

SHIJIE JINGDIAN XIANYUE  
XIAOYEQU XUAN



# 世界经典 弦乐小夜曲选

(一)

弦乐合奏

蒋雄达◎编著



 中国出版集团  
 现代出版社

四川音乐学院  
音乐考级教材

钢琴考级曲选

第一册



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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久不衰的小夜曲作品，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

# 目 录

G 大调弦乐小夜曲.....	[ 奥 ] 莫扎特曲 ( 1 )
Serenade for string in G Major .....	W.A.Mozart
C 大调弦乐小夜曲.....	[ 俄 ] 柴科夫斯基曲 ( 34 )
Serenade for string in C Major.....	Peter Tschaikowsky
e 小调弦乐小夜曲 .....	[ 捷 ] 德沃夏克曲 ( 141 )
Serenade for string in e minor .....	Antonin Dvorak
E 大调弦乐小夜曲.....	[ 英 ] 埃尔加曲 ( 240 )
Serenade for string in E Major.....	Edward Elgar



# 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**

VI. I  
VI. II  
Vle.  
Vc.

*f*

This system contains the first four measures of the piece. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'Allegro'. The dynamics are marked 'f' (forte) for all parts. The music begins with a rhythmic pattern of eighth notes and quarter notes.

VI. I  
VI. II  
Vle.  
Vc.

5 *tr*

This system contains measures 5 through 8. The Violin I part has a trill (tr) starting in measure 6. The Viola and Violoncello parts play a steady eighth-note accompaniment. The Violin II part plays chords.

VI. I  
VI. II  
Vle.  
Vc.

10 *p*

This system contains measures 9 through 12. The Violin I part has a trill (tr) starting in measure 10. The dynamics are marked 'p' (piano) for the Violin I, Violin II, and Viola parts. The Violoncello part continues with its eighth-note accompaniment.

15

VI. I

VI. II

Vle.

Vc.

20

VI. I

VI. II

Vle.

Vc.

*tr*

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

25

VI. I

VI. II

Vle.

Vc.

*f* *f* *f*



VI. I

VI. II

Vle.

Vc.

VI. I: Treble clef, key signature of one sharp (F#). Measures 25-28. Measure 25: eighth-note ascending scale. Measure 26: eighth-note ascending scale. Measure 27: quarter note, eighth-note triplet, quarter note. Measure 28: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 27.

VI. II: Treble clef, key signature of one sharp (F#). Measures 25-28. Measure 25: chords. Measure 26: eighth-note ascending scale. Measure 27: quarter note, eighth-note triplet, quarter note. Measure 28: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 27.

Vle.: Bass clef, key signature of one sharp (F#). Measures 25-28. Measure 25: eighth-note ascending scale. Measure 26: eighth-note ascending scale. Measure 27: quarter rest, quarter note. Measure 28: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 27.

Vc.: Bass clef, key signature of one sharp (F#). Measures 25-28. Measure 25: eighth-note ascending scale. Measure 26: eighth-note ascending scale. Measure 27: quarter rest, quarter note. Measure 28: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 27.

VI. I

VI. II

Vle.

Vc.

VI. I: Treble clef, key signature of one sharp (F#). Measures 29-32. Measure 29: quarter note, eighth-note triplet, quarter note. Measure 30: quarter note, eighth-note, quarter note. Measure 31: quarter note, eighth-note, quarter note. Measure 32: eighth-note ascending scale. Dynamics: *p* from measure 29.

VI. II: Treble clef, key signature of one sharp (F#). Measures 29-32. Measure 29: quarter note, eighth-note triplet, quarter note. Measure 30: quarter note, eighth-note, quarter note. Measure 31: quarter note, eighth-note triplet, quarter note. Measure 32: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 29.

Vle.: Bass clef, key signature of one sharp (F#). Measures 29-32. Measure 29: quarter note, eighth-note, quarter note. Measure 30: quarter note, eighth-note, quarter note. Measure 31: quarter note, eighth-note, quarter note. Measure 32: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 29.

Vc.: Bass clef, key signature of one sharp (F#). Measures 29-32. Measure 29: quarter note, eighth-note, quarter note. Measure 30: quarter note, eighth-note, quarter note. Measure 31: quarter note, eighth-note, quarter note. Measure 32: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 29.

VI. I

VI. II

Vle.

Vc.

VI. I: Treble clef, key signature of one sharp (F#). Measures 33-36. Measure 33: quarter note, eighth-note, quarter note. Measure 34: quarter note, eighth-note, quarter note. Measure 35: quarter note, eighth-note, quarter note. Measure 36: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 33.

VI. II: Treble clef, key signature of one sharp (F#). Measures 33-36. Measure 33: quarter note, eighth-note, quarter note. Measure 34: quarter note, eighth-note, quarter note. Measure 35: quarter note, eighth-note, quarter note. Measure 36: quarter note, eighth-note, quarter note. Dynamics: *p* from measure 33.

Vle.: Bass clef, key signature of one sharp (F#). Measures 33-36. Measure 33: quarter note, eighth-note, quarter note. Measure 34: eighth-note ascending scale. Measure 35: eighth-note ascending scale. Measure 36: eighth-note ascending scale. Dynamics: *p* from measure 33.

Vc.: Bass clef, key signature of one sharp (F#). Measures 33-36. Measure 33: quarter note, eighth-note, quarter note. Measure 34: quarter rest, quarter note. Measure 35: quarter rest, quarter note. Measure 36: quarter rest, quarter note. Dynamics: *p* from measure 33.

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

VI. II

Vle.

Vc.

*p*

VI. I

VI. II

Vle.

Vc.

*f*

60

VI. I

VI. II

Vle.

Vc.

*p*

65

VI. I *tr*

VI. II

Vle.

Vc.

70

VI. I *(b) tr* *(#) tr* *f*

VI. II *f*

Vle. *f*

Vc. *f*

75

VI. I *p* *tr*

VI. II *p*

Vle. *p*

Vc. *p*

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.

95

VI. I

VI. II

Vle.

Vc.

*tr*

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

*tr*

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

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

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

100

VI. I

VI. II

Vle.

Vc.

*f* *f* *f* *f*

VI. I  
*p*  
3

VI. II  
*p*  
3

Vle.  
*p*

Vc.  
*p*

105

VI. I

VI. II  
3

Vle.

Vc.

110

VI. I  
*tr*

VI. II

Vle.

Vc.  
*f*

115

VI. I

VI. II

Vle.

Vc.

*p*

*p*

*p*

Detailed description: This system contains measures 115 through 118. The first violin (VI. I) starts with a quarter rest, followed by a dotted quarter note, then a triplet eighth note. The second violin (VI. II) has a quarter rest, a dotted quarter note, and then a series of eighth notes. The viola (Vle.) and cello (Vc.) parts consist of continuous eighth-note patterns. Dynamics are marked *p* (piano) in measures 117 and 118.

120

VI. I

VI. II

Vle.

Vc.

*p*

*f*

*f*

*f*

Detailed description: This system contains measures 120 through 123. The first violin (VI. I) features trills (*tr*) and dotted rhythms. The second violin (VI. II) has a steady eighth-note pattern. The viola (Vle.) and cello (Vc.) parts continue with eighth-note patterns. Dynamics are marked *p* (piano) for the cello in measure 120, and *f* (forte) for the first violin, second violin, and viola in measure 123.

VI. I

VI. II

Vle.

Vc.

Detailed description: This system contains measures 124 through 127. The first violin (VI. I) and second violin (VI. II) parts include trills (*tr*) and dotted rhythms. The viola (Vle.) and cello (Vc.) parts continue with eighth-note patterns.

125

VI. I

VI. II

Vle.

Vc.

*tr*

*tr*

*p*

*p*

*p*

130

VI. I

VI. II

Vle.

Vc.

*f*

*f*

*f*

*f*

135

VI. I

VI. II

Vle.

Vc.

*f*

*f*

*f*