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# 外国抒情小提琴名曲选

林宜弩选编

小提琴和钢琴

上海音乐出版社

责任编辑：萧 黄  
封面设计：郑 磊

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**上海音乐出版社**出版、发行

(上海绍兴路74号)

新华书店经销 上海市印刷七厂印刷

开本640×935 1/8 印张19.5 曲谱151面

1991年1月第1版 1991年1月第1次印刷

印数1—4000册

ISBN7-80553-276-1/J·210 定价：10.15元

登记证号：(沪)105

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## 前 言

小提琴是一种表现力很丰富的乐器。在浩如烟海的小提琴曲中，不仅有内涵深广，哲理性强的奏鸣曲、协奏曲等等，也有不计其数的抒情小曲。它们旋律优美，生动感人，短小精干，雅俗共赏。当人们聆听之后，往往会产生一曲难忘之感。

这些小曲，有的是作曲家、小提琴演奏家采用民间流传的优秀民歌，加工提炼，运用了小提琴的各种演奏技巧，深化了主题，使之成为精巧的艺术小品。例如本集第5首，克莱斯勒编曲的《伦敦德里小调》原是一首爱尔兰民歌；本集第29首《没有人知道我心中的烦恼》是一首美国黑人的灵歌等。也有的是把古典音乐名作简化，用较通俗的手法进行改编，突出其主旋律，使更多的人能够领略，欣赏。例如本集第15首是采用帕格尼尼第一小提琴协奏曲中的旋律，第25首的曲调是选自柴可夫斯基弦乐四重奏第二乐章，第22、第17首是把李斯特和肖邦的著名钢琴曲予以简化改编而成。有时，同一首民歌或名曲，有几种不同版本的改编。一些著名的小提琴演奏家们，往往喜欢根据各自的体会和特长，来尽情发挥。例如本集第21首墨西哥小夜曲《小星星》就有海菲兹等好多位名家都进行过改编，本集所选用的是流传较广的留德罗所编写的版本。使这些曲目精益求精，成为久演不衰的保留节目和返场曲目(Encore Piece)。

本集精选了29首不同时代，不同风格的外国小提琴抒情小曲。由于它们大多篇幅较短，有的难度也不高，因此也可作为学习小提琴时的补充教材和欣赏曲目。

**林宜弩**

1990年元月于上海



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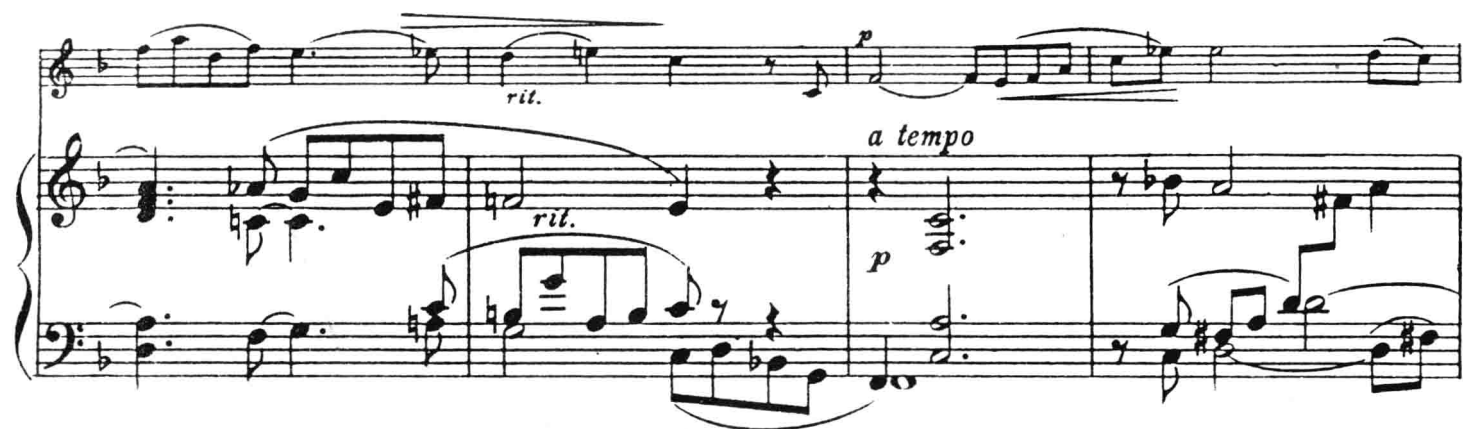
# 1. 梦幻曲

## Traumerei

[德] 舒曼  
Schumann

*Andante espressivo*

The musical score for 'Traumerei' by Robert Schumann is presented in three systems. The first system (measures 1-4) is marked 'Andante espressivo' and begins with a piano (*p*) dynamic. The melody in the right hand features a series of eighth-note runs. The piano accompaniment in the left hand consists of a steady eighth-note pattern. The second system (measures 5-8) includes a 'ritard.' (ritardando) marking over measure 7 and an 'a tempo' marking at the start of measure 8. The piano part has a 'ritard.' marking over measures 6-7. The third system (measures 9-12) continues the melodic and harmonic development. The score is written in G major, 3/4 time, and uses a treble and bass clef for the right and left hands respectively.



First system of musical notation. The top staff (treble clef) begins with a melodic line marked *rit.* (ritardando). The bottom staff (bass clef) features a piano accompaniment. The system concludes with a measure marked *a tempo* and a piano (*p*) dynamic.



Second system of musical notation. The top staff continues the melodic line, marked *mf* (mezzo-forte). The bottom staff provides a corresponding piano accompaniment, also marked *mf*.



Third system of musical notation. The top staff shows a melodic line with a *ritard.* (ritardando) marking, followed by a return to *a tempo*. The bottom staff features a piano accompaniment with a *ritard.* marking, also returning to *a tempo*.



Fourth system of musical notation. The top staff begins with a piano (*pp*) dynamic, followed by a *ritard.* (ritardando) marking. The bottom staff also starts with *pp*, includes a *ritard.* marking, and ends with a piano (*p*) dynamic.

## 2. G 大调小步舞曲

## Minuet in G

〔德〕贝多芬

Beethoven

Allegretto

The musical score is written for piano and consists of four systems of staves. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system includes the marking 'p' (piano) and 'p con grazia' (piano with grace). The second system includes the marking 'espressivo' (expressive). The third system includes the marking 'p' (piano). The fourth system includes the marking 'rit.' (ritardando) and 'Fine' at the end of the piece. The score is written in a standard musical notation with treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings.

## TRIO

First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic marking and a *bouncing stroke* instruction. The lower staff (bass clef) also begins with a *mf* dynamic marking. The key signature is one sharp (F#).

Second system of musical notation. The upper staff continues the melody with various note values and rests. The lower staff provides harmonic support with chords and single notes. The key signature remains one sharp.

Third system of musical notation. The upper staff features a *f* (forte) dynamic marking. The lower staff includes a complex rhythmic pattern with many sixteenth notes. The key signature remains one sharp.

Fourth system of musical notation. The upper staff includes first and second endings, marked with '1' and '2'. The lower staff concludes with a final cadence. The key signature remains one sharp. The text *Minuet D.C.* appears at the end of both staves.

## 3. 沉 思

## Meditation de "Thais"

〔法〕马斯涅

Massenet

Andante religioso

*p dolce*

*dolce p*

*rall.*

*p*

*f*



*a tempo*  
*pp* *più f* *cresc.*

*f* *p* *cresc.*

*G* *f espressivo* *rall.* *p* *a tempo*

*mf* *animando* *più f* *poco a poco appassionato*



Musical score for piano, page 12. The score is in G major and 4/4 time. It consists of four systems of staves.

**System 1:** Melodic line in the right hand with fingering (4, 1, 1, 3, 2, 5) and dynamics *f* and *p*. The left hand provides a supporting bass line.

**System 2:** Continues the melody with a *cresc.* marking and dynamics *ff poco più appassionato*.

**System 3:** Marked *più mosso agitato*. Features triplets and *sf* (sforzando) dynamics.

**System 4:** Concludes with a *rall.* (rallentando) and *dim.* (diminuendo) marking.