

快乐钢琴视奏

近现代百花园

*Sight-reading of the Joyful Piano
Paradise of Modern Music*

陈漪涟 / 选编

*Selected and Edited
by Yilian Chen*

Sight-reading of the Joyful Piano Paradise of Modern Music

安徽文艺出版社

ANHUI LITERATURE AND ART PUBLISHING HOUSE

Sight-reading for the Joyful Pianist

Paradise of Modern Music



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序

这是陈漪涟老师为初学钢琴的人编纂的一套曲集。陈漪涟是一位教学经验丰富的老师。她的教学理念是，必须从启蒙开始就注重对学生三方面的培养：第一，兴趣；第二，能力；第三，音乐感觉。

兴趣是学习的动力，它能使孩子自觉地、高高兴兴地学习；能力能提高学习效率；而音乐感觉则是表现音乐和享受音乐时必不可少的。有了这三方面的因素，整个学琴过程就会良性循环。三者之间都有密切的关系，但兴趣和乐感的培养是长期的，而能力的培养可以通过一定的方法来加速。陈漪涟认为，通过多浏览作品，提高视奏能力是非常重要的措施，因为视奏能力强，学习效率就高，接触的曲子越多，兴趣也就越大，乐感也自然地会好起来。陈漪涟老师强调的是学生全面素质的提高，而不仅仅是掌握弹琴的技术，所以她所选的乐曲都是各种时代风格的钢琴文献，同时也是好听的，这样学生在学习过程中就能不知不觉地就提高音乐修养。

陈漪涟的教学理念对改进我国在初级钢琴教学中存在的问题会有启发。我建议，老师们不妨也试试。

周 广 仁

于中央音乐学院

前 言

在国外钢琴教学中，会用大量的文献来培养学生的音乐修养、素质和能力，很多弹奏技巧均是通过演奏乐曲来学习的，因为技术不单单只是机械地活动手指，而是掌握符合音乐多层次要求的协调能力。即使是练习曲也需要弹成如同乐曲一样的优美，多弹奏有音乐价值的优秀作品很有利于培养自然良好的音乐感觉。

一个人掌握一首乐曲所需要的时间就可以反映他的能力。我们可把一个人掌握一首曲目所需时间用一年、一学期、一个月、一星期、一天、一小时、几遍或一遍的时间值来衡量，学会快速而有效地学习钢琴，首要的就是提高视奏能力。要提高视奏能力不单是弹几首乐曲，而是要不断地阅读大量的文献。音乐文献是指有价值的音乐作品。弹奏这些作品不仅让我们建立美好的音乐感觉，了解音乐创作的规律，完善有音乐内容的技术，还可以提高我们的适应能力和控制能力，活跃人的思维，这样就能提升演奏水平，提高音乐素质。

能力和素质的联系是很密切的。当一个人勇于接受新事物，愿意了解自己不了解的事物时，他的能力会不知不觉地增强，知识面也会越来越宽，其心理素质和音乐素质也自然会提高。反之，当一个人惧怕弹奏新曲目并知难而退，他自然会进入一种恶性循环。所以我鼓励初学钢琴的人从开始就扩大弹奏的曲目量。对那些视奏速度较慢的人群，可先弹些简单的、程度浅的音乐作品，慢慢积累，只要坚持下去，视奏能力一定会大幅度提高。

《快乐钢琴视奏》系列曲集共有5册，按不同风格、地区及历史时期的文献来划分，包括《走进巴洛克》《倾听古典》《浪漫之旅》《近现代百花园》《俄罗斯小品》。选编、出版此套曲集，目的是让学琴的人从一开始就能多多阅读有价值的音乐文献，培养良好的审美和品位。

本册《近现代百花园》是融合了多种风格的近现代钢琴作品集，对比前几册，此册作品风格更多样化，更能有效地促进视奏水平的稳步提高。

陈漪涟

2008年1月

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儿童语

Childish Small Talk

[法] 萨蒂
Erik Satie
(1866-1925)

豆王的战歌

I. *The Battle Song of the King of Beans*

Mouv't de Marche

2 1 2 5

p What a jolly king! His face is all red.

4 1 2 3 4 5

9 3 3 5 2

He can dance all by himself. His nose is covered in hairs.

4 2 3 2

17 1

He pats his tummy in glee.

25 4 2 5 3 2 1

When he starts laughing, he laughs for hours. What a good king!

5 1 4 4

32 4 1 2

He is a great warrior. You should see him on horseback.

1 3 2 4 4

40

He wears a red hat.

He horse knows how to dance.

47

He cracks his whip sharply

55

at his horse.

It is a gallant horse!

63

It loves war and cannon-balls, too.

70

Ralenti

What a fine horse!

郁金香公主说什么

II. What little Princess Tulip says

Très lent

p I love cabbage soup. but I love my darling

Mummy even better. We must keep our voices down, for my doll

has a headache: she fell from the third floor. The doctor says it is nothing to worry about.

This musical score is for a piece titled 'What little Princess Tulip says' in a 'Très lent' tempo. It is written for piano in common time (C). The score consists of three systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are written below the treble staff. The first system contains the lyrics 'I love cabbage soup.' and 'but I love my darling'. The second system contains 'Mummy even better.' and 'We must keep our voices down, for my doll'. The third system contains 'has a headache: she fell from the third floor.' and 'The doctor says it is nothing to worry about.'.

巧克力杏仁圆舞曲

III. Chocolate-Almond Waltz

Valse

(p) You shall have a little taste.

Do you like chocolate?

This musical score is for a piece titled 'Chocolate-Almond Waltz' in a 'Valse' tempo. It is written for piano in 3/4 time. The score consists of two systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics are written below the treble staff. The first system contains the lyrics 'You shall have a little taste.' and the second system contains 'Do you like chocolate?'.

17

5 3 4 2 3 1 2 1

Let it melt in your mouth.

3 1 4 5 3 4 2 4

25

Ralenti

Mummy, it has a bone in it.

No, my darling: it's an almond.

4 1 5 4 1 3

33 **au temps**

p *The little boy wants to eat the whole boxful.*

41

Isn't he greedy!

49

His Mama gently restrains him: he mustn't make himself ill.

57

Retenir et diminuer

Horrors! he stamps with rage.

4 1

匈牙利舞曲

Hungarian Dance

〔匈〕巴托克
Béla Bartók
(1881-1945)
Sz.52, No.41

Allegro deciso ♩ = 84

The musical score is written for piano and consists of 10 measures. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro deciso' with a quarter note equal to 84 beats per minute. The dynamic is marked 'f' (forte). The score includes fingering numbers and articulation marks.

Measure 1: Right hand: G4 (fing. 1), A4, B4, C5, D5. Left hand: G3, B2, D3, F#3, G3. Dynamic: *f*.

Measure 2: Right hand: A4, B4, C5, D5, E5. Left hand: A2, C3, E3, G3, A2.

Measure 3: Right hand: F#4, G4, A4, B4, C5. Left hand: B2, D3, F#3, G3, A2. Fingering: 4, 2, 4, 2, 3.

Measure 4: Right hand: D5, E5, F#5, G5, A5. Left hand: B2, D3, F#3, G3, A2. Fingering: 5, 1, 5, 1, 5.

Measure 5: Right hand: G5, F#5, E5, D5, C5. Left hand: B2, D3, F#3, G3, A2. Fingering: 5, 1, 5, 1, 5.

Measure 6: Right hand: B4, A4, G4, F#4, E4. Left hand: B2, D3, F#3, G3, A2. Fingering: 1, 4, 1, 5, 4.

Measure 7: Right hand: D4, C4, B3, A3, G3. Left hand: B2, D3, F#3, G3, A2. Fingering: 1, 5, 4, 1, 5.

Measure 8: Right hand: F#4, G4, A4, B4, C5. Left hand: B2, D3, F#3, G3, A2. Fingering: 1, 5, 4, 1, 5.

Measure 9: Right hand: D5, E5, F#5, G5, A5. Left hand: B2, D3, F#3, G3, A2. Fingering: 1, 5, 4, 1, 5.

Measure 10: Right hand: G5, F#5, E5, D5, C5. Left hand: B2, D3, F#3, G3, A2. Fingering: 1, 5, 4, 1, 5.

农家舞曲

Peasant Dance

Béla Bartók

(1881-1945)

Sz.52 No.38

Allegro moderato $\text{♩}=60$

This image shows a page of musical notation for a piano piece. The notation is arranged in three systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked with a forte 'f' dynamic. Fingerings are indicated by numbers 1-5. The piece consists of 10 measures, with the final measure ending with a double bar line.

System 1 (Measures 1-2): The first measure contains a treble staff with a half note G4 (fingered 3), a half note A4 (fingered 2), and a half note B4 (fingered 2). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5). The second measure contains a treble staff with a half note C5 (fingered 4), a half note B4 (fingered 3), and a half note A4 (fingered 2). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5).

System 2 (Measures 3-4): The third measure contains a treble staff with a half note G4 (fingered 1), a half note A4 (fingered 2), and a half note B4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5). The fourth measure contains a treble staff with a half note C5 (fingered 2), a half note B4 (fingered 1), and a half note A4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5).

System 3 (Measures 5-6): The fifth measure contains a treble staff with a half note G4 (fingered 2), a half note A4 (fingered 1), and a half note B4 (fingered 2). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5). The sixth measure contains a treble staff with a half note C5 (fingered 4), a half note B4 (fingered 3), and a half note A4 (fingered 2). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5).

System 4 (Measures 7-8): The seventh measure contains a treble staff with a half note G4 (fingered 1), a half note A4 (fingered 2), and a half note B4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5). The eighth measure contains a treble staff with a half note C5 (fingered 2), a half note B4 (fingered 1), and a half note A4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5).

System 5 (Measures 9-10): The ninth measure contains a treble staff with a half note G4 (fingered 1), a half note A4 (fingered 2), and a half note B4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5). The tenth measure contains a treble staff with a half note C5 (fingered 2), a half note B4 (fingered 1), and a half note A4 (fingered 3). The bass staff has a half note F#3 (fingered 1), a half note G3 (fingered 3), and a half note A3 (fingered 5).

独 白 Soliloquy

〔匈〕巴托克
Béla Bartók
(1881-1945)

Parlando

The musical score is written for piano in 3/4 time. It consists of three systems of staves, each with a treble and bass clef. The first system (measures 1-3) begins with a piano (*p*) dynamic. The second system (measures 4-6) features a mezzo-forte (*mf*) dynamic. The third system (measures 7-9) returns to a piano (*p*) dynamic. The final system (measures 10-11) is marked *poco rit.* (ritardando). The score includes various musical notations such as notes, rests, slurs, and fingerings. The key signature has one sharp (F#). The tempo is indicated as 'Parlando'.

Measures 1-3: Treble clef has a melodic line starting on G4, moving up to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, 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Andantino

〔苏〕斯特拉文斯基
Igor Stravinsky
(1882-1971)

The musical score is written for piano in 2/4 time. It consists of four systems of staves, each with a treble and bass clef. The first system (measures 1-5) begins with a piano (*p*) dynamic. The second system (measures 6-10) shows a change in tempo to 3/4 and back to 2/4. The third system (measures 11-15) includes a *Fine* marking and a mezzo-forte (*mf*) dynamic. The fourth system (measures 16-20) ends with a *D.C. al Fine* instruction. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. A crescendo hairpin is present in the first system, and a decrescendo hairpin is in the second system.

1 3 *p*

6 1 1 1 2 5

11 *Fine* *mf*

16 *D.C. al Fine*

跳跃舞

Bounce Dance

〔美〕考威尔
Henry Cowell
(1891-1965)

Con moto

Measures 1-6 of the Bounce Dance. The music is in 3/4 time, key of B-flat major. The tempo is marked 'Con moto'. The first measure starts with a forte (*f*) dynamic. Fingerings are indicated above the notes: 4, 3, 2, 1, 2, 1 in the first measure, and 1 in the subsequent measures. The bass line consists of chords and single notes with fingerings 1 2 3, 2 3 5, 1 2 3, and 2 3 5.

Measures 7-13 of the Bounce Dance. The music continues with similar rhythmic patterns. Fingerings are indicated above the notes: 2, 1, 2, 1 in measure 8, and 1, 2, 1 in measure 9. The bass line continues with chords and single notes, with fingerings 1 3 4, 2 4 5, 1 2 3, 1 3 4, 2 4 5, and 1 2 4.

Measures 14-20 of the Bounce Dance. The music continues with similar rhythmic patterns. Fingerings are indicated above the notes: 5, 1, 3, 2, 3, 2, 1 in measure 15, and 1, 2, 1 in measure 16. The bass line continues with chords and single notes, with fingerings 1 2 3, 1 2 3, 1 3 4, 1 2 3, 1 2 3, 2 4 5, 1 3 4, and 1 2 3.

Measures 21-26 of the Bounce Dance. The tempo changes to 'Più mosso' (faster). The music is in 3/4 time, key of B-flat major. The first measure starts with a piano (*p*) dynamic. Fingerings are indicated above the notes: 2, 3, 2 1 in measure 21, and 4 3, 3 2, 2 1 in measure 22. The bass line continues with chords and single notes, with fingerings 1 2 3, 1 2 4, 2 4 5, 1 2 3, 1 3 4, 3, 2, 3, and 2 1.