

车尔尼599

经典练习曲系列

钢琴初级练习曲

• 演奏精注版 •

王 庆编注

精准的演奏提示
详尽的指法标注
护眼的音符大小

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Carl

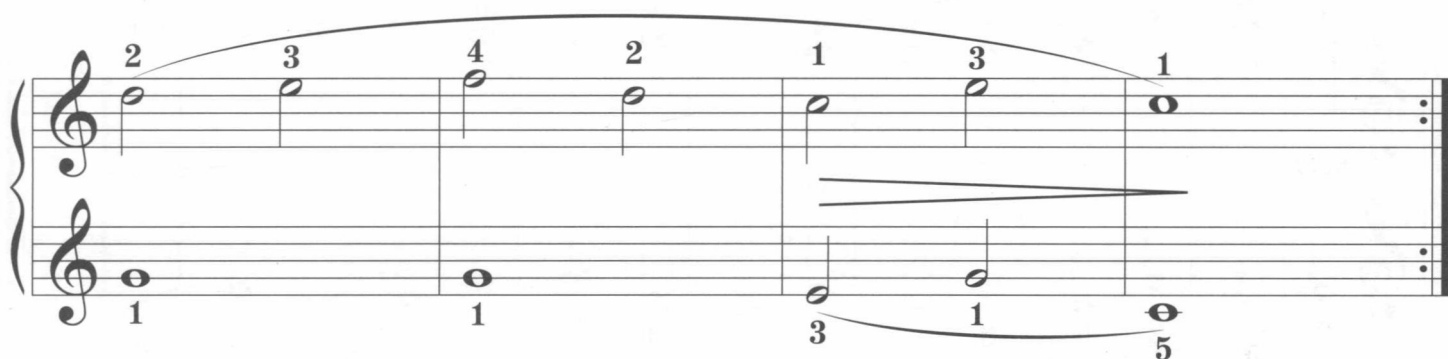
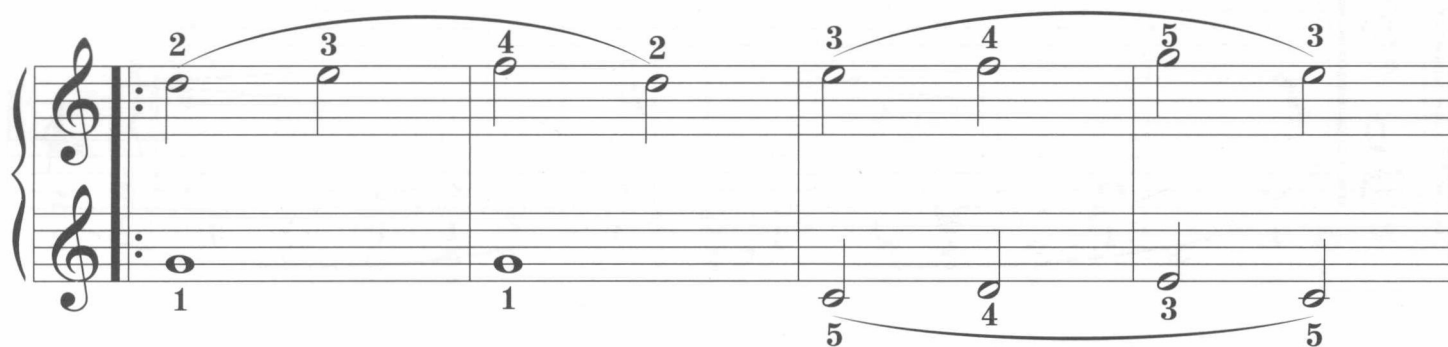
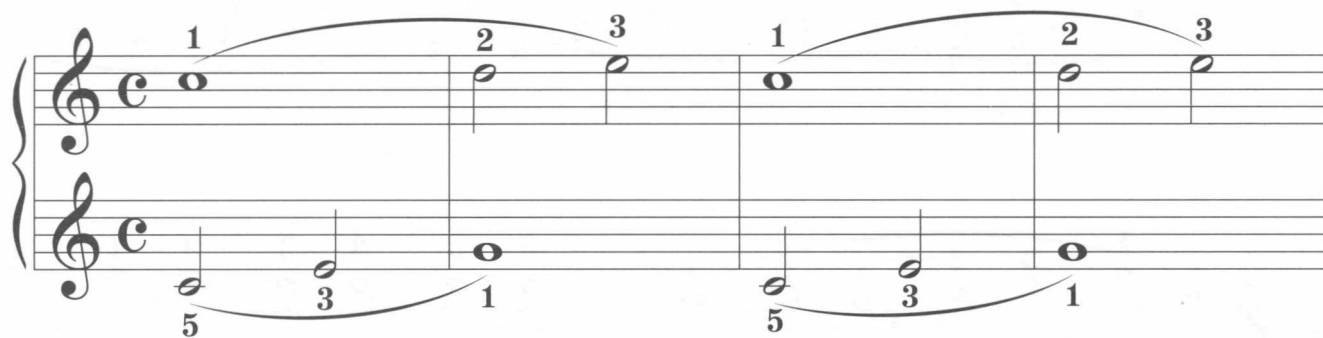


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第一集

识别音符的初步练习 No.1-No.10

1.



2. *mf*

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

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

mf

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

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

f *p*

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

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

mp

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

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

3.

Exercise 3, measures 1-8. Treble and bass staves in common time. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include crescendo and decrescendo markings.

Exercise 3, measures 9-16. Treble and bass staves in common time. Dynamics include piano (*p*) and mezzo-forte (*mf*). Fingerings are indicated by numbers 1-5 above or below notes.

4.

Exercise 4, measures 1-8. Treble and bass staves in common time. Dynamics include mezzo-forte (*mf*) and forte (*f*). Fingerings are indicated by numbers 1-5 above or below notes.

Exercise 4, measures 9-16. Treble and bass staves in common time. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*). Fingerings are indicated by numbers 1-5 above or below notes.

5.

First system of exercise 5. The right hand features a melodic line with a slur over the first four notes (1, 2, 4, 5) and another slur over the last four notes (4, 2, 4, 2). The left hand plays a bass line with notes 5, 5, 1, and 5. The dynamic marking *mf* is present.

Second system of exercise 5. The right hand continues the melodic pattern with a slur over the first four notes (1, 2, 4, 5) and another slur over the last four notes (2, 4, 2). The left hand plays notes 1 and 5. The system concludes with repeat signs.

Third system of exercise 5. The right hand has two measures, each with a slur over the first four notes (1, 2, 4, 5) and another slur over the last four notes (5, 3, 2, 1). The left hand plays notes 2, 2, 3, and 5. The first measure is marked *f* and the second *p*. Both measures end with repeat signs.

Fourth system of exercise 5. The right hand has a melodic line with a slur over the first four notes (2, 5, 4, 3) and another slur over the last four notes (1, 3, 1). The left hand plays notes 3, 2, 3, and 5. The system concludes with repeat signs.

6.

The musical score for exercise 6 consists of two staves, treble and bass, in common time (C). The piece begins with a mezzo-forte (*mf*) dynamic. The treble staff contains a melodic line with a slur over the first four notes (F4, G4, A4, B4) and a finger number 1 above the first note. The bass staff contains a bass line with a slur over the first four notes (C3, D3, E3, F3) and a finger number 5 below the first note. The piece concludes with a fermata over the final note in both staves.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody of eighth notes with fingerings 1, 2, 4, 5, 3, 4, 2, 4, 2, 1, and a final quarter note. The bass staff begins with a bass clef and a forte dynamic marking (*f*). It contains a bass line of eighth notes with fingerings 5, 1, 3, 5, 1, 1, and a final quarter note. The second system continues the melody and bass line. The treble staff has a final quarter note and a repeat sign. The bass staff has a final quarter note and a repeat sign. The piece concludes with a double bar line and repeat dots in both staves.

The musical score for 'The Rose Tree' is presented in two systems. The first system is marked *mp* (mezzo-piano) and the second system is marked *mf* (mezzo-forte). Both systems feature a treble and bass staff. The melody in the treble staff consists of a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (half). The bass staff provides a harmonic accompaniment with a sequence of notes: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The tempo is indicated as 'Moderato' and the time signature is 4/4. The key signature has one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a single line, with fingerings indicated by numbers 1 through 5 above the notes. The second system consists of a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass clef staff contains a single note (F) and a double bar line. The piece concludes with a double bar line and repeat dots.

7.

Exercise 7, measures 1-4. The piece is in common time (C). The right hand plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 5, 5, 4, 2, 4, 2, 1, 1. The left hand plays a sequence of eighth notes with fingerings 5, 5, 3, 1, 5. Both hands have a crescendo and decrescendo hairpin across the measures.

Exercise 7, measures 5-8. The piece is in common time (C). The right hand plays a sequence of eighth notes with fingerings 4, 3, 2, 5, 3, 1, 4, 3, 2, 5, 1. The left hand plays a sequence of eighth notes with fingerings 1, 5, 3, 1, 5. Both hands have a crescendo and decrescendo hairpin across the measures.

8.

Exercise 8, measures 1-6. The piece is in common time (C). The right hand plays a sequence of eighth notes with fingerings 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 2, 4. The left hand plays a sequence of eighth notes with fingerings 5, 3, 5, 3, 1, 1, 5, 1, 1, 5. The piece starts with a forte (*f*) dynamic and ends with a decrescendo hairpin.

Exercise 8, measures 7-12. The piece is in common time (C). The right hand plays a sequence of eighth notes with fingerings 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 2, 4. The left hand plays a sequence of eighth notes with fingerings 1, 1, 5, 2, 1, 2, 1, 5, 5, 2. The piece starts with a piano (*p*) dynamic and ends with a decrescendo hairpin.

9.

Exercise 9, measures 1-4. The piece is in common time (C) and begins with a forte (*f*) dynamic. The right hand features a melodic line with fingerings: 1, 3, 5, 3, 1, 3, 5, 3, 4, 2, 4, 2, 3, 1. The left hand provides a harmonic accompaniment with chords: $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$. A slur covers the first three measures of the right hand, and a crescendo hairpin is present in the fourth measure.

Exercise 9, measures 5-8. The right hand continues with fingerings: 2, 3, 1, 5, 5, 4, 2, 1, 2. The left hand accompaniment consists of chords: $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$. A piano (*p*) dynamic is marked at the start of measure 5, and a crescendo hairpin spans measures 5 and 6.

10.

Exercise 10, measures 1-4. The piece is in common time (C) and begins with a mezzo-piano (*mp*) dynamic. The right hand has chords with fingerings: $\begin{smallmatrix} 5 \\ 2 \\ 1 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 4 \\ 2 \\ 1 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 5 \\ 2 \\ 1 \end{smallmatrix} \text{8}$. The left hand accompaniment consists of chords: $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$. A crescendo hairpin is present in measure 1, and a mezzo-forte (*mf*) dynamic is marked at the start of measure 3.

Exercise 10, measures 5-8. The right hand has chords with fingerings: $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 4 \\ 2 \\ 1 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix} \text{8}$. The left hand accompaniment consists of chords: $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 2 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix} \text{8}$, $\begin{smallmatrix} 1 \\ 2 \\ 5 \end{smallmatrix} \text{8}$, and $\begin{smallmatrix} 1 \\ 3 \\ 5 \end{smallmatrix} \text{8}$. A mezzo-piano (*mp*) dynamic is marked at the start of measure 5, and a piano (*p*) dynamic is marked at the start of measure 6.

固定位置的五指练习 No.11-No.18

11. *mf*

1 3 1 3 5 2 5 4 2 3

mf

1/2 2/4 3/8 1/2 2/4

1/2 2/4 1/2 5/8 1/2 2/4

p

p

1/2 3/8 1/2 2/4 3/8

mf

mf

1/2 2/4 1/2 5/8 1/2 2/4

12. *f*

mp

mp *mf*

f

13.

Musical score for piano, numbered 13. The score is written for piano (piano) and consists of four systems of music. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamics (f, mp, p) and fingerings (1, 2, 3, 4, 5). The first system is marked *f* and the second system is marked *mp*. The third system is marked *f* and the fourth system is marked *p*. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

The first system (measures 1-4) is marked *f*. The right hand plays a series of eighth notes with fingerings 1, 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1. The left hand plays a series of eighth notes with fingerings 4, 2, 3, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1. The second system (measures 5-8) is marked *mp*. The right hand plays a series of eighth notes with fingerings 2, 5, 5, 4, 4, 3, 3, 2, 1. The left hand plays a series of eighth notes with fingerings 4, 2, 3, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1. The third system (measures 9-12) is marked *f*. The right hand plays a series of eighth notes with fingerings 2, 5, 3, 1, 2, 5. The left hand plays a series of eighth notes with fingerings 5, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1. The fourth system (measures 13-16) is marked *p*. The right hand plays a series of eighth notes with fingerings 1, 3, 5, 4. The left hand plays a series of eighth notes with fingerings 4, 2, 3, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1.

14.

legato

f

3 1 3 1 5 3 3 1 2

sf *mp*

5 2 4 2

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand plays chords in the first two measures, then a single note in the third measure, and then a series of eighth notes in the fourth measure. The left hand plays a continuous eighth-note pattern. The voice part is a single staff with a treble clef. The melody is written in a simple, folk-like style. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "mp" (moderato piano). The score is divided into four measures. The first measure contains a key signature change from C major to G major. The second measure contains a dynamic marking of "mp". The third measure contains a fermata over the final note. The fourth measure contains a repeat sign.

15.

The musical score for exercise 15 consists of two staves. The top staff is in treble clef with a common time signature (C). It begins with a piano (f) dynamic marking. The first measure contains a triplet of eighth notes (G4, A4, B4) marked with '1', '3', and '5' above them, followed by a triplet of eighth notes (C5, B4, A4) marked with '3' below them. This pattern continues across the first staff. The bottom staff is also in treble clef with a common time signature (C). It begins with a quarter rest, followed by a half note chord (G4, B4) marked with '1' and '2' above it, and then two more half note chords (G4, B4) and (F4, A4). The first measure of the bottom staff is marked with a '4' and a 'Θ' symbol below it. The second measure of the bottom staff begins with a quarter rest, followed by a half note chord (G4, B4) and then two more half note chords (G4, B4) and (F4, A4). The first measure of the bottom staff is marked with a 'Θ' symbol below it.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a simple harmonic accompaniment. The melody begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a series of eighth notes and quarter notes, with fingerings 2, 4, and 5 indicated for the first three notes. The second system continues the melody and accompaniment, with a repeat sign at the end. The bass staff accompaniment uses a simple pattern of chords and single notes, with fingerings 1, 3, 2, and 4 indicated for the first four notes. The score is written on a white background with black ink.

Musical score for "The Rose Tree" in 4/4 time. The score is written for piano (p) and features a treble and bass staff. The melody in the treble staff is marked with fingerings (5, 3, 1 and 5, 4, 2) and includes a repeat sign. The bass staff provides a harmonic accompaniment with chords and rests, marked with a piano (p) dynamic. The piece concludes with a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody features a series of eighth and sixteenth notes, often beamed together, with some notes marked with fingerings (4, 2, 5, 3). The piano accompaniment consists of chords and single notes, with some measures starting with a whole rest. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a final chord in the piano part.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the first system is marked with a piano (*p*) dynamic and a crescendo hairpin. The second measure of the first system is marked with a forte (*f*) dynamic and a decrescendo hairpin. The third measure of the second system is marked with a piano (*p*) dynamic and a crescendo hairpin. The fourth measure of the second system is marked with a forte (*f*) dynamic and a decrescendo hairpin. The piece concludes with a double bar line and repeat dots. The bass line features various chords and rests, with some measures containing a 4/2 time signature change.

16.

f *p* *f* *p*

4Θ 1/2 4Θ 1/2 5Θ 1/3

f *p* *f* *p* *f*

4Θ 1/2 4Θ 1/2 4Θ 1/2 5Θ 1/2

p *f* *p*

4Θ 1/2 5Θ 1/3 4Θ 1/2

f *p* *p*

5Θ 1/3 4Θ 1/2 4Θ 1/2

f

4Θ 1/2 5Θ 1/2 4Θ 1/2

17. *mf*

1 3 5 4 3 1

8 8 1 3 5 1 2 4

mf

8 8 1 3 5 1 2 4

f *p*

5 4 5 4

mf

4 4 5 5 4

18. *legato* *mf*

1 2 3 2 1 2 3 1

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

2 3 4 - -

5 4 3 5 4 2

mf

5 4 3 5 4 2

5 4 3 5 4 2