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前 言

自本世纪初,第一首中国钢琴曲——赵元任先生创作的《和平进行曲》于1915年正式发表以来,我国一代代音乐家、作曲家、钢琴家们孜孜不倦地致力于中国钢琴作品的创作,为之付出了大量的心血和辛劳,创作改编了一批批具有强烈民族色彩、鲜明中国风格的优秀钢琴曲,其中相当数量的作品得以出版问世,受到社会各界及广大人民的喜爱,同时面向世界,展示了我国钢琴艺术事业的蓬勃发展。

现在,人民音乐出版社继《1949—1979 钢琴曲选》、《中国钢琴作品选》之后,将再推出一套我国优秀钢琴作品的系列丛书,这不仅有利于满足我国钢琴音乐事业发展的需要,并使中国钢琴曲有更多的机会经历艺术长河的筛选,进入世界钢琴音乐宝库之林。相信通过音乐界同仁的共同努力,更多、更好的具有我国民族传统文化传统精神和有独创性艺术风格的中国钢琴曲,将会不断地涌现出来,不断地展现出它的艺术魅力和生命力。

吴 乐 懿

1997.10.

编 者 的 话

为适应并推动我国钢琴演奏与钢琴教学事业的发展，也为了进一步鼓励我国作曲家们的创作激情，我社在出版《1949—1979钢琴曲选》和《中国钢琴作品选》之后，将陆续编选、出版以《中国钢琴作品选》为名的系列套书，这部套书编选的原则是：

1. 注重介绍近年来新创作的、未曾出版的钢琴作品，凡是在上述两册曲选中编入的作品一般不再选用；我们同时精选了一些过去虽在《音乐创作》等期刊上发表过而未正式编辑成书的作品；更有相当数量的是作者向我们直接提供的新作手稿，由本书首次向社会介绍。

2. 对过去曾出版过单行本或专集的部分作品，其中有的已停止再版。这些经过几十年艺术实践和教学检验已被社会广泛接受、为群众所欣赏的优秀作品，将一并出现在本套书中。

3. 选编的乐曲注重介绍具有相当艺术水平，特别从钢琴演奏和欣赏角度看，具有较适合于钢琴演奏特点，有较强的可听性，同时也体现作品形式与风格的多样性。由于选收曲目数量大，本套书将按曲体形式归并分册出版，尽可能按难易程度编排曲目顺序。

4. 由于已出版过的部分作品中，尚有差错存在，我们尽可能与作曲家本人联系，核实订正；未经作曲家本人审核的，将在曲谱下方，加编注说明。由于曲谱中大部分未标指法，考虑到音乐表现的需要及演奏方便起见，编者进行了部分指法标示，仅供参考。

本套书编选过程中，得到吴乐懿、周广仁、鲍惠荞、杨立青等老一辈钢琴家和青年作曲家们的热情支持，在此深表谢意。特别是在对已故作曲家蒋祖馨先生的遗作《第一钢琴奏鸣曲》的乐

谱编订过程中，作曲家崔世光、赵晓生给予了十分具体的帮助；中央音乐学院卞萌老师依据蒋先生的音响资料和演奏本作品的实际感受，为我们提供了可贵的演奏提示，在此一并致谢。希望通过本套书的介绍，使这些作品得到更多人的演奏和欣赏，获得更多的知音，以促进我们国家钢琴艺术事业的更大发展。

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中国民歌主题变奏曲

Theme

Andante (♩ = 58)

丁善德曲

The musical score is written for piano in 2/4 time, Andante tempo, with a tempo marking of ♩ = 58. It consists of five systems of music, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic. The second system continues the melody. The third system introduces a piano (*p*) dynamic in the right hand. The fourth system introduces a mezzo-piano (*mp*) dynamic in the right hand. The fifth system concludes the theme with a final note.

Var. I
Andante grazioso (♩. = 60)

The musical score is written for piano and treble clef in D major (two sharps) and 6/8 time. The tempo is Andante grazioso, with a quarter note equal to 60 beats per minute. The score is divided into five systems, each with a piano (left) and treble (right) staff. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with dotted half notes and whole notes. Dynamics are indicated by *m.s.* (mezzo-soprano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A triplet of eighth notes is marked with an '8' and a bracket in the third system.

Var. II
Andantino (♩ = 69)

The musical score is written for piano and left hand in 2/4 time. The tempo is Andantino, with a quarter note equal to 69 beats per minute. The key signature has one sharp (F#).

First System: The piano part begins with a *p* (piano) dynamic, marked *mp dolce espressivo*. It features a series of sixteenth-note runs in the right hand, with fingerings 2, 4, 5, and 3 indicated. The left hand plays a simple bass line with a triplet of eighth notes.

Second System: The piano part continues with a *cresc.* (crescendo) marking. The right hand has more sixteenth-note runs, and the left hand has a triplet of eighth notes. The system ends with a *mf* (mezzo-forte) dynamic marking.

Third System: The piano part has a *p* (piano) dynamic. The right hand has sixteenth-note runs, and the left hand has a triplet of eighth notes. The system ends with a *mp* (mezzo-piano) dynamic marking.

Fourth System: The piano part has a *p* (piano) dynamic. The right hand has sixteenth-note runs, and the left hand has a triplet of eighth notes. The system ends with a *mp* (mezzo-piano) dynamic marking.

Fifth System: The piano part has a *p* (piano) dynamic. The right hand has sixteenth-note runs, and the left hand has a triplet of eighth notes. The system ends with a *mp* (mezzo-piano) dynamic marking.

Sixth System: The piano part has a *p* (piano) dynamic. The right hand has sixteenth-note runs, and the left hand has a triplet of eighth notes. The system ends with a *rit.* (ritardando) marking.

Var. III
Scherzando (♩ = 76)

8

First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked *p* *leggero*. The system consists of two staves. The upper staff features a melody of eighth notes with slurs and ties. The lower staff provides a harmonic accompaniment with chords and eighth notes.

8

Second system of musical notation. It continues the piece with similar rhythmic patterns. The lower staff includes a *p* dynamic marking in the final measure.

8

Third system of musical notation. The lower staff features a *pp* (pianissimo) dynamic marking in the final measure.

8

Fourth system of musical notation. The lower staff begins with a *mf* (mezzo-forte) dynamic marking, which then transitions to a *dim.* (diminuendo) marking towards the end of the system.

8

Fifth system of musical notation. The lower staff includes *p* and *pp* dynamic markings. The system concludes with a double bar line.

Var. IV

Adagio cantabile (♩ = 58)

mp
espressivo
p

m.d.
m.s.

mf

più mosso (♩ = 88)

Tempo I (♩ = 58)
rit.
p

Var. V

Vivace (♩ = 84)

8

p

8

mp *dim.* *p*

mf

mp *cresc.*

mp



First system of music. Treble and bass staves. Treble staff has eighth notes with accents. Bass staff has quarter notes. A dynamic marking *p* *súbito* appears in the third measure. A bracket with the number 8 spans the last two measures.



Second system of music. Treble and bass staves. Treble staff has eighth notes with accents. Bass staff has quarter notes with accents.



Third system of music. Treble and bass staves. Treble staff has quarter notes. Bass staff has eighth notes. A dynamic marking *dim.* appears in the fifth measure.



Fourth system of music. Treble and bass staves. Treble staff has quarter notes. Bass staff has quarter notes. Dynamic markings *mp* and *cresc.* appear in the fourth and fifth measures respectively.



Fifth system of music. Treble and bass staves. Treble staff has eighth notes with accents. Bass staff has quarter notes. Dynamic markings *p* and *pp* appear in the fourth and fifth measures respectively. A bracket with the number 8 spans the last two measures.

陕北民歌主题变奏曲

Theme 【苦难的岁月】

Moderato

周广仁曲

mf mp

Ed. * Ed. * Ed. * Ed. * Ed. * Ed. * Ed. *

p

Ed. * Ed. * Ed. * Ed. * Ed. * Ed. * Ed. *

Var. I

p

Ed. * Ed. * Ed. * Ed. *

p

Ed. * Ed. * Ed. * Ed. *

p

Ed. * Ed. * Ed. * Ed. *

Var. II

Musical score for Variation II, featuring piano and bass staves. The score includes various musical notations such as accents (>), slurs, and fingerings (1, 2, 3, 4, 5). The piano part is marked *mf* and includes a sequence of chords and single notes. The bass part includes a sequence of notes and rests, with some measures marked with an asterisk (*). The score is divided into three systems.

Var. III 【斗争】

Poco animato

Musical score for Variation III, titled "斗争" (Struggle), marked *Poco animato*. The score includes various musical notations such as dynamics (*p*, *f*, *mp*), articulation (*staccato*), and fingerings (1, 2, 3, 4, 5). The piano part is marked *p* and includes a sequence of chords and single notes. The bass part includes a sequence of notes and rests, with some measures marked with an asterisk (*). The score is divided into two systems.

Var. IV

non legato

f *p* *f*

2 1 4 1 4 1 5 2 1 1

f

Var. IV is a piano variation in 2/4 time. The first system consists of two staves. The upper staff features a melody with eighth-note patterns, accented, and a final half-note chord. The lower staff provides a harmonic accompaniment with eighth-note chords. Dynamics include *f* (forte), *p* (piano), and *f*. The instruction *non legato* is written above the first measure. The second system continues the melodic and harmonic patterns, with a final *f* dynamic.

Var. V
Energico

f *mp* *f*

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

8- 8- 8-

Var. V is a piano variation in 2/4 time, marked *Energico*. The first system consists of two staves. The upper staff features a melody with eighth-note patterns, accented, and a final half-note chord. The lower staff provides a harmonic accompaniment with eighth-note chords. Dynamics include *f* (forte), *mp* (mezzo-piano), and *f*. The instruction *Energico* is written above the first measure. The second system continues the melodic and harmonic patterns, with a final *f* dynamic. The third system features a more complex melodic line with eighth-note patterns and a final half-note chord, with a final *f* dynamic.

