



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

审订

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4

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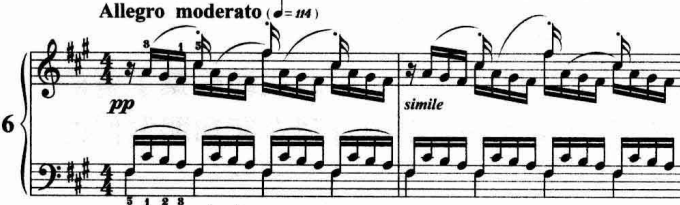
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序

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¹ (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的大力支持与帮助, 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

¹ 《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 of the musical score: The score is for a piece in 4/4 time, marked 'Allegro' with a tempo of 132 beats per minute. It consists of piano and bass staves. The first system (measures 1-3) begins with a forte (*ff*) dynamic and a piano (*p*) dynamic, with the instruction 'sempre legatissimo' (always legato) and a crescendo (*cresc.*). The piano part features a series of sixteenth-note runs with fingering (1, 4, 1, 4, 1, 4, 1, 4). The bass part has a similar pattern with fingering (4, 1, 4, 1, 4, 1, 4, 1). The second system (measures 4-6) continues the sixteenth-note runs with accents and fingering (4, 1, 3, 1, 3, 1, 3, 1). The third system (measures 7-8) shows the piano part transitioning to a more melodic line with a fermata, while the bass part continues with sixteenth notes and a fermata. The fourth system (measures 9-11) features a forte (*f*) dynamic with a fortissimo (*ffz*) marking and a decrescendo (*dimin.*) leading to a final chord. The piano part has complex fingering (2, 5, 4, #3, 4, #3, 2, #4) and the bass part has (2, 4, 2, 1, 3, 4, 2, 4, 2). The fifth system (measures 12-14) returns to a piano (*p*) dynamic with a crescendo (*cresc.*) and continues the sixteenth-note runs with various fingering patterns (1, 3, 2, 3, 1, 4, 3, 4, 1, 3, 2, 3).

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 treble clef and contains a bass line with slurs and fingerings (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). The lower staff is in treble clef and contains a bass line with slurs and fingerings (1 2 3 2, 4 2, 2, 4 2, 2, 2). A dynamic marking *f* is placed between the staves at the beginning of measure 16.

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, 3, 4, 3, 2). The lower staff is in treble clef and contains a bass line with slurs and fingerings (4, 1 2, 5 1 2, 3 1 2, 4). A dynamic marking *ter.* is placed below the first staff in measure 18, and a dynamic marking *fz* is placed below the second staff in measure 19.

20

Musical score for measures 20-23. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with slurs and fingerings (3 5, 2). The lower staff is in bass clef and contains a bass line with slurs and fingerings (1, 2, 3). Dynamic markings *dimin.*, *p*, *più p*, and *pp* are placed below the staves. A repeat sign is present at the end of measure 23.

Allegro (♩ = 88)

ten. sempre

The musical score is written for piano in G major and 4/4 time. It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The performance instruction 'ten. sempre' (tenuto sempre) is written above the first measure of the first system and below the first measure of the second system. The first system (measures 1-3) begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The second system (measures 4-6) includes a piano (*p*) dynamic marking. The third system (measures 7-9) features a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The fourth system (measures 10-12) returns to mezzo-forte (*mf*). The fifth system (measures 13-15) is marked fortissimo (*sf*) and includes a forte (*f*) dynamic marking. The score is filled with sixteenth-note patterns, often beamed in pairs or groups, and includes various articulations like slurs and accents. Measure numbers 2, 4, 7, 10, and 13 are placed at the beginning of their respective systems.

16

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

4 1 2 1 2

19

cresc. *f*

4 1 2

22

dimin.

4 5 2 3 5 3 1 2

25

mf

3 5 4 1 2

28

sfz

4 1 2

31

dimin. *p* *più p* *pp*

3 3 3 3

Moderato espressivo (♩ = 138)

3 *p*

3 *cresc.*

6 *f* *dimin.*

9

12 *cresc.*

The musical score consists of six systems, each with a treble and bass staff. The first system (measures 1-2) begins with a piano (*p*) dynamic. The second system (measures 3-4) includes a *cresc.* marking. The third system (measures 5-6) features a forte (*f*) dynamic and a *dimin.* marking. The fourth system (measures 7-8) continues the piece. The fifth system (measures 9-10) and sixth system (measures 11-12) conclude the page. The score is heavily annotated with fingering numbers (1-5) and articulation marks such as slurs and accents. The time signature is 2/4, and the tempo is Moderato espressivo with a quarter note equal to 138 beats per minute.

Allegro con spirito (♩ = 132)

f e sempre legato

3

5

7

dimin.

9

11

cresc.

4

5

7

9

11

14

f *dimin.* *p* *cresc.* *f*

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

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

1 2 4 * 4 * Led. 3 2 * Led. 1 2 # 3 *

17

p *cresc.* *f* *dimin.*

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

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

Led. ten.

20

1 3 1 3 1 1 1 1 2 2 1

5 # 4 3 # 4 3 # 4

22

2 1 1 2 1 2 1 1 1 1

3 5 # 4 3 # 4 3 # 4 2 # 3

mf *cresc.*

5 3 2 1 3 3 4 3

24

1 1 4 3 2 1 3 2 1

4 3 1 4 3 2 1 3 2 1

fz *fz*

3 2 5 2 3 1 4

Vivace (♩ = 108)

5 *fz* *dim.* *fz*

4 *dim.* *fz*

7 *fz*

10

13 *dim.*

Detailed description: This page of a piano score contains measures 5 through 13. The music is in 2/4 time and features a complex, rhythmic melody in the right hand with frequent triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth-note and sixteenth-note figures. Dynamic markings include *fz* (forzando) and *dim.* (diminuendo). Measure numbers 5, 4, 7, 10, and 13 are indicated at the start of their respective systems. The score includes various fingering numbers (1-5) and articulation marks such as slurs and accents.

16

cresc. *mf*

19

f *ff*

22

4

25

fz 35

28

fz