

世界钢琴 名曲大全

巴洛克时期—古典时期—浪漫时期

第二册



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 II ELEMENTARY

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。

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
Book Four	moderately difficult pieces
Book Five	difficult pieces
Book Six	very difficult pieces
Book Seven	musically advanced sonatas
Book Eight	musically advanced longer pieces

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捷里米亚·克拉克
(约 1659—1707. 12. 1)

克拉克是英国皇家大教堂管风琴师兼作曲家。1704 年他被指派为威廉·克罗夫特的联席管风琴演奏员。他以创作《小号独奏》留名于世,而且还创作了许多管弦乐、木管乐、声乐和键盘乐作品。

Jeremiah Clarke
(c. 1659 – December 1, 1707)

Clarke was an English organist and composer at the Chapel Royal. In 1704, he was made joint organist with William Croft. He is remembered most for his "Trumpet Voluntary," but composed many orchestral, chamber, vocal, and keyboard works.

Ayre
歌曲

捷里米亚·克拉克

Allegretto

The musical score for 'Ayre' is presented in three systems of piano accompaniment. The first system begins with the tempo marking 'Allegretto' and a dynamic of 'mf'. The second system includes markings for 'cresc.', 'f', and 'mf', along with a trill '(tr)' and a first ending bracket labeled '1.'. The third system starts with a second ending bracket labeled '2.' and a dynamic of 'p'. The score is written in treble and bass clefs with a common time signature.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, some beamed together, and a few quarter notes. The lower staff is in bass clef and contains a harmonic accompaniment of quarter notes. Dynamic markings are placed below the lower staff: *mf* (mezzo-forte) in the second measure, *cresc.* (crescendo) in the third measure, and *f* (forte) in the fourth measure. There are also some rests and slurs in the upper staff.

The second system of the musical score also consists of two staves. The upper staff is in treble clef and features a melodic line with a trill marked *(tr)* in the first measure. The lower staff is in bass clef and provides a harmonic accompaniment. The system is divided into two parts by a double bar line. The first part is marked *1.* and *p* (piano). The second part is marked *2.* and *rit.* (ritardando). Both parts end with a repeat sign and a final double bar line.



乔治·菲利普·泰勒曼
(1681. 3. 14—1767. 6. 25)

这位德国作曲家在他那个时代非常有名。近些年来,他又被重新发现。1708年,他任命为埃森纳赫的指挥。在那里,他成为约翰·塞巴斯蒂安·巴赫的朋友。他是巴赫第3个儿子卡尔·菲利浦·埃曼纽尔·巴赫的教父。

Georg Philipp Telemann
(March 14, 1681 – June 25, 1767)

This German composer was most popular in his day, and in recent years he has been "rediscovered." In 1708 he was appointed Kapellmeister at Eisenach, where he became a friend of Johann Sebastian Bach. He was godfather to Bach's third son, Carl Philipp Emanuel Bach.

Bourrée

布列

乔治·菲利普·泰勒曼

Allegro

The musical score is presented in four systems, each with a treble and bass clef staff. The first system begins with the tempo marking 'Allegro'. The notation includes various fingerings (1-5) and slurs. The second system continues the melodic line with similar fingerings. The third system features a dynamic change to *f* (forte) and includes a *p* (piano) marking. The fourth system concludes with a *p* marking and includes fingerings 1, 3, and 4.

5 2
1 3 2 4 1 3
mf

p

f

p

p

The first system of music consists of two staves. The treble staff contains a melodic line with a long slur over the first two measures and a shorter slur over the last two measures. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The treble staff has fingerings 5, 3, and 4 indicated above the notes. Dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *mf*. The bass staff continues with accompaniment.

The third system shows a melodic line in the treble staff with a slur over the first two measures and a fingering of 1. The bass staff continues with accompaniment.

The fourth system concludes the page with first and second endings. The first ending leads back to an earlier section, while the second ending provides a final resolution. The bass staff continues with accompaniment.



约翰·菲利普·基恩贝格尔

(1721. 4. 24—1783. 7. 27)

基恩贝格尔在 1739—1741 年间是约翰·塞马斯蒂安·巴赫的学生。他创作了许多合唱作品和古钢琴作品，其中以赋格作品最为出色。1751 年，他在柏林成为腓特烈大帝的宫廷小提琴师。

Johann Philipp Kirnberger

(April 24, 1721 – July 27, 1783)

Kirnberger was a pupil of Johann Sebastian Bach from 1739–41. He became a composer of many choral and clavier works, among which his fugues are outstanding. In 1751, he was violinist in the court of Frederick the Great in Berlin.

Les Tambourins

铃鼓

约翰·菲利普·基恩贝格尔

Allegro

f

The first system of the score is in 2/4 time with a key signature of one sharp (F#). It features a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple accompaniment. The dynamic marking *f* is placed in the bass staff.

mp *crescendo* *f* *Fine*

The second system continues the piece, showing a dynamic progression from *mp* to *f* through a *crescendo* marking. The system concludes with a *Fine* marking in the bass staff.

mp *f*

The third system shows a dynamic shift from *mp* to *f*. The treble staff includes a slur over a group of notes, and the system ends with a *Fine* marking in the bass staff.

mf (p) *D.C.al Fine*

The fourth system begins with a dynamic marking of *mf (p)*. The piece concludes with the instruction *D.C.al Fine* in the bass staff.



约翰·克里斯蒂安·巴赫
(1735. 9. 5—1782. 1. 1)

约翰·克里斯蒂安·巴赫是约翰·塞巴斯蒂安·巴赫的最小的儿子。他父亲去世时他只有15岁。他继承了3架古钢琴，1/3的父亲留下来的亚麻衬衫，以及38枚银币。带着这些东西他来到柏林与哥哥埃曼纽尔一起生活，跟哥哥学习钢琴演奏。他皈依了天主教并于1760年成为米兰天主教堂的管风琴师。1766年，小莫扎特来访，坐在他腿上，并与他一起弹奏了钢琴二重奏。

他的儿子威廉姆·弗里德里希·恩斯特·巴赫(1759. 5. 27—1845. 12. 25)是约翰·塞巴斯蒂安·巴赫家族最后一名男性传人。

Johann Christian Bach
(September 5, 1735 – January 1, 1782)

Johann Christian Bach was the youngest son of Johann Sebastian Bach. He was 15 years old when his father died. He inherited three claviers, a third of his father's stock of linen shirts, and the sum of 38 thalers. With that he went to Berlin to live with his older brother Emanuel, who instructed him in clavier playing. He was converted to Catholicism and became organist of the Milan Cathedral in 1760. In 1766, he was visited by the boy Mozart, who sat on his knee, playing clavier duets with him. Johann Christian Bach's son, Wilhelm Friedrich Ernst Bach (May 27, 1759 – December 25, 1845), was the last male descendant of Johann Sebastian Bach.

Anglaise

昂格莱兹

约翰·克里斯蒂安·巴赫

Moderato

1 2 3 4 5

1 2 3

p

p *mf* *p*

p

mp

mp *f*