

世界经典 弦乐小夜曲作品选

(一) 弦乐合奏

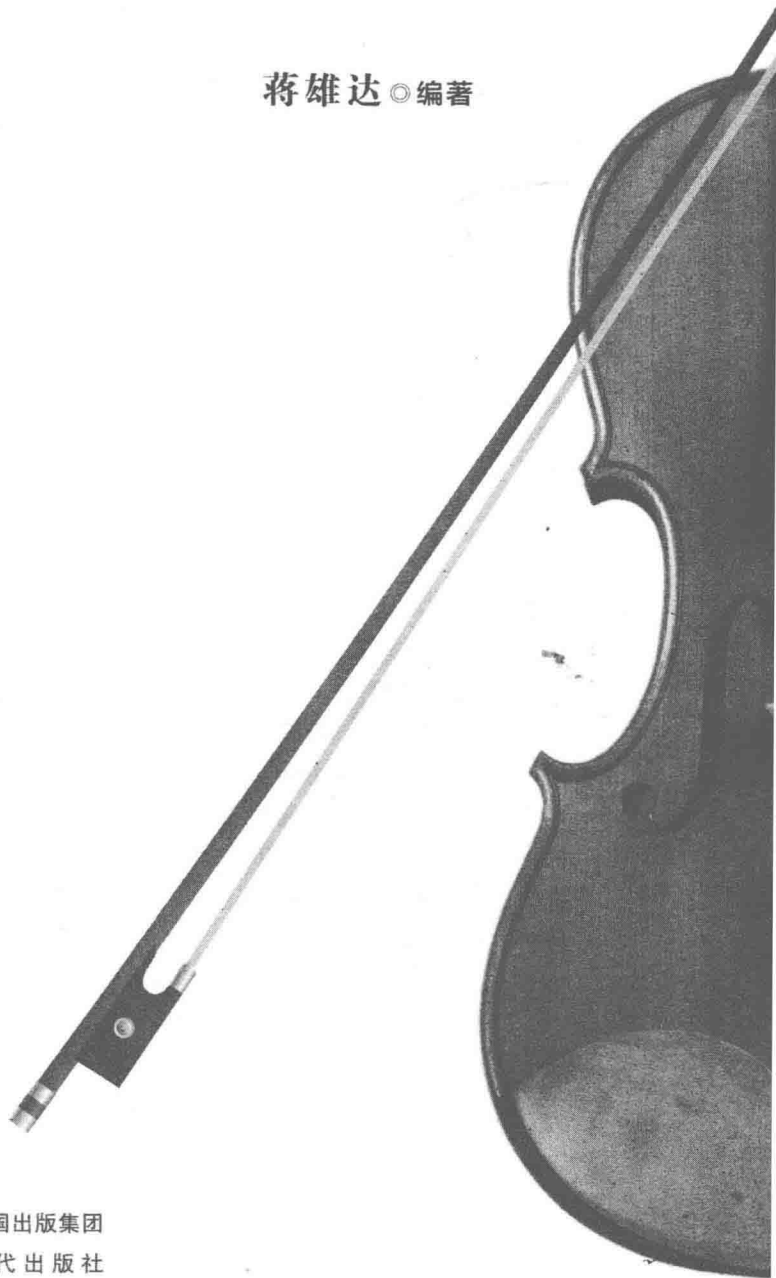
蒋雄达◎编著



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邮 编: 100011

电 话: 010-64267325 64245264 (传真)

网 址: www.1980xd.com

电子邮箱: xiandaimusic@sina.com

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前 言

弦乐小夜曲是乐坛中一种极富魅力与极有效果的演奏题材。一些深受人们喜爱和经演不衰的小夜曲作品，早已不是单一的独唱与独奏形式，而是通过弦乐合奏的形式，使表现力变得更加丰富、更加迷人。例如莫扎特的《G大调弦乐小夜曲》、柴科夫斯基的《C大调弦乐小夜曲》、德沃夏克的《e小调弦乐小夜曲》、埃尔加的《E大调弦乐小夜曲》，这些经典佳作，由于拓宽成了四个乐章的节奏，虽然只是弦乐队演奏，但其音响效果与色彩表现绝不逊色于某些交响乐和管弦乐，且有其不可替代的功能作用。

弦乐小夜曲的作品有的按快板、行板、柔板、急板等速度要求分章，有的按前奏曲、圆舞曲、浪漫曲、回旋曲等不同题材分章。我们把这些脍炙人口且具有代表性的佳作汇集成册，无论对专业演奏家还是音乐爱好者，都将成为一份珍藏和学习的宝贵资料。我们从这些弦乐小夜曲中，可以感受到完全不同的风格和情趣：有的清新活泼，有的气势恢宏，有的恬静优雅，有的柔美抒情。当你在静心欣赏和参与演奏的时刻，那动听的弦音已不知不觉地把你的情感引领和升华到了一个美好的精神世界。

为了普及音乐教育，亦是为了满足社会要求，我们在汇编这些经典名曲的同时，将一些流传久远的原本是独唱独奏形式的小夜曲，改编成了弦乐合奏的形式。例如托塞里、德里戈、德尔德拉、舒伯特、古诺、布拉加等名家的作品，都充分展现出旋律优美、结构简洁、通俗易懂、广泛适应的特点。这些经改编后的弦乐小夜曲，在实际演奏中均受到了观众的喜爱。为此，我们将这些实用的曲目推荐给大家，无论是作为体裁品种的拓宽，还是演奏曲目的丰富，相信都将会受到各界的欢迎。

编 者

2014. 5

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G大调弦乐小夜曲

Eine kleine Nachtmusik

I

(奥) 莫扎特曲
W.A.Mozart, KV.525
(1756-1791)

Allegro

First system of the musical score, measures 1-4. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Violoncello (Vc.). The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro'. The dynamic is marked 'f' (forte) at the beginning of each staff. The music consists of rhythmic eighth and sixteenth notes.

Second system of the musical score, measures 5-8. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Violoncello (Vc.). The key signature is G major and the time signature is common time. The dynamic is 'f'. Measure 5 includes a fingering '5' and a trill 'tr' above the first violin staff. The second violin staff has a complex rhythmic pattern of sixteenth notes. The viola and cello parts continue with rhythmic patterns.

Third system of the musical score, measures 9-12. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Violoncello (Vc.). The key signature is G major and the time signature is common time. The dynamic is 'p' (piano) starting from measure 9. Measure 9 includes a fingering '10' above the first violin staff. The first violin staff has a trill 'tr' above it. The second violin staff has a trill 'tr' above it. The viola and cello parts have rests in measure 9 and 10, then play in measure 11 and 12.

VI. I

VI. II

Vle.

Vc.

VI. I

VI. II

Vle.

Vc.

tr

sf

p

cresc.

VI. I

VI. II

Vle.

Vc.

f

V

VI. I

VI. II

Vle.

Vc.

p

30

VI. I

VI. II

Vle.

Vc.

35

VI. I

VI. II

Vle.

Vc.

(#) tr

VI. I *f* 40

VI. II *f*

Vle. *f*

Vc. *f*

VI. I *p* 45

VI. II *p*

Vle. *p*

Vc. *p*

VI. I *f* 50

VI. II *f*

Vle. *f*

Vc. *f*

55

VI. I *tr*

VI. II *tr*

Vle. *p*

Vc. *p*

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

60

VI. I *tr* *p*

VI. II *p*

Vle. *p*

Vc. *p*

65

VI. I

VI. II

Vle.

Vc.

70

VI. I

VI. II

Vle.

Vc.

75

VI. I

VI. II

Vle.

Vc.

VI. I
f

VI. II
f

Vle.
f

Vc.
f

80

VI. I
tr

VI. II

Vle.

Vc.

85

VI. I
p

VI. II
p

Vle.
p

Vc.
pp

VI. I
VI. II
Vle.
Vc.

VI. I
VI. II
Vle.
Vc.

95

tr
sf *p* *sf* *p* *cresc.*

tr
sf *p* *sf* *p* *cresc.*

sf *p* *sf* *p* *cresc.*

sf *p* *sf* *p* *cresc.*

VI. I
VI. II
Vle.
Vc.

100

f *f* *f* *f*

VI. I
p
3

VI. II
p
3

Vle.
p

Vc.
p

This system contains measures 95 through 104. The Violin I part begins with a piano (*p*) dynamic and features a triplet of eighth notes in the first measure. The Violin II part also starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The Viola and Violoncello parts enter in the second measure with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

105

VI. I

VI. II
3

Vle.

Vc.

This system contains measures 105 through 114. Measure 105 is marked with the number '105'. The Violin I part features a series of eighth-note chords. The Violin II part has a triplet of eighth notes in measure 105. The Viola and Violoncello parts continue their accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

110

VI. I
tr

VI. II

Vle.

Vc.
f

This system contains measures 110 through 114. Measure 110 is marked with the number '110'. The Violin I part features trills (*tr*) in measures 110, 111, and 113. The Violoncello part has a forte (*f*) dynamic in measure 114. The Viola and Violin II parts continue their accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

115

VI. I

VI. II

Vle.

Vc.

p

p

p

Detailed description: This system of music covers measures 115 to 118. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Violoncello (Vc.). The key signature is one sharp (F#). In measure 115, the Violin I part has a triplet of eighth notes. The Viola and Violoncello parts play a steady eighth-note accompaniment. Dynamic markings of *p* (piano) are present in measures 116, 117, and 118.

120

VI. I

VI. II

Vle.

Vc.

p

f

f

f

f

Detailed description: This system of music covers measures 120 to 123. It features the same four staves as the previous system. Measure 120 includes trills (*tr*) and accents (*>*) in the Violin I part. The Violoncello part starts with a *p* (piano) dynamic in measure 120, which changes to *f* (forte) in measure 121. The Viola part also has a *f* dynamic in measure 121. Measure 123 features a triplet in the Violin I part. The Violoncello part has a *f* dynamic in measure 123.

VI. I

VI. II

Vle.

Vc.

tr

tr

Detailed description: This system of music covers measures 124 to 127. It features the same four staves. The Violin I and Violin II parts have trills (*tr*) in measures 124 and 127. The Viola and Violoncello parts continue with their accompaniment. The key signature remains one sharp.

125

VI. I *tr* *p*

VI. II *tr* *p*

Vle. *p*

Vc. *p*

Detailed description: This system covers measures 125 to 129. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Cello (Vc.). The key signature is one sharp (F#). Measures 125-126 show trills (*tr*) in both violin parts. Measures 127-129 are marked *p* (piano) and feature sustained notes in the strings and a melodic line in the violins.

130

VI. I *f*

VI. II *f*

Vle. *f*

Vc. *f*

Detailed description: This system covers measures 130 to 134. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Cello (Vc.). The key signature is one sharp (F#). Measures 130-131 show a melodic line in the first violin. Measures 132-134 are marked *f* (forte) and feature chords in the violins and a rhythmic pattern in the cello.

135

VI. I

VI. II

Vle.

Vc.

Detailed description: This system covers measures 135 to 139. It features four staves: Violin I (VI. I), Violin II (VI. II), Viola (Vle.), and Cello (Vc.). The key signature is one sharp (F#). Measures 135-136 show a melodic line in the first violin. Measures 137-139 feature chords in the violins and a rhythmic pattern in the cello.

II Romance

Andante

VI. I *p* *f*

VI. II *p* *f*

Vle.

Vc. *p*

The first system of the score consists of four staves. The Violin I staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents, transitioning to a forte (*f*) dynamic. The Violin II staff also starts piano (*p*) and plays a rhythmic accompaniment of eighth notes, becoming forte (*f*) later. The Viola and Violoncello staves are mostly silent, with the cello providing a simple bass line.

VI. I *f*

VI. II *f*

Vle. *f* *tr.*

Vc. *f*

The second system continues the piece. The Violin I staff has a measure with a fingering '5' above it. The Viola part features a trill (*tr.*) in the first measure. The Violoncello part is marked forte (*f*) throughout. The system concludes with repeat signs in all parts.

VI. I *p* *cresc.*

VI. II *cresc.*

Vle. *p* *cresc.*

Vc. *p* *cresc.*

10

The third system begins with a key signature change to one sharp (F#). The Violin I staff starts piano (*p*) and includes a measure with a fingering '10' above it. The Violin II, Viola, and Violoncello parts all start piano (*p*) and are marked with a crescendo (*cresc.*) dynamic. The system ends with repeat signs.