

# 献给孩子们

## 钢琴曲集

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[匈] 巴托克·贝拉

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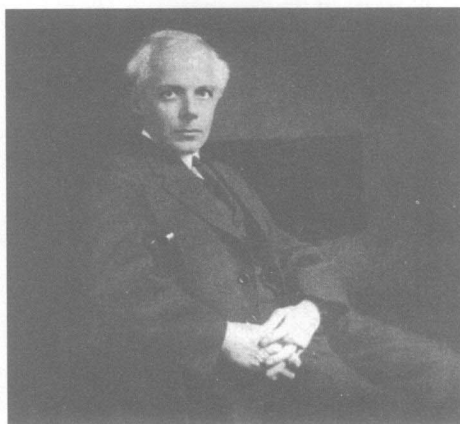
# 献给孩子们

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张汝懋 译



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## 前言

匈牙利作曲家巴托克·贝拉(Bartók Béla, 1881—1945)是二十世纪国际乐坛最重要的作曲家之一。他原来是一位钢琴家,1907年起在布达佩斯音乐学院任钢琴教授。1905年他和另一位作曲家柯达伊·佐尔坦(Kodály Zoltán, 1882—1967)一起深入匈牙利农村收集民歌,奠定了他创作中浓郁的匈牙利民族风格。李斯特的《匈牙利狂想曲》和勃拉姆斯的《匈牙利舞曲》中的所谓“匈牙利因素”实际上大多数是吉卜赛音乐。真正的匈牙利人自称“马扎尔人”(Magyar),其实他们很像东方人。有一种传说:马扎尔人是元太祖成吉思汗远征欧洲时流落在欧洲的蒙古人后裔。匈牙利人是欧洲唯一把姓氏放在名字前面的民族,而不是像一般西方人那样把名字放在姓氏前面,这一点和所有的亚洲民族一样。他们的民间音乐多为五声音阶,而不是七声音阶。他们的一种民间乐器钦巴龙(Cymbalo)和我们的扬(洋)琴十分相似。真正的匈牙利音乐有很多切分节奏,这和他们的语言永远在第一个音符有很强的重音有关。巴托克也由此创造了他自己的和声体系。本书最后附录了巴托克1945年1月亲笔写的关于澄清他的某些作品调性的声明,这时距离他去世只有八个月的时间。这份宝贵的文件是由巴托克的弟子、匈牙利钢琴家山道尔·吉尔吉(Sandor György)亲手给我的。我相信这是这一文件第一次公开发表,对正确理解巴托克的作品是一个重要的指引和参考。

作为一个钢琴教育家,巴托克写了不少钢琴教材,最有名的是这部《献给孩子们》和六册《小宇宙》,运用匈牙利民间音乐的素材、节奏和现代和声语言,由浅入深,从初学一直到音乐会用曲。《献给孩子们》用的手法比较传统、简单,《小宇宙》就比较现代和复杂。我们这次引进的《献给孩子们》是由巴托克的儿子巴托克·彼得编的最新版。这是让学生接触现代音乐手法,扩大曲目和视野的极佳入门教材,对我国的作曲界也可以提供一个将民族化和现代化相结合的借鉴。

我们还同时引进了由杰出的匈牙利年青一代钢琴家柯契什·佐尔坦(Kocsis Zoltán)演奏的录音,便于大家精确地掌握其风格 and 特点。

李名强

2008年5月15日于香港

# 献给孩子们

## I

### 1. 游戏的孩子们

Játszó gyermekek

(匈)巴托克·贝拉

BARTÓK Béla

作曲家亲自修订(1943—1945)

Allegro, ♩ = 92

*p, semplice*

*sempre legato*

*più p*

*poco rit.*

演奏时间 (32")

## 2. 儿童歌曲

3

### Gyermekdal

Andante, ♩ = 74

## 3.

Quasi adagio, ♩ = 65

\* Pedáljelzés – 踏板标记  
 lenyomni 踏下  
 elengedni 放开

## 4. 枕垫舞(传统舞蹈)

Párnatánc

Allegro, ♩ = 120

1 5 1 2

1 5

*p*

*mf*

*cresc.* 1 2

*mf* 1 5

*poco rit.* *a tempo*

*cresc. molto* *f* *p*

4 5 1 3 5

*dim.*

1 5

*pp*

*p, espr.*

*cresc.*

*f sempre*

*ritard.*

4/2

*p*

(58")

## 5. 玩 耍

## Játék

Allegretto, ♩ = 106

First system of the musical score. The treble clef staff contains a melody with eighth and sixteenth notes, featuring fingerings 5, 2, 4, 3, 5, 4, 3, 3, 2. The bass clef staff provides harmonic support with chords and single notes, including fingerings 1, 3, 5 and 1, 3, 2, 4. Dynamics include *mf, dolce*, *mp*, and *mf*.

poco rit. ----- Più mosso, ♩ = 130

Second system of the musical score. The treble clef staff continues the melody with fingerings 1, 2, 4, 2, 1, 2, 1, 2, 5, 1, 1. The bass clef staff includes chords and single notes with fingerings 1, 3, 2, 5, 1, 2, 4, 1, 2, 5, 1, 2, 3, 5, 4. Dynamics include *p*, *mf*, *p*, and *f*.

Third system of the musical score. The treble clef staff features a more active melody with fingerings 4, 2, 2, 4, 2, 5, 3, 1, 2, 1, 2, 1, 2, 3, 1, 2, 1, 3, 2, 1, 4, 2. The bass clef staff includes chords and single notes with fingerings 2, 1, 1, 5, 4, 1, 3, 1, 2, 4, 1, 3, 5, 1, 2, 4, 3. Dynamics include *f* and *p*.

Tempo I

Fourth system of the musical score. The treble clef staff continues the melody with fingerings 4, 2, 3, 1, 2, 5, 4, 3, 5, 4, 3. The bass clef staff includes chords and single notes with fingerings 1, 2, 3 and 1, 2, 3. Dynamics include *mp, dolce*.

tranquillo

rit.

Fifth system of the musical score. The treble clef staff features a slower melody with fingerings 3, 2, 4, 3, 4, 3. The bass clef staff includes chords and single notes with fingerings 1, 5, 3, 1, 5, 3. Dynamics include *p*, *pp*, and *p*.

(1' 5'')

# 6. 左手练习

## Balkéztanulmány

Allegro, ♩ = 144

The musical score is written for the left hand and consists of five systems. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The score includes various musical notations and fingerings:

- System 1:** The left hand plays a continuous eighth-note pattern starting on B-flat. The right hand has a few notes with fingerings 4, 3, 2, 1 and 2, 3, 1. Dynamics include *f* and *sempre staccato*. A fingering of 1 5 is shown for the first note of the left hand.
- System 2:** The left hand continues the eighth-note pattern. The right hand has eighth-note runs with fingerings 2, 3, 2, 3, 2, 1, 3, 3, 2. Dynamics include *sf*.
- System 3:** The left hand continues the eighth-note pattern. The right hand has eighth-note runs with fingerings 4, 3, 2, 1, 2, 4, 2, 3, 2, 3, 2. Dynamics include *mf*. A fingering of 1 5 is shown for the first note of the left hand.
- System 4:** The left hand continues the eighth-note pattern. The right hand has eighth-note runs with fingerings 2, 3, 3, 2, 2, 3. Dynamics include *sf*. A fingering of 1 5 is shown for the first note of the left hand.
- System 5:** The left hand continues the eighth-note pattern. The right hand has eighth-note runs with fingerings 4, 2, 4, 2, 3, 3, 2, 3, 3. Dynamics include *p*. A fingering of 1 3 is shown for the first note of the left hand.

2 4

2 4

4 2 3 3 2 3 3 2

1 5 2 5

ppp

1 5

(50'')

## 7. 游 戏 歌

### Játékdal

Andante grazioso, ♩ = 74

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

p

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

poco rallent.

cresc. mf dim. p

1 2 4 1 2 5 [1] 2 5 1 5 2 4 1 5 2 3 1 2 4

(28'')

# 8. 儿童游戏

## Gyermekjáték

Allegretto, ♩ = 120

The first system of the musical score is in 2/4 time, marked Allegretto with a tempo of 120 beats per minute. It consists of two staves. The right staff begins with a melody in treble clef, featuring eighth and sixteenth notes, with fingerings 3 3 2 2, 1 2 1, 1 2, and 1 1 2. The left staff provides a harmonic accompaniment in bass clef, primarily using chords and single notes, with fingerings 1 3 5, 1 3 5, 1 2 5, 1 2 5, 1 3 5, and 3. Dynamics include *mf* and *f*. The system concludes with a fermata on the final note.

The second system continues the piece. The right staff features a melodic line with fingerings 5, 3, 4 3, 3, 4 3, 3, and 1. The left staff has a bass line with fingerings 1 3 5, 1 3, and 2 5. Dynamics include *p*, *poco cresc.*, and *mf*. The system ends with a fermata.

The third system introduces a tempo change to Adagio. The right staff has fingerings 2 4, 1 2, 4 2, 3 1, 3 2, 1 2 1, and 3 4 3. The left staff has fingerings 1 3 5, 1 3, 2 5, and 1 3 5. Dynamics include *p, smorzando*, *ppp*, *p*, *f*, *mp*, and *poco*. The system includes a *poco rit.* section followed by a return to *a tempo*.

The fourth system continues the Adagio section. The right staff has fingerings 4 3, 1 2, 4 2, 3 1, and 3 1. The left staff has fingerings 2 4 5 1 3 5, 1 2, 1 3, and 2 5. Dynamics include *cresc.*, *mf*, *p, smorzando*, and *ppp*. The system concludes with a fermata.

**Tempo I** *rit.* *a tempo*

*p* *cresc.*

*simile* *rit.* **Adagio** *ppp*

*f* *mf, dim.*

(1' 30")

## 9. 歌曲

Dal

**Adagio**, ♩ = 84

*p, molto espr.*

**Poco più vivo**, ♩ = 112

*più p, poco scherzando* *pp* *p, molto espr.*

**Tempo I**

**Poco più vivo** *più p, poco scherzando*

**Tempo I**

[[1']]

## 10. 儿童舞蹈

## Gyermektánc

Allegro molto, ♩ = 160

*f, sempre legato*

*impetuoso*

*ff*

*f*

*poco dim.*

*f*

*mf*

*f*

*mf*

*dim.*

*- dando -*

*a tempo*

*f*

*ff*

## 11.

**Lento, ♩ = 66**

*p, dolce*

*molto espr.*

*mf*

*mp*

*espr.*

*p, molto espr.*

*pp*

**Più sostenuto**

*pp*

(56")

## 12.

**Allegro, ♩ = 126**

*poco f* *poco f, grazioso*

*sempre legato*

*poco cresc.*

*dim.* *ritard.* *p*

**a tempo**

*mf, sempre legato*

*f*

*p* *p, dolce* *poco rit.*

**L'Espresso**  
Maurice Strakosky

*a tempo* *mp* *cresc.* *ritard.*

*a tempo* *p* *ritard.* *p, cresc.*

(1' 20")

### 13. 叙事曲 Ballada

Andante, ♩ = 100

4  
2

*p*

*espr.*

5

1 2 1 3 5 4 1 2 1

5  
3

1

*espr.*

4

5 5 4

1 2 1 2

1 2 5

1 5

2 4

*un poco più sostenuto*

1 2

1 2 3 1

5 5 5 5

3

1 1

*dim.*

*pp*

1 2 1 1 1

1 4 2 5 1 4 1 4

(52")  
attacca  
(ad lib.)

## 14.

**Allegretto, ♩ = 120**

*p* *mf*

*f* *mf* *p*

*f* *mf* *p*

*mp*

*rall.* ..... *a tempo*

*rall.* ..... *a tempo*

(32")  
attacca  
(ad lib.)

## 15.

**Allegro moderato, ♩ = 112**

*p, grazioso*

*Sostenuto*

*espr.*

*ritard.*