Grade

3

英国皇家音乐学院联合委员会

ABRSM

钢琴
考级作品
第三级

选自 2013 & 2014 大纲

Piano
Exam Pieces
ABRSM Grade 3

Selected from the

2013 & 2014 syllabus

人民音乐出版社 · 北京
PEOPLE'S MUSIC PUBLISHING HOUSE · BEIJING

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英国皇家音乐学院联合委员会（ABRSM）钢琴考级

作品

本曲集共包含了九首选自2013—2014英国皇家音乐学院联合委员会钢琴考试大纲的曲目。考试时，考生必须演奏三首曲目，从A、B、C三套曲目中各选一首。考生可以从该曲集收录的作品中选择考试曲目，也可以从该级别的其他曲目中选择：在目录页和2013—2014考试大纲手册中给出了完整的曲目单。所有的曲目适用期限为2013年1月1日至2014年12月31日，允许沿用至2015年，具体如下：

英国和爱尔兰——截止到2015年A期（春季考试）结束

所有其他国家——截止到2015年的12月31日

该曲集中的作品来源广泛。这些作品均与原始资料进行了核对，有些地方经重新编辑以便于演奏者弹奏。装饰音的实际演奏方式已由编者标出，节拍器速度标记在方括号内。编者在一些必要的地方修订了指法，以确保该曲集的统一性。其他一些编者的修订细节和演奏提示都在脚注中给予说明。指法和所有编者的附加信息仅供参考，并不全面，也非强制性。

其他要求

音阶与琶音

下列要求根据2013—2014钢琴考试大纲制定。

音阶（同向）		
A、E、B、♭B、♭E大调	双手和分手弹奏	2个八度
B、G、C小调 （由考生选择旋律小调或和声小调）		
反向音阶		
A大调	双手从主音（同音）开始弹奏	2个八度
A和声小调		
半音音阶		
从♭A音和C音开始	分手弹奏	2个八度
琶音		
A大调	双手弹奏	2个八度
G小调		
E、B、♭B、♭E大调	分手弹奏	2个八度
B、C小调		

视奏（参见2013—2014钢琴考试大纲）

听觉测试（参见2013—2014钢琴考试大纲）

其他重要信息

当计划报名参加考试时，请务必参阅下列出版物：

- 现行的钢琴考试大纲（2013—2014）
- 现行的《考试信息与章程》（每年公布一次）
- 《音乐考试面面观》（包括给考生、教师和家长的实用性建议）

上述出版物包含了考试的所有相关信息，从报名详情到弹奏要求，如反复记号的遵循等。更多信息可从www.abrsm.org/cn网站获得。

Gangqin Kaoji Zuopin Di 3 ji

图书在版编目（CIP）数据

钢琴考级作品. 第三级 ：汉英对照 ／英国皇家音乐学院联合委员会编著 . — 北京 ： 人民音乐出版社，2012. 9
英国皇家音乐学院联合委员会考试钢琴考级用书
ISBN 978-7-103-04495-7

Ⅰ. ①钢… Ⅱ. ①英… Ⅲ. ①钢琴曲－世界－水平考试－自学参考资料 Ⅳ. ① J657. 41

中国版本图书馆CIP数据核字（2012）第211482号

统　　筹：王　浩
责任编辑：张　倩
责任校对：张顺军

2012年由英国皇家音乐学院联合委员会的独资子公司、英国皇家音乐学院联合委员会（出版）有限公司出版

（C）2012英国皇家音乐学院联合委员会
中文版（C）2012英国皇家音乐学院联合委员会与人民音乐出版社

人 民 音 乐 出 版 社
英国皇家音乐学院联合委员会　出版发行

人民音乐出版社出版发行
（北京市东城区朝阳门内大街甲55号　邮政编码: 100010）
Http://www. rymusic. com. cn
E-mail: rmyy@rymusic. com. cn
新华书店北京发行所经销
北京美通印刷有限公司印刷
640 × 960 毫米　　8 开　　2.5 印张
2012 年 9 月北京第 1 版 （附 CD 1 张） 2012 年9 月北京第 1 次印刷
印数: 1 — 1, 000 册　　定价：95. 00 元

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钢琴考级作品

第 三 级

选自 2013 & 2014 大纲

姓名

考试日期

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英国皇家音乐学院联合委员会编辑：理查德 · 琼斯

CD 音轨　　页码

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Piano Exam Pieces

ABRSM Grade 3

Selected from the 2013 & 2014 syllabus

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Date of exam

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Editor for ABRSM: Richard Jones

CD

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First published in 2012 by ABRSM (Publishing) Ltd, a wholly owned subsidiary of ABRSM, 24 Portland Place, London W1B 1LU, United Kingdom

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Music origination by Julia Bovee
Cover by Kate Benjamin & Andy Potts

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A:1

Allegro in G

H. 328

Carl Philipp Emanuel Bach, the second son of the great Johann Sebastian Bach, was taught by his father and became a professional keyboard player, serving for many years as harpsichordist to Frederick the Great in Berlin. He composed over 350 works for solo keyboard and wrote one of the most influential treatises of the 18th century, *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instruments; Berlin, 1753–62).

This Allegro also exists as No. 4 of Six Marches (*VI Märche*) for two horns, two oboes, two clarinets and bassoon, published some time after the composer's move to Hamburg in 1767. This gives a clue as to how to characterize the keyboard version. All dynamics, slurs (except in b. 2, left hand) and staccato dots are editorial suggestions only, but all staccato wedges are present in the source.
Source: Brussels, Conservatoire Royal de Musique, 5898; MS copy in the hand of J. J. H. Westphal

A:2

German Dance in C

No. 4 from 12 German Dances, Hob. IX/12

A German Dance is a dance for couples in quick triple time, popular in South Germany and Austria in the late 18th and early 19th centuries. Haydn, Mozart, Beethoven and Schubert all wrote many sets of such pieces. The orchestral version of Haydn's *12 deutsche Tänze*, Hob. IX/12, was composed and published in 1792. No. 4 is given here in its authentic keyboard version, which was written in December of that year.

In the first section, the dynamics are taken from the orchestral version; in the second section, they are editorial (b. 8) or present in the source (bb. 10 and 12). The dynamics in the Trio are editorial suggestions only. Slurs in bb. 20, 25 and 27 are authentic; all others are editorial.
Source: autograph MS, Budapest, National Széchényi Museum (Esterházy-Archiv)

A:3

Vivace

First movement from Sonata in A, Op. 5 No. 1

The English composer and organist Samuel Wesley showed remarkable musical gifts as a child – he composed an oratorio when only eight years old. As an adult he became one of the leading organists of his day and a major figure in the revival of J. S. Bach's music in England.

This Vivace is selected from the first of Wesley's Sonatas, Op. 5, which were composed in 1794 but not published till 1801. All dynamics are editorial suggestions only, as are the marks of articulation, except for the left-hand slurs in bb. 4, 20 and 24, which are present in the source.
Source: *Four Sonatas and Two Duets for the Piano Forte*, Op. 5 (London, 1801)

B:1

Wiosna

Wiosna Spring

This Andantino in G minor is Chopin's own piano arrangement of a song called *Wiosna*, which he composed in 1838. Its first line reads: 'The dew glistens, the stream gushes through the fields.' *Wiosna* is one of four folksong-like settings by Chopin of poems that his friend Stefan Witwicki had published in his *Pastoral Songs* (Warsaw, 1830). Chopin's Polish songs were not published till 1857, eight years after his death. *Wiosna* seems to have been popular, as Chopin arranged it for piano on a number of occasions between 1838 and 1848, inscribing it in the autograph albums of his friends.

In this edition, all dynamics are editorial suggestions only, except for the *piano* in b. 1, which is present in the source. The middle part is in the upper stave in the original manuscript. Use of pedal is an editorial suggestion only: it is optional in the exam.
Source: autograph MS (Paris, 1846), Vienna, Gesellschaft der Musikfreunde

B:2

Poco allegro

No. 26 from *100 kleine Studien*, Op. 71

The German composer Theodor Kirchner studied in Leipzig, where he met and was encouraged by Mendelssohn and Schumann. He was then active as an organist and teacher in the Swiss towns of Winterthur and Zurich. During the 1870s and 80s he directed and taught at the Würzburg and Dresden conservatories respectively. His music, written in the tradition of Schumann, includes about a thousand compositions for piano, many of which are short character-pieces.

This beautiful piece demands an expressive touch in both hands, subtle dynamic nuances, and a sensitive use of rubato. The staccatos in bb. 9–12 are editorial suggestions only.
Source: *100 kleine Studien für Klavier*, Op. 71 (Leipzig and Brussels: Breitkopf & Härtel, 1884)

B:3

German Dance in A

No. 3 from Three German Dances, D. 972

The German Dance is described above under A:2. Many of Schubert's dances, which number over 400, were written for his friends to dance to. Schubert later reused the German dance selected here as the piano part of his song *Hänflings Liebeswerbung* (The Linnet's Wooing), D. 552. This song dates from April 1817, when Schubert was only 20 years old, so the keyboard dance must have been composed before that.
Source: MS copy, Vienna, Gesellschaft der Musikfreunde, Q16190

C:1

The Policeman's Song

from *The Pirates of Penzance*

Arthur Sullivan, one of the most prominent English composers of the Victorian period, studied in London (at the Royal Academy of Music) and at the Leipzig Conservatory. His fruitful collaboration with the writer W. S. Gilbert lasted from 1871 to 1896 and yielded 14 operettas. Sullivan's melodic gifts and Gilbert's witty verse made a winning combination.

'The Policeman's Song' comes from one of the most enduringly popular of their operettas, *The Pirates of Penzance* (1879). The police arrive to arrest the pirates, but are reluctant to do so, hence the song of the sergeant 'When a felon's not engaged in his employments', to which the chorus of constables reply:

> When constabulary duty's to be done, to be done,
> A policeman's lot is not a happy one, happy one.

C:2

Zur Sonnenuntergangsstunde

No. 7 from *Regenbogen Préludes*

Zur Sonnenuntergangsstunde At Sunset; **Regenbogen Préludes** Rainbow Preludes

Manfred Schmitz studied piano at the Franz Liszt Academy, Weimar, where he later taught. He now works as a freelance composer, pianist and teacher.

Schmitz's collection of preludes is subtitled *21 Träume am Klavier* (21 Dreams at the Piano). He suggests that the pianist should 'savour the sound of the pedal over long stretches of music' and learn the piece by heart in order to 'feel the music and abandon oneself to the spell of its… meditative character.' However, it is not necessary to play this piece from memory in the exam!

C:3

Blue Sky Blues

No. 1 from *Jazz Jazz Jazz*

Dave Stapleton studied at the Royal Welsh College of Music and Drama, Cardiff, and is an active composer and jazz pianist. Besides composing for film and television, he aims to unite improvisation, jazz and contemporary classical music. He regularly performs with his jazz group, the Dave Stapleton Quintet, with whom he has recorded three albums.

This blues piece is notable for its inventive, colourful harmonies.

ABRSM Piano exams

Pieces

This album contains nine pieces from ABRSM's 2013 & 2014 Grade 3 Piano syllabus. In the exam, candidates must play three pieces, one chosen from each of the three syllabus lists (A, B and C). Candidates are free to choose from the pieces printed in this album and/or from the other pieces set for the grade: a full list is given on the content page as well as in the 2013 & 2014 syllabus. All the pieces are valid from 1 January 2013 until 31 December 2014, with a permitted overlap into 2015 as follows:

UK & Republic of Ireland – until the end of Period A (spring exams) 2015
All other countries – until 31 December 2015

The pieces in this album have been taken from a variety of different sources. Where appropriate, they have been checked with original source material and edited to help the player when preparing for performance. The fingering has been amended by the editor where necessary to ensure a consistent approach within the album. Ornament realizations have been added by the editor, as have the metronome marks shown within square brackets. Details of other editorial amendments or suggestions are given in the footnotes. Fingering and all editorial additions are for guidance only; they are not comprehensive or obligatory. Descriptive titles are given in their original language, and translations into English appear above the footnotes. In the case of titles in a non-Roman alphabet, transliterations are provided to help with pronunciation.

Other requirements

Scales and arpeggios

The following requirements are reproduced from the 2013 & 2014 Piano syllabus. For further details, see also p. 6 of the syllabus booklet.

Scales (similar motion)		
A, E, B, B♭, E♭ majors B, G, C minors (harmonic *or* melodic at candidate's choice)	hands together *and* separately	2 octaves
Contrary-motion scales		
A major A *harmonic* minor	hands beginning on the key-note (unison)	2 octaves
Chromatic scales		
beginning on A♭ and on C	hands separately	2 octaves
Arpeggios		
A major G minor	hands together *only*	2 octaves
E, B, B♭, E♭ majors B, C minors	hands separately *only*	2 octaves

Sight-reading

(see 2013 & 2014 Piano syllabus)

Aural tests

(see 2013 & 2014 Piano syllabus)

ADDITIONAL IMPORTANT INFORMATION

When planning an exam entry, it is important to refer to the following publications:

- the current Piano syllabus (2013 & 2014)
- the current *Exam Information & Regulations* (published annually)
- *These Music Exams* (containing practical advice for candidates, teachers and parents)

These contain information on all aspects of the exam, from entry details to performance requirements such as the observance of repeats. All three publications are available free of charge from music retailers and as downloads from www.abrsm.org/exams.

A:1

G大调快板

H. 328

Allegro in G

H. 328

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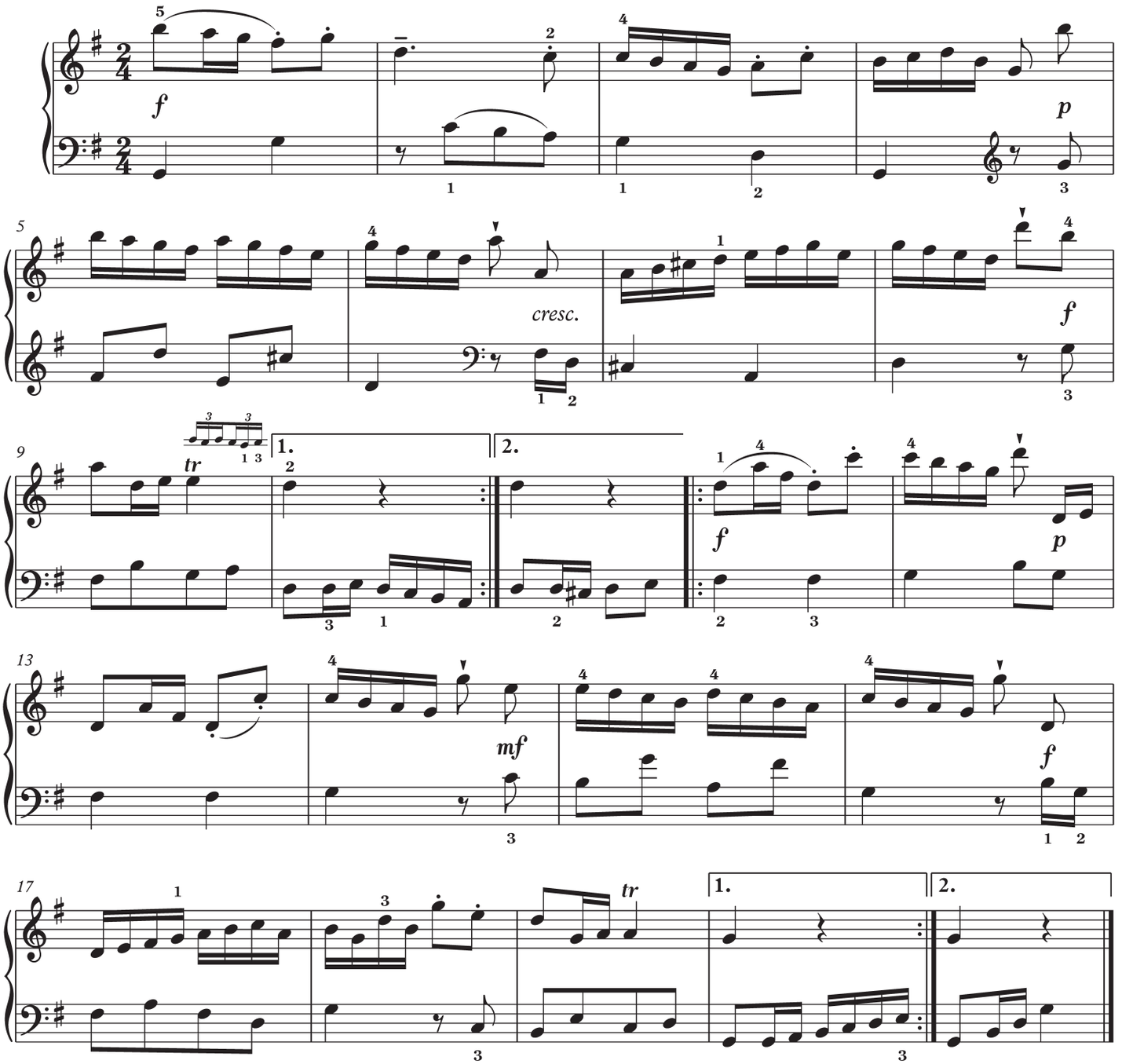
C. P. E. 巴赫
C. P. E. Bach
(1714—1788)

Alla marcia [♩ = *c*.80]



卡尔 · 菲利普 · 埃马努埃尔 · 巴赫是约翰 · 塞巴斯蒂安 · 巴赫的次子，跟随其父学习并成为了一位职业键盘演奏员，在柏林担任多年腓特烈大帝的羽管键琴师。他写过350多首键盘独奏曲，并著有《论键盘乐器演奏艺术的真谛》（柏林，1753—1762）一书，此书是18世纪最有影响力的论著之一。

这首快板也出现在作曲家于1767年移居汉堡不久后出版的为两把圆号、两支双簧管、两支单簧管和一支巴松管而作的6首进行曲的第4首中。这就提
示了我们如何来表现曲子的键盘版本。所有的力度记号、连线（第2小节左手上的除外）和圆点标志的顿音仅为编者的建议，但所有楔形标志（▼）的断音则为文献原有。

乐谱来源：布鲁塞尔皇家音乐学院，5898，J. J. H. 威斯特法尔手抄副本

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C大调德国舞曲

《12首德国舞曲》Hob. IX/12，第4首

A:2

German Dance in C

No. 4 from 12 German Dances, Hob. IX/12

约瑟夫·海顿
Joseph Haydn
(1732—1809)

[♩ = *c.*138]

德国舞曲是一种快速三拍子的双人舞曲，18世纪和19世纪早期在南德及奥地利甚为流行。海顿、莫扎特、贝多芬和舒伯特都写过很多德国舞曲。管弦乐版本的海顿《12首德国舞曲》Hob. IX/12创作并出版于1792年。这里的德国舞曲第4首是作曲家在同年12月改写的键盘版。

第1乐段中的力度记号源自管弦乐版本，第2乐段第8小节的力度记号系编者所加，第10小节和第12小节的力度记号则为文献原有。

三重奏（Trio）部分的力度记号仅为编者的建议。第20、25和27小节的连线为原有，所有其他连线则为编者所加。

乐谱来源：签名手稿，布达佩斯国立塞切尼博物馆（埃斯特哈齐档案）

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A:3

活 泼 的

《A大调奏鸣曲》Op. 5，第1首，第1乐章

Vivace

First movement from Sonata in A, Op. 5 No. 1

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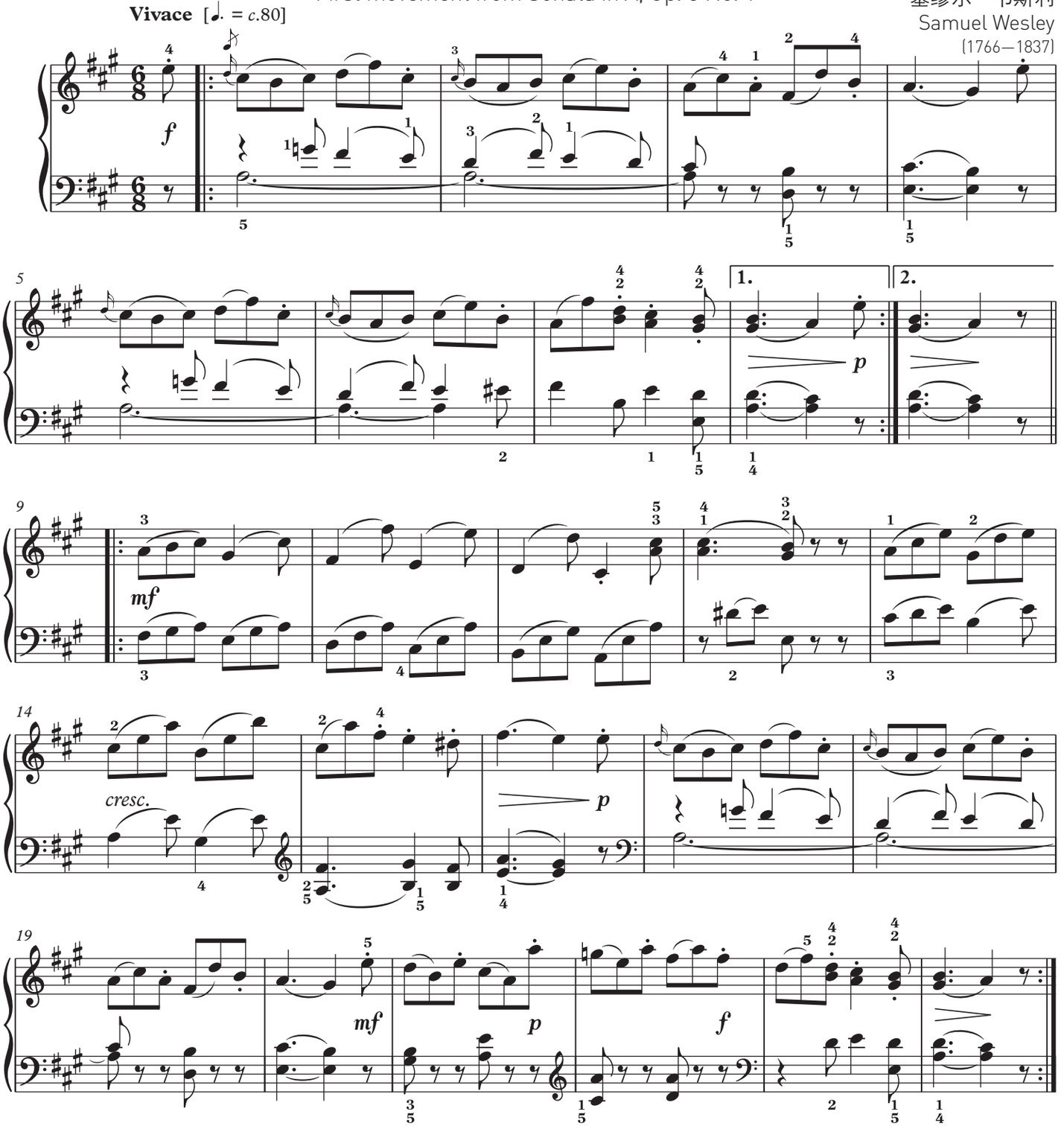
塞缪尔·韦斯利
Samuel Wesley
(1766—1837)



英国作曲家兼管风琴家塞缪尔·韦斯利在儿童时期就显露出非凡的音乐天赋——8岁时他写了一部清唱剧。成年后他成为当时最卓越的管风琴家之一，也是巴赫音乐在英国复兴的重要人物。

这首《活泼的》选自韦斯利奏鸣曲Op. 5的第1首。这首奏鸣曲写于1794年，1801年方才出版。所有的力度记号仅为编者的建议。第4、20和24小节左手的连线是文献原有，此外的演奏标记也是编者的建议。

乐谱来源：4首钢琴奏鸣曲和2首钢琴二重奏，Op. 5（伦敦, 1801）

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改编来源：《英国钢琴音乐 1780—1800》，蒂莫西·罗伯茨编辑（ABRSM出版）

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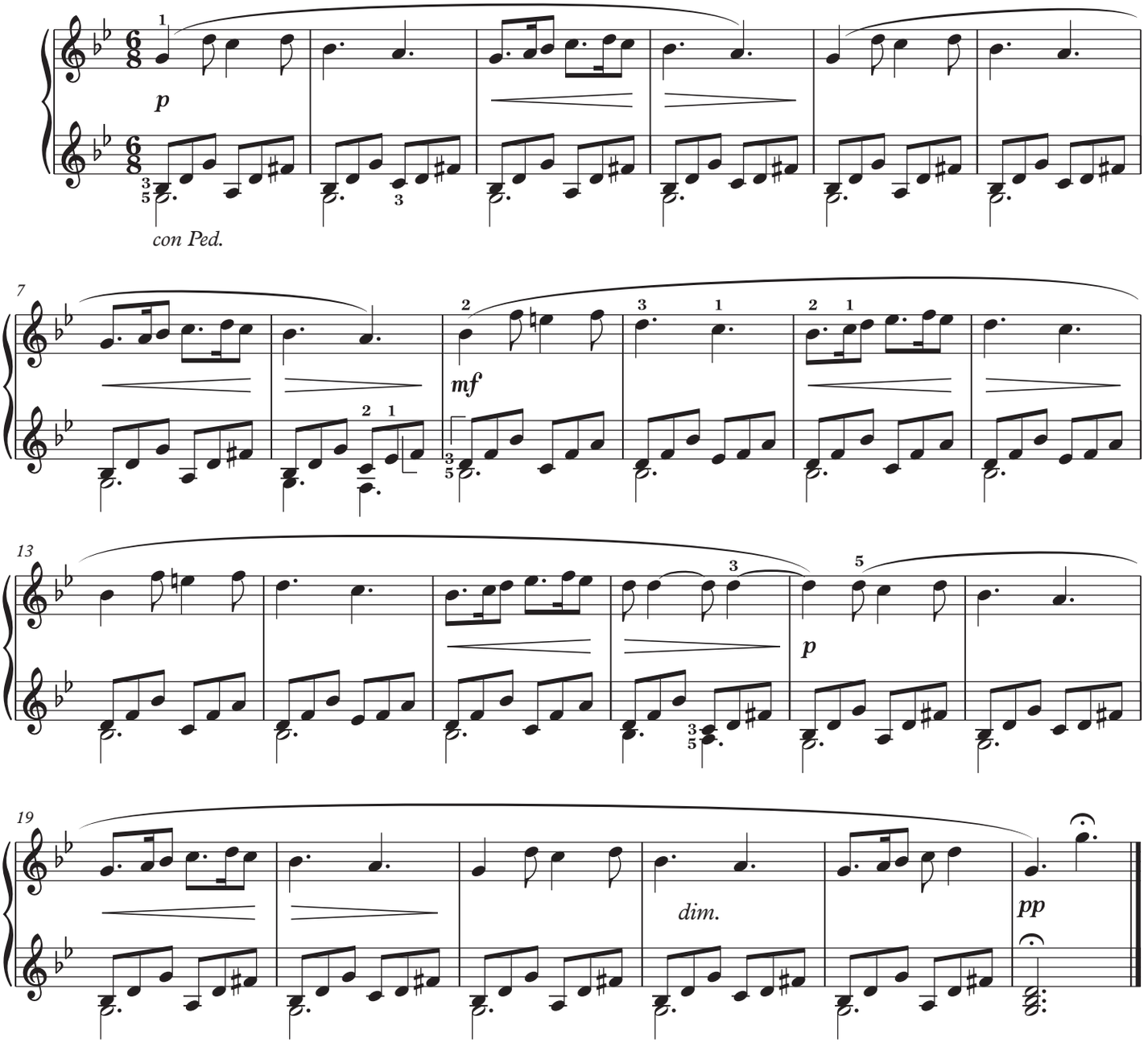
春　　天

B:1

Wiosna

弗雷德里克 · 肖邦
Fryderyk Chopin
(1810—1849)

Andantino [♩. = *c.*60]



这首G小调小行板是肖邦根据1838年自己所作的歌曲《春天》改编的钢琴版。歌词第一行写道："露珠闪亮，原野上泉水荡漾。"《春天》是肖邦为好友斯蒂芬 · 魏伟奇创作出版的《田园牧歌集》（华沙， 1830）中的诗歌所配的4首民歌风格歌曲之一。直到1857年，肖邦去世8年后，他的波兰歌曲才被出版。《春天》曾流行一时，肖邦将之改编为钢琴曲并在1838至1848年间的众多场合中将其收录到朋友们的签名纪念册里。

在这个版本中，第1小节的弱（*piano*）是文献原有，此外所有的力度记号仅为编者的建议。中段比原稿高了一个八度。踏板用法仅为编者的建议，在考级中可任意采用。

乐谱来源：签名手稿（巴黎, 1846），维也纳音乐之友协会

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B:2

稍快的快板

《100首小练习曲》Op. 71，第26首

Poco allegro

No. 26 from *100 kleine Studien*, Op. 71

狄奥多·柯希纳
Theodor Kirchner
(1823—1903)

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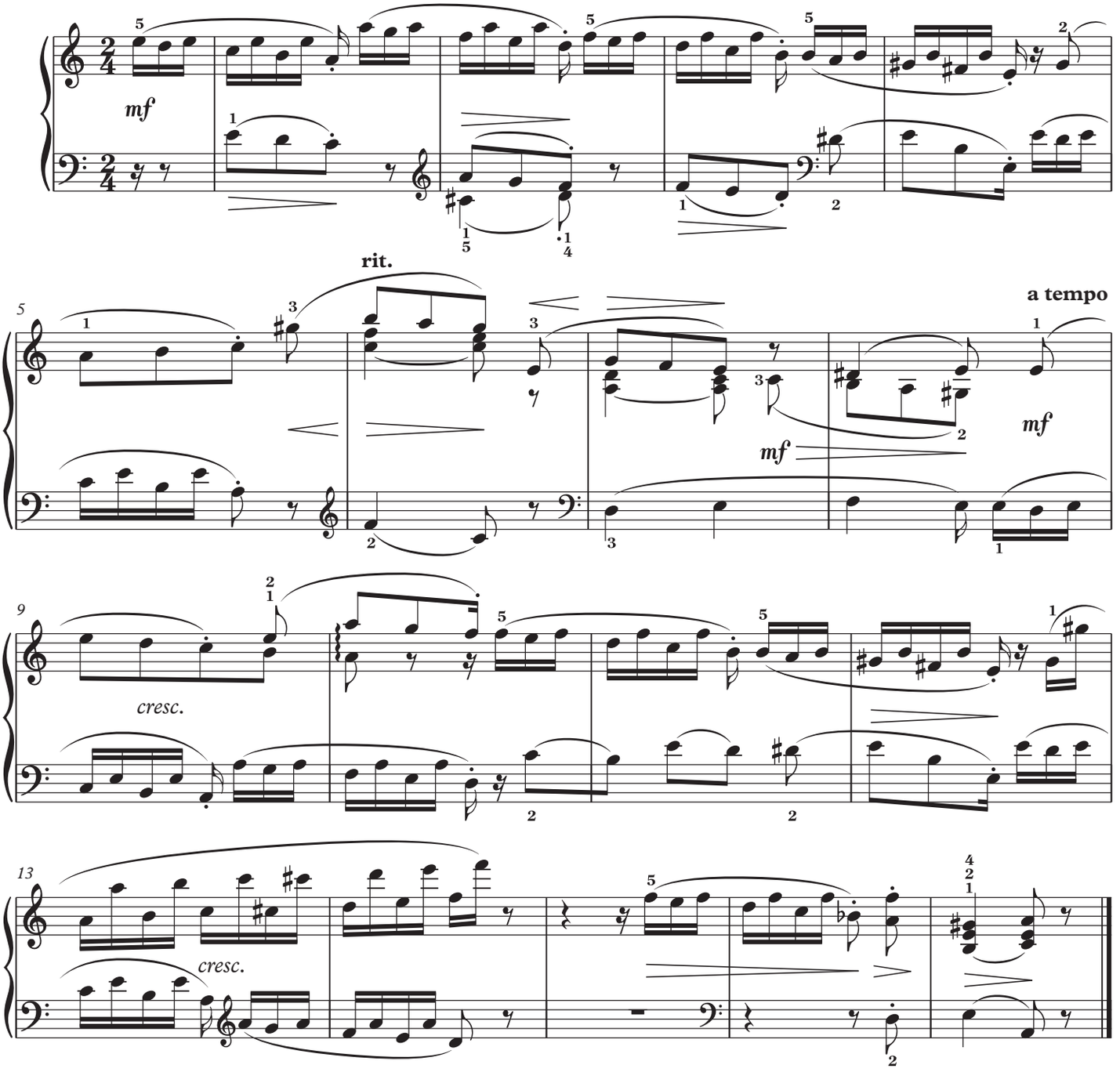

德国作曲家狄奥多·柯希纳在莱比锡学习期间结识了门德尔松和舒曼，并受到二人的鼓励。此后他在瑞士的温特图尔和苏黎世当管风琴师和教师。1870至1880年，他分别在维尔茨堡音乐学院和德累斯顿音乐学院指导和任教。他的音乐包括上千首钢琴曲，和舒曼的作品一样，其中大多是短小的特性曲。

这首优美的乐曲要求双手要有表情地触键，力度上有微妙细小的差别以及灵活地运用弹性速度（rubato）。第9—12小节中的顿音仅为编者的建议。

乐谱来源：《100首钢琴小练习曲》Op. 71（莱比锡和布鲁塞尔：布赖特科普夫与黑特尔, 1884）

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A大调德国舞曲

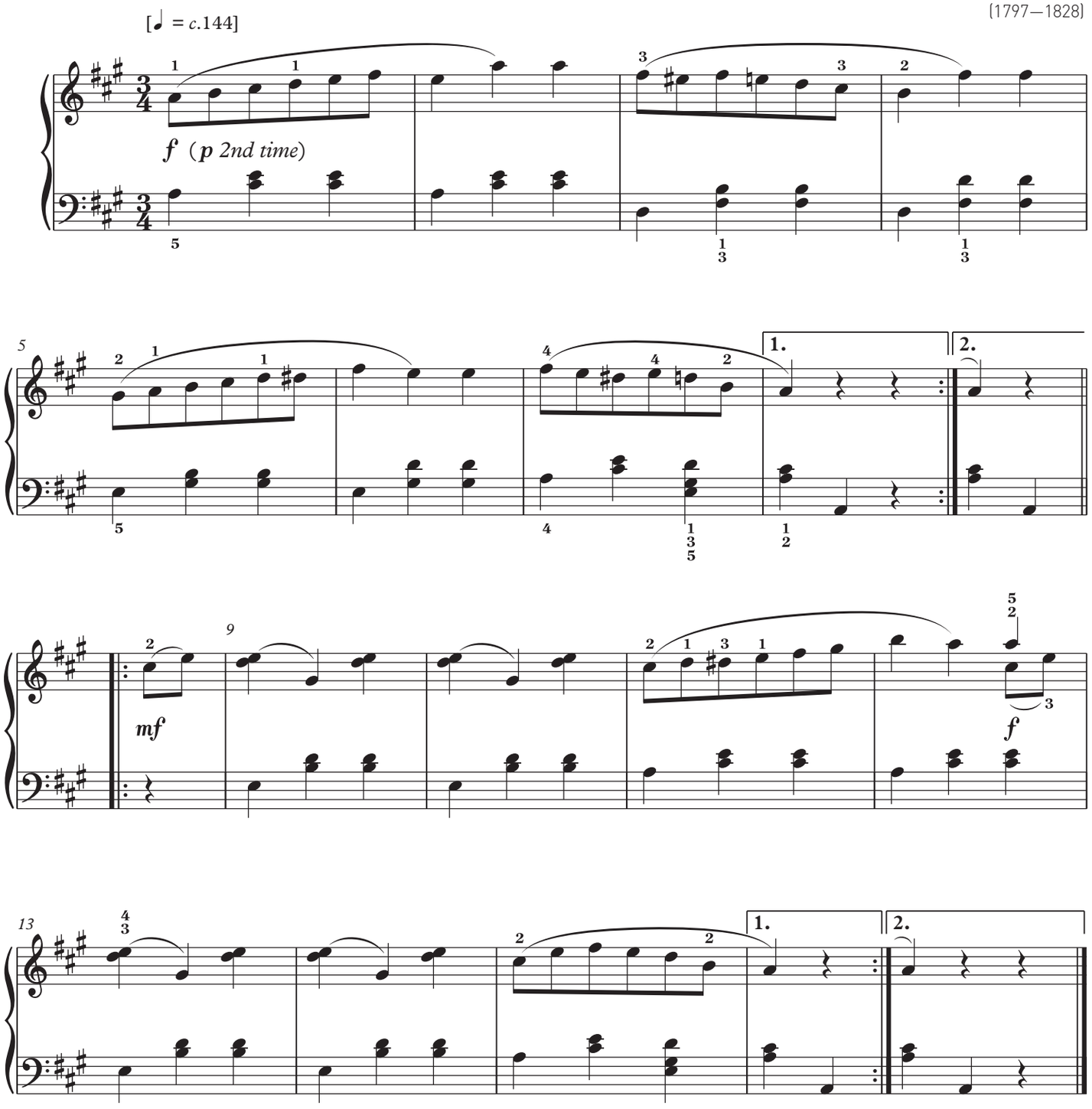
《3首德国舞曲》D. 972，第3首

B:3

German Dance in A

No. 3 from Three German Dances, D. 972

弗朗兹·舒伯特
Franz Schubert
(1797—1828)



在前面A套第2首曲目中已介绍过德国舞曲。舒伯特的400多首舞曲中很多是为朋友们跳舞而作。后来舒伯特将这里选用的这首德国舞曲当作他的歌曲《求爱的红雀》D. 552的钢琴部分。歌曲作于1817年舒伯特刚刚20岁的时候，这首键盘舞曲的写作年代则应该更早。

乐谱来源：手抄副本，维也纳音乐之友协会，Q16190

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C:1

警 察 之 歌

选自《潘赞斯的海盗》

The Policeman's Song

from *The Pirates of Penzance*

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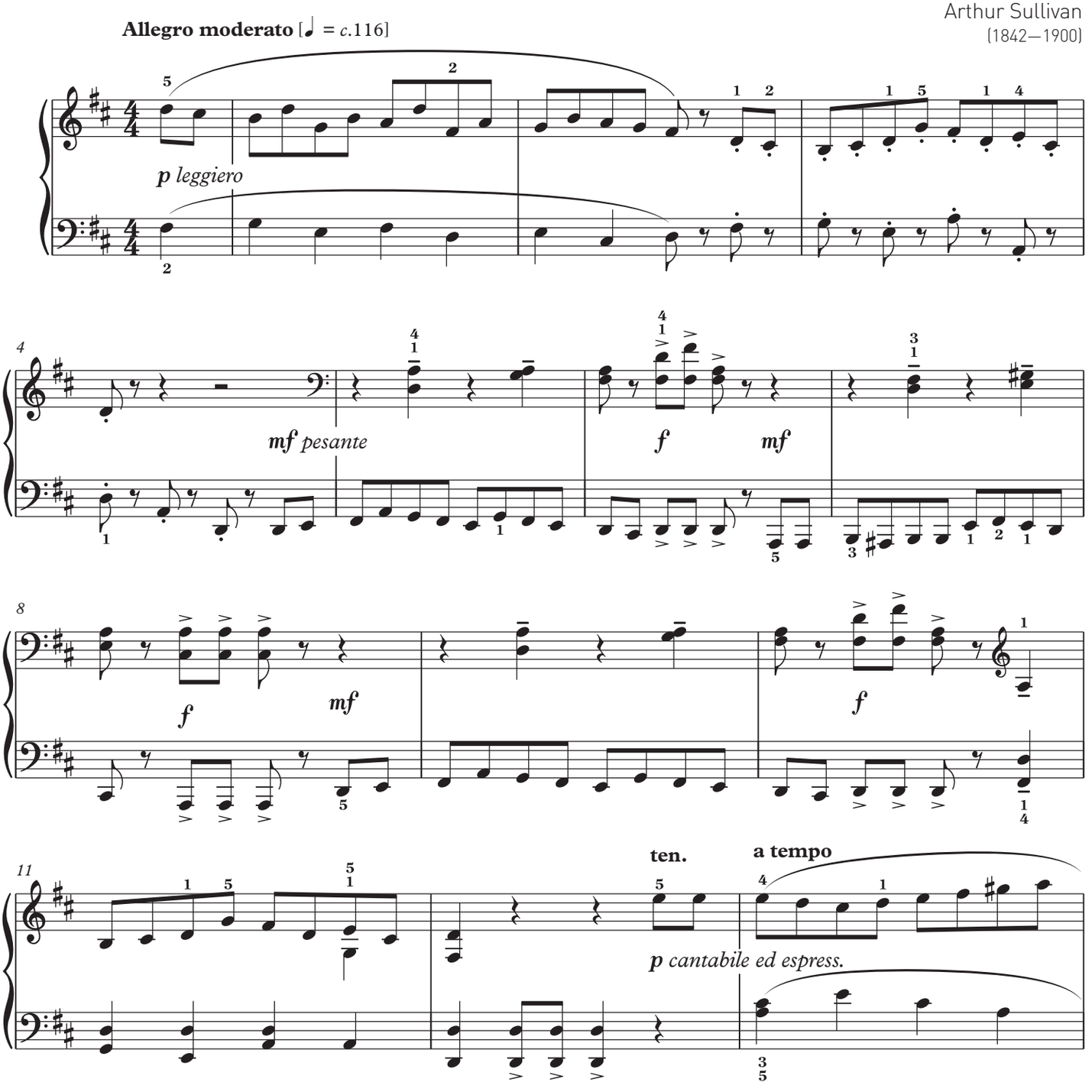
阿兰 · 勃莱德改编

亚瑟 · 沙利文
Arthur Sullivan
(1842—1900)



亚瑟 · 沙利文是维多利亚时期最为突出的英国作曲家之一。他曾在伦敦（皇家音乐学院）及莱比锡音乐学院学习。他与作家W. S. 吉尔伯特从1871年至1896年的合作硕果累累，共创作了14部喜歌剧。沙利文的旋律才能和吉尔伯特的诙谐诗歌结成了一个成功的组合。

《警察之歌》选自他们流行最久的喜歌剧之一《潘赞斯的海盗》(1879)。警察来抓海盗们，但都不愿意这样做，因此当警长唱道："当罪犯不在从事他的职业"， 警员们合唱回答道：

"当警官的职责做完了，做完了，
警察的命运不快乐，不快乐。"

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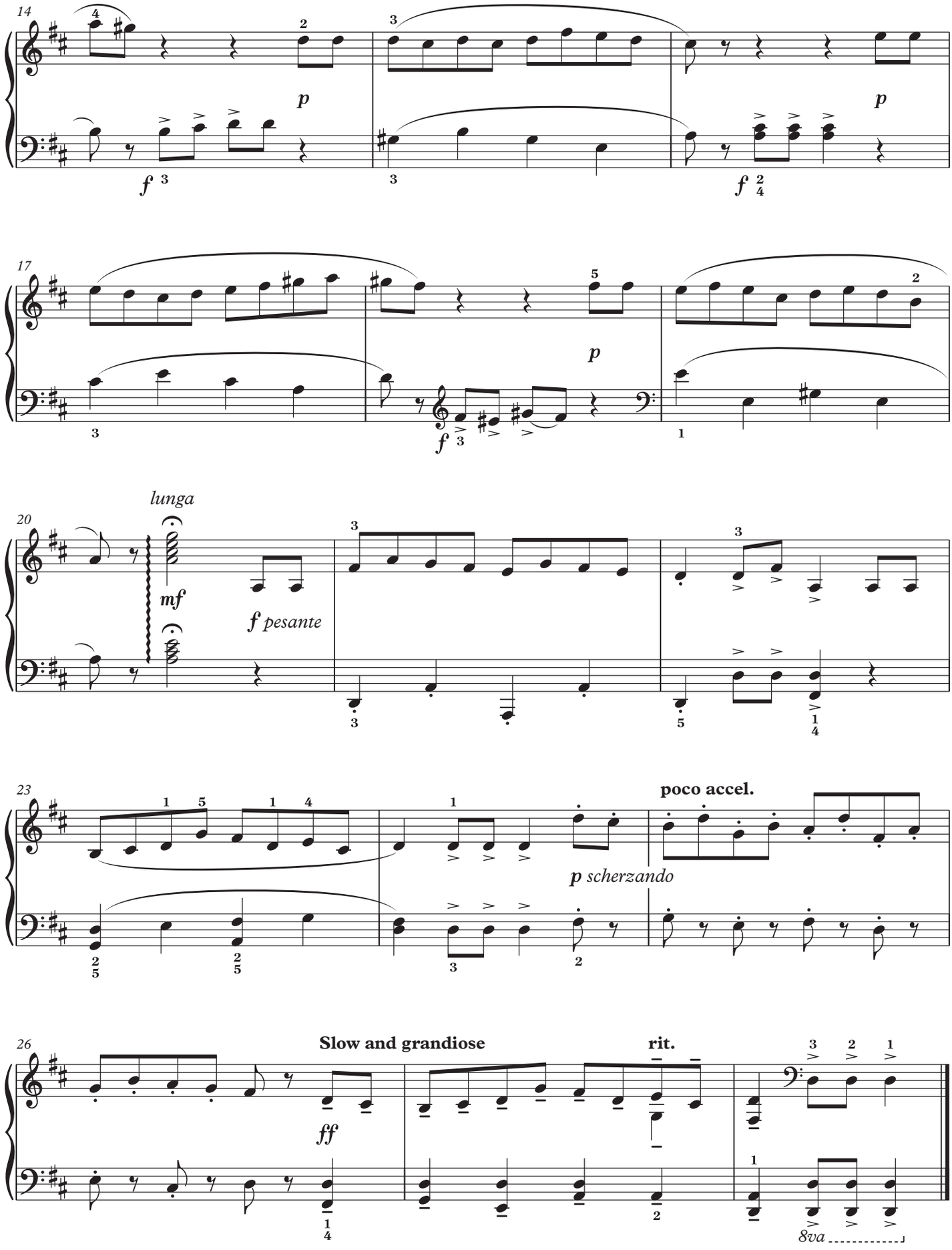
14
p
f
p
17
p
f
20
lunga
mf
f pesante
23
poco accel.
p scherzando
26
Slow and grandiose
rit.
ff
8va

C:2

日落时分

《彩虹前奏曲》第7首

Zur Sonnenuntergangsstunde

No. 7 from *Regenbogen Préludes*

曼弗雷德·施密茨
Manfred Schmitz
(1939—)

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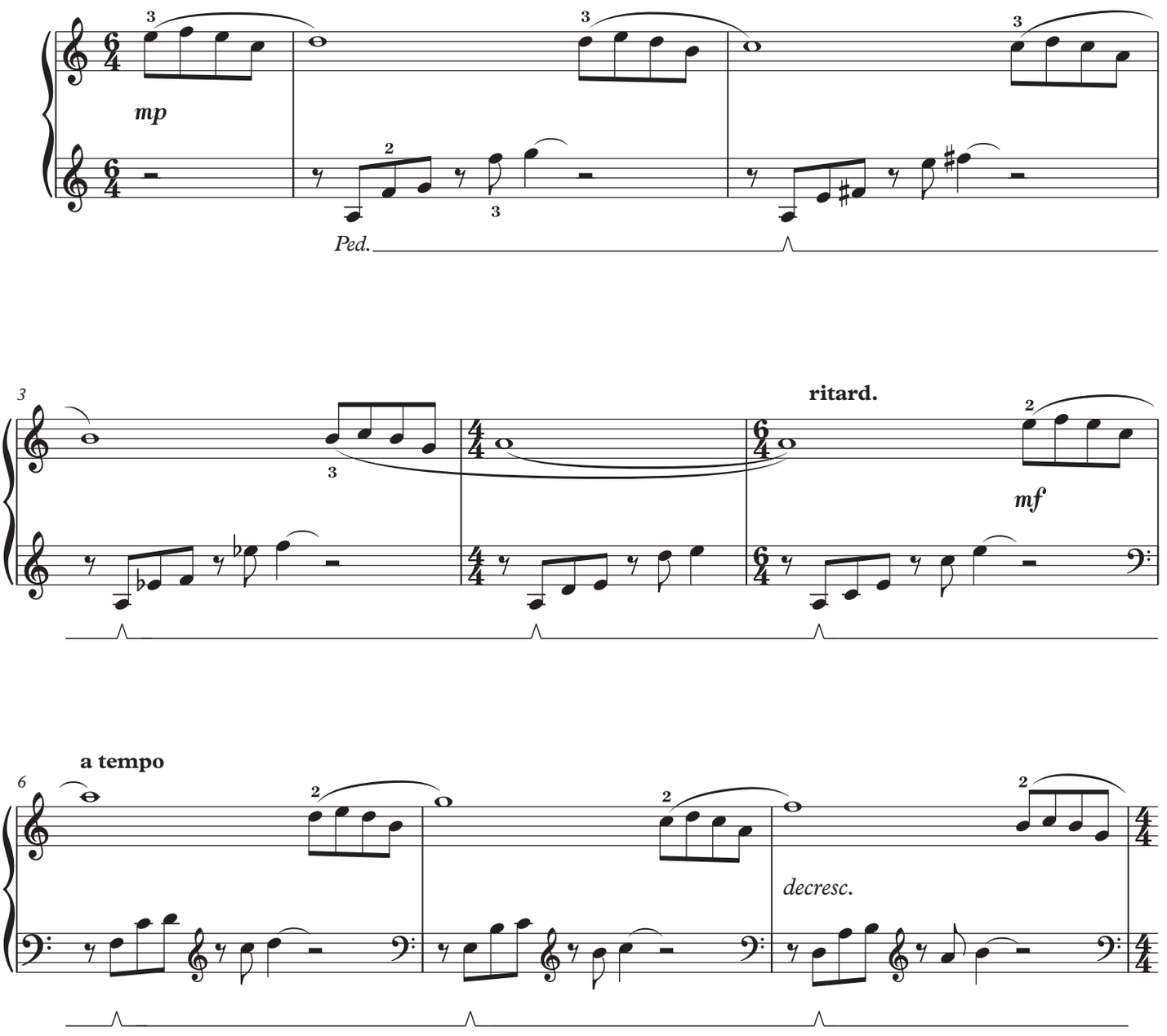

曼弗雷德·施密茨曾在魏玛的弗朗茨·李斯特音乐学院学习，此后又在那里任教。现在他是一位自由作曲家、钢琴家和教师。

施密茨《前奏曲集》的副标题是《21首钢琴上的梦》。他建议钢琴家要“在长时间的音乐里体会踏板的声音”，背会乐曲，以便能“感受音乐，听任自己被其冥想特质所迷”。但是考级中不需要背谱弹奏这首乐曲！

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