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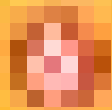


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彼得·伊利奇·柴科夫斯基

Pyotr Ilyich Tchaikovsky

彼得·伊利奇·柴科夫斯基 (Pyotr Ilyich Tchaikovsky) 毫无疑问是俄罗斯浪漫乐派中最出色的音乐天才。凭借其天生对于音乐旋律性的掌握，他为管弦乐队创作了许多富有戏剧性的乐曲，并从中表达了他颇为曲折的人生。

柴科夫斯基出生于1840年，从1848年开始居住于圣彼得堡，从小就在母亲的教导下学习钢琴，1854年母亲去世后开始尝试乐曲创作。但由于父亲的反对，他进入了法学院学习，毕业后在司法部工作。1863年辞职后又进入圣彼得堡音乐学院学习。1866年，柴科夫斯基成为莫斯科音乐学院的教授，因在圣彼得堡音乐学院学习受到的影响，其作曲风格越来越偏向西欧风，尽管他以前更倾向于俄国民族音乐与文化。也因此，柴科夫斯基与那一代的民族乐派，特别是专注于发展俄罗斯民族风格的乐派渐行渐远。

柴科夫斯基的《第一交响曲》(*First Symphony*, 1866) 面世时曾受到恶评，作为“强力集团”领导人的巴拉基列夫 (Mily Balakirev) 却一如既往地给他鼓励，建议其根据莎士比亚的《罗密欧与朱丽叶》剧本创作序曲，还安排他在乐团指挥。在舆论压力与朋友的鼓励下，柴科夫斯基创作出了著名的管弦乐作品《罗密欧与朱丽叶幻想序曲》(*Romeo And Juliet Fantasy Overture*, 1869)，从那时起这首管弦乐作品便在各大音乐厅被相继演出。

《降b小调第一钢琴协奏曲》(*Piano Concerto No.1 in bB Minor*, 1874-1875) 是柴科夫斯基早期最著名的作品。但由于其较多的“结构性失误”而受到质疑，著名钢琴家尼古拉·鲁宾斯坦 (Nikolai Rubinstein) 一开始就拒绝演奏，后来他却成为这首伟大作品的最佳演绎者。

从1876年起，柴科夫斯基与娜蒂契达·冯·梅克 (Nadezhda von Meck) (一位有钱的寡妇) 互通信件长达14年，在梅克夫人的坚持下两人从未见面。柴科夫斯基的很多烦恼，包括同性恋和不喜欢现身公众场合等问题都会通过书信告之，梅克夫人均予以回复以纾解他的郁结，因此也成为他的红颜知己。他想或许可以通过婚姻改变同性恋和孤僻的性格，于是在1877年的7月，柴科夫斯基与安东尼娜·米留科娃 (Antonina Miliukova) 走进了婚姻的殿堂。而在三个月前，柴科夫斯基甚至连这位女生的样貌都记不清，安东尼娜·米留科娃只是持续写信并在信中表达她的爱慕之情。可是婚姻却糟糕得无法想象，

结婚不到两周，柴科夫斯基已经濒临崩溃，从给梅克夫人和弟弟的书信中可以看到他的精神状况很不好，这段婚姻在10月份宣告破裂。《第四交响曲》(*Symphony No.4*, 1877) 和歌剧《叶甫盖尼·奥涅金》(*Eugene Onegin*, 1879) 就像述说着他自己的故事：一个女孩被一个男人迷得神魂颠倒，想要得到他却被拒绝。

柴科夫斯基对于写戏剧音乐极具天赋，与他绝妙的管弦乐曲编排完美地结合在一起，这正是芭蕾舞曲诞生的重要元素。他所创作的三部芭蕾舞剧：传统浪漫芭蕾《天鹅湖》(*Swan Lake*, 1875-1876)、代表作《睡美人》(*The Sleeping Beauty*, 1888-1889) 与《胡桃夹子》(*The Nutcracker*, 1892) 皆被视为惊世之作。

柴科夫斯基创作的钢琴曲超过100首。《四季》(*The Seasons Op.37b*, 1876) 包括了其为钢琴独奏所写的12首音乐小品，分别代表一年当中的12个月，在1875年至1876年的一份杂志上每月出版。两年后，《儿童曲集》(*Album for the Young*, 1878) 创作完成，他称此作品“具有舒曼风格”，其中的24首钢琴曲均相当切题。

1878年，柴科夫斯基在欧洲居住很长一段时间后重新回到俄罗斯莫斯科音乐学院任教，但没多久便辞职，仅靠梅克夫人的赞助生活。婚姻的挫败使柴科夫斯基倍受折磨，以致影响了他的创作。安东尼娜一直不肯离婚，直至发现自己有了别人的孩子才同意离婚。在这段时期柴科夫斯基创作了一生中最伟大的作品《1812序曲》(*1812 Overture*)，这是为了纪念1812年俄国人民击退拿破仑大军入侵，赢得俄法战争胜利70周年的管弦乐曲。它很快取得成功，并广受欢迎。不过柴科夫斯基对此并不抱过多的激情，并称“音乐太吵太响”。

走出婚姻阴霾的柴科夫斯基精神状态慢慢恢复，创作灵感也随之而来。《第五交响曲》(*Symphony No.5*, 1888) 与《第六交响曲》(*Symphony No.6*, 1893) 因富有感情和戏剧性而极受欢迎。带有悲痛及哀伤色彩的《第六交响曲》首演于1893年10月28日，柴科夫斯基的哥哥莫杰斯特 (Modest) 为其命名为“悲怆” (*Pathetique*)。首演后三天，柴科夫斯基被以前在法学院的同学指控，称其同性恋的传闻已败坏学校名声应该引咎自杀。一周后，柴科夫斯基逝世。其死因至今不明，官方回应他喝了受污染的自来水而死于霍乱，但也有可能是服食砒霜自杀。

凯特·布雷德里 (Kate Bradley)

1. 1812序曲 1812 Overture, Op.49	1
2. 四小天鹅舞曲 (选自芭蕾舞剧《天鹅湖》) Dance of the Cygnets (from 'Swan Lake', Op.20)	4
3. 糖果仙女舞曲 (选自芭蕾舞剧《胡桃夹子》) Dance of the Sugar Plum Fairy (from 'The Nutcracker Suite', Op.71)	7
4. 芦笛舞曲 (选自芭蕾舞剧《胡桃夹子》) Dance of the Reed Flutes (Danse des Mirlitons) (from 'The Nutcracker Suite', Op.71)	8
5. 木头兵进行曲 (选自《儿童曲集》) March of the Wooden Soldiers (from 'Album for the Young', Op.39, No.5)	12
6. 新洋娃娃 (选自《儿童曲集》) The New Doll (from 'Album for the Young', Op.39, No.6)	14
7. 降b小调第一钢琴协奏曲 Piano Concerto No.1 in \flat B Minor, Op.23 (Opening)	16
8. 玩具进行曲 (选自芭蕾舞剧《胡桃夹子》) March from 'The Nutcracker Suite', Op.71	18
9. 格雷明王子咏叹调 (选自歌剧《叶甫盖尼·奥涅金》) Prince Gremin's Aria (from 'Eugene Onegin', Op.24)	21
10. 罗密欧与朱丽叶 (幻想序曲) Romeo And Juliet (Fantasy Overture)	24
11. 天鹅湖场景 (选自芭蕾舞剧《天鹅湖》) Scene from "Swan Lake", Op.20, No.1	27

12. 感伤圆舞曲 (选自《乐曲六首》)	
<i>Sentimental Waltz (from 'Six Pieces', Op.51, No.6)</i>	28
13. 斯拉夫进行曲	
<i>Slavonic March, Op.31</i>	34
14. 睡美人圆舞曲	
<i>The Sleeping Beauty Waltz, Op.66, No.5</i>	36
15. 第六交响曲《悲怆》(第一乐章)	
<i>Symphony No.6 'Pathétique', Op.74 (1st Movement)</i>	40
16. 第六交响曲《悲怆》(第三乐章)	
<i>Symphony No.6 'Pathétique', Op.74 (3rd Movement March)</i>	42
17. e小调第五交响曲 (如歌的行板)	
<i>Symphony No.5 in E minor, Op.64 (Andante Cantabile Theme)</i>	44
18. 圆舞曲 (选自《弦乐小夜曲》)	
<i>Waltz (from 'Serenade for Strings', Op.48)</i>	45
19. 降E大调圆舞曲 (选自《儿童曲集》)	
<i>Waltz in \flatE major (from 'Album for the Young', Op.39, No.9)</i>	50
20. 花之圆舞曲 (选自芭蕾舞剧《胡桃夹子》)	
<i>Waltz of the Flowers (from 'The Nutcracker Suite', Op.71)</i>	52
21. 天鹅湖圆舞曲 (选自芭蕾舞剧《天鹅湖》)	
<i>Waltz from 'Swan Lake', Op.20, No.2</i>	58

1812 序曲

1812 Overture, Op.49

彼得·伊利奇·柴科夫斯基 (Pyotr Ilyich Tchaikovsky)

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Largo

ff

1 1

5 3

5 3 2

1

9 1 4 4 5

13 3 1 5 3 2

17 3 4 1 4 1

Allegro vivace

21

Musical notation for measures 21-24. Measure 21 features a triplet of eighth notes in both hands. Measures 22-24 show a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

25

Musical notation for measures 25-28. Measure 25 has a triplet of eighth notes in the right hand. Measures 26-28 continue with eighth notes in the right hand and quarter notes in the left hand. Measure 27 includes fingering numbers 4 and 5.

29

Musical notation for measures 29-32. Measure 29 has a triplet of eighth notes in the right hand with fingering numbers 4 and 5. Measures 30-32 continue with eighth notes in the right hand and quarter notes in the left hand.

33

Musical notation for measures 33-36. Measure 33 has a triplet of eighth notes in the right hand. Measures 34-36 continue with eighth notes in the right hand and quarter notes in the left hand.

37

Musical notation for measures 37-40. Measure 37 has a triplet of eighth notes in the right hand. Measures 38-40 continue with eighth notes in the right hand and quarter notes in the left hand.

41

Musical notation for measures 41-44. Measure 41 has a triplet of eighth notes in the right hand. Measures 42-44 continue with eighth notes in the right hand and quarter notes in the left hand, including multiple triplet markings.

45

49

53

56

60

四小天鹅舞曲

(选自芭蕾舞剧《天鹅湖》)

Dance of the Cygnets (from 'Swan Lake', Op.20)

彼得·伊利奇·柴科夫斯基 (Pyotr Ilyich Tchaikovsky)

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Allegro

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The dynamics are mezzo-piano (mp) for the first system and piano (p) for the fourth system. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system starts with a whole rest in the treble clef and a quarter note in the bass clef. The second system begins at measure 4. The third system begins at measure 7. The fourth system begins at measure 10 and ends with a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings.

13

p

16

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

19

3 5 1 2 5 1 5 1

22

p

25

The first system of music, measures 25-27, is written for piano. It features a treble clef and a key signature of one sharp (F#). Measure 25 contains a sixteenth-note scale with fingering 1, 2, 1, 2, 3, 4. Measure 26 continues with a similar scale, fingering 2, 3, 1, 4. Measure 27 has a dynamic marking of *mp* (mezzo-piano) and features a sixteenth-note scale with fingering 5, 4, 2. The bass clef part consists of a simple eighth-note accompaniment with fingerings 2, 5, 5, 1, 5, 1, 5, 5, 5, 5, 5, 5.

28

The second system of music, measures 28-31, continues the piece. Measure 28 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 5, 1. Measure 29 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 2, 1, 5, 1. Measure 30 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 4, 2. Measure 31 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 4, 2. The bass clef part continues with an eighth-note accompaniment.

32

The third system of music, measures 32-34, continues the piece. Measure 32 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 5, 1. Measure 33 has a dynamic marking of *mp* and features a sixteenth-note scale with fingering 2, 1, 5, 1. Measure 34 has a dynamic marking of *p* (piano) and features a sixteenth-note scale with fingering 5, 1, 4, 2. The bass clef part continues with an eighth-note accompaniment.

35

The fourth system of music, measures 35-38, concludes the piece. Measure 35 has a dynamic marking of *dim.* (diminuendo) and features a sixteenth-note scale with fingering 2, 3. Measure 36 has a dynamic marking of *dim.* and features a sixteenth-note scale with fingering 5, 1, 4, 2. Measure 37 has a dynamic marking of *f* (forte) and features a sixteenth-note scale with fingering 2, 3. Measure 38 has a dynamic marking of *f* and features a sixteenth-note scale with fingering 4, 1, 2, 5. The bass clef part continues with an eighth-note accompaniment.

糖果仙女舞曲

(选自芭蕾舞剧《胡桃夹子》)

Dance of the Sugar Plum Fairy (from 'The Nutcracker Suite', Op.71)

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Andante non troppo

First system of musical notation, measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante non troppo' and the dynamics are 'p (lightly)'. The right hand features a melody with fingerings 5, 1, and 4. The left hand provides a harmonic accompaniment with a bass line starting on G4 and moving stepwise.

Second system of musical notation, measures 5-8. The right hand continues the melody with fingerings 5, 3, 1, and 4. The left hand accompaniment continues with a steady bass line.

Third system of musical notation, measures 9-12. The right hand melody continues with fingerings 5, 1, and 4. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 13-16. The right hand melody continues with fingerings 5 and 2. The left hand accompaniment concludes with a final bass line. The system ends with a double bar line.

芦笛舞曲

(选自芭蕾舞剧《胡桃夹子》)

Dance of the Reed Flutes (Danse des Mirlitons)

(from 'The Nutcracker Suite', Op.71)

彼得·伊利奇·柴科夫斯基 (Pyotr Ilyich Tchaikovsky)

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Moderato

2 1 5 1

5 1 4 1 4

(simile)

6 2 1 5 3 4 1 4 2

cresc.

10 5 1 5 2 5 1 4 1 4 4

f p

2 1 5 1

14 2 1 5 3 4 1 4 2 3 1

p

18 ⁴1 ⁵1

cresc. *f*

1 4 3 1 2 3

22

p

1 2 3 5 4 3 2 1

26

1 2 1 5 1 4 1

30

cresc.

34

f *p*

2 1 5 1

38

2 1

5 3 4 1

5 3 2 2

cresc.

2 1 \flat

2 1 \flat

42

1

1 3 1

3 1

3 1

p

46

1 3 2 3 2

1 3 1

3 1

3 1

50

3 2 2 3 4

1 3 1

3 1

3 1

54

3 2 3 2

1 3 1

3 1

3 1