尼克·斯卡拉蒂



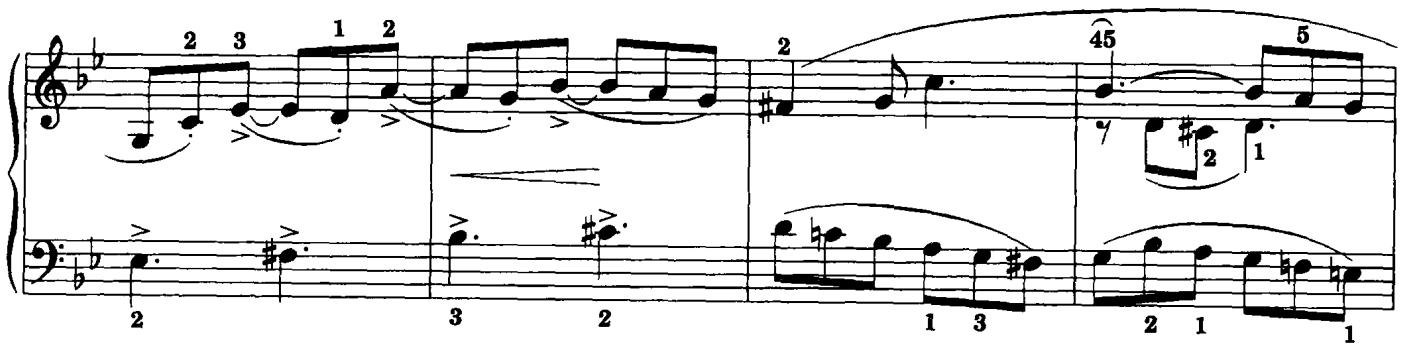
Musical score page 1. The score consists of two staves. The top staff is in treble clef and 6/8 time, with a dynamic of *mf*. The bottom staff is in bass clef and 6/8 time. The first measure starts with a rest. The second measure has a note with a '5' above it and a '4' below it, followed by a note with a '3' above it. The third measure has a note with a '3' above it and a '#' below it. The fourth measure has a note with a '2' above it and a '#' below it. The fifth measure starts with a note with a '1' above it and a '#' below it, followed by a note with a '1' above it and a '3' below it.



Musical score page 2. The score consists of two staves. The top staff has a measure starting with a note with a '4' above it and a '#' below it, followed by a note with a '4' above it and a '#' below it. The bottom staff has a measure starting with a note with a '3' above it and a '2' below it, followed by a note with a '1' above it and a '#' below it.



Musical score page 3. The score consists of two staves. The top staff has a measure starting with a note with a '2' above it and a '#' below it, followed by a note with a '3' above it and a '#' below it. The bottom staff has a measure starting with a note with a '1' above it and a '#' below it, followed by a note with a '1' above it and a '#' below it.



Musical score page 4. The score consists of two staves. The top staff has a measure starting with a note with a '2' above it and a '3' below it, followed by a note with a '1' above it and a '2' below it. The bottom staff has a measure starting with a note with a '2' above it and a '#' below it, followed by a note with a '3' above it and a '#' below it.

Musical score page 16, measures 4-7. The score consists of two staves: treble and bass. The key signature is one flat. Measure 4 starts with a dynamic *f*. Measure 5 begins with a bass note followed by a series of eighth-note patterns. Measure 6 shows a transition with a bass note and eighth-note pairs. Measure 7 concludes the section.

Musical score page 16, measures 8-11. The treble staff features eighth-note patterns with fingerings (2, 1; 2, 3, 1). The bass staff continues its eighth-note patterns. Measure 9 includes a dynamic *p*. Measure 10 concludes the section.

Musical score page 16, measures 12-15. The treble staff has eighth-note patterns with fingerings (2, 1; 2, 1). The bass staff has eighth-note patterns. Measure 13 includes a dynamic *p* and a crescendo marking. Measure 14 concludes the section.

Musical score page 16, measures 16-19. The treble staff has eighth-note patterns with fingerings (3, 2, 1; 45). The bass staff has eighth-note patterns. Measure 17 includes a dynamic *f*. Measure 18 concludes the section.

Musical score page 16, measures 20-23. The treble staff has eighth-note patterns with fingerings (2, 1; 4, 3). The bass staff has eighth-note patterns. Measure 21 includes a dynamic *dim.* and measure 22 includes a dynamic *cresc.* Measure 23 concludes the section.