



世界著名小提琴 音乐会狂想曲

THE VIOLIN SELECTIONS OF WORLD
FAMOUS CONCERT RHAPSODY

蒋雄达 编

 **SMPH**
上海音乐出版社
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钢琴伴奏谱

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前 言

在异彩纷呈的小提琴曲库中,“狂想曲”这一体裁并未占有过多的比重。但在琴坛乐友之间,又有谁不知道拉威尔的《〈茨冈〉音乐会狂想曲》这首辉煌的经典之作呢?这首结构完整、技法全面的惊人之作,其演出效果始终傲居群首,不仅是音乐会的上演佳作,同时已成为国际赛事中的常用曲目。由此,人们对了解“音乐会狂想曲”产生了浓厚的兴趣。

“狂想曲”是一种内容连贯的单乐章乐曲,以流行的、民族或民间的曲调为主要素材。其结构通常是在自由的、气势磅礴而富有感召力的引子之后,将旋律展开变奏,融进小提琴演奏的各种技法。演奏家在对作品充分的理解和丰富的想象中,通过自己的高超技艺,把美妙的意境和乐曲的最佳效果带给听众,使人们在欣赏之余常有痛快淋漓之感。

在“音乐会狂想曲”中,除了拉威尔的《〈茨冈〉音乐会狂想曲》,还有著名的巴托克《第一狂想曲》和《第二狂想曲》、弗拉吉格罗夫的《保加利亚狂想曲》以及李斯特的《匈牙利狂想曲》等。这些作品都带有浓重的民族风格和地域色彩,展现了小提琴的各种演奏技法,听来十分浑厚和丰实。另有克莱斯勒的《维也纳狂想曲》,在一段精致华丽的引子之后,出现了无比柔美动听的双音旋律,并在变奏中贯穿始终,同那些冗长的大作相比,却别有典雅清新之感。

在我们选编《世界著名小提琴音乐会狂想曲》的十首作品中,尽管色彩、技法各有不同,但富有鲜明民族特色的旋律及丰富、完善的演奏技巧,是这些作品得以流传和受人珍爱的根本原因所在。

蒋 雄 达

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1.《茨冈》音乐会狂想曲

Tzigane

Rhapsody de Concert

〔法〕拉威尔
M.Ravel

Lento quasi cadenza

sul G sin al segno ☆

Violin

Piano

5

Tempo

espressivo

9

rubato

6

Accel.

12

Vivo

a Tempo

3

15 1

p espress.

19

mf sempre cresc.

23

27 2

tr *ff*

31

Measures 31-34. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including triplets and slurs. The left hand is mostly silent, with a few chords in measures 32 and 34.

35

Rubato

Measures 35-37. Measure 35 continues the complex right-hand melody. Measure 36 has a "Rubato" marking over a half note. Measure 37 features a sixteenth-note triplet in the right hand. The left hand remains mostly silent.

38

Measures 38-40. The right hand continues with a fast, flowing sixteenth-note melody. The left hand has a few chords in measures 39 and 40.

41

Measures 41-44. Measure 41 starts with a piano (*p*) dynamic and features a series of ascending sixteenth-note runs. Measure 42 has a trill (*tr*) marking. Measures 43 and 44 continue the right-hand melody. The left hand is mostly silent.

42 3

espressivo

Measures 42-45. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff is empty.

46 **Molto espressivo. Portando**

Measures 46-49. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff is empty.

50 *pizz. arco*

Measures 50-52. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff is empty.

53

Measures 53-55. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff is empty.

56

56

59 4 Quasi cadenza

p

Quasi cadenza

mf

59

62

62

62

3

Accel.

Accel.

65

ff

8

tr

ff

68 5 Moderato

Moderato

8

tr

tr

pp

74

6

p

79

sul D

79

sul D

84

84

89

7

espressivo

89

7

espressivo

94

Accel.

Accel.

94

Accel.

Accel.

99 **Allegro**

Allegro

f

Ed.

103 **Un poco più moderato**

p

Un poco più moderato

p

*

107

111

115

Measures 115-118. The upper staff features a continuous eighth-note melody with various accidentals. The lower staff provides harmonic support with sustained notes and occasional eighth-note patterns. Fingering numbers 5 and 6 are indicated on the upper staff.

119 [9]

Measures 119-122. Measure 119 is marked *espressivo*. The upper staff continues the melodic line. The lower staff features a more active accompaniment with eighth-note patterns and slurs. Fingering number 9 is indicated.

123

Measures 123-126. Both staves are marked *Accel.* (Accelerando). The music features increasingly rapid eighth-note passages in both the upper and lower staves.

[10]

Allegro

127

Measures 127-130. Measure 127 is marked *f* (forte). The tempo is *Allegro*. The upper staff includes markings for *pizz.* (pizzicato) and *arco* (arco). Fingering numbers 3 and 5 are indicated. The lower staff features triplet markings (3) and a complex sixteenth-note passage.

131 *pizz.* *arco* *ff*

134 **11** *Tempo primo* *pizz.* *f*

Tempo primo
marcato il canto
p

139

144

150 **12 Allegro**

mf

senza Pedali

155 **13**

160

Ad.

165 *pizz.* *ff* *Ritenu* *arco* 14 *Tempo 1°* *p*

Ritenu *Tempo 1°* *p* *Sordina*

170

175

180

f *gliss.* 8.