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上海音乐学院钢琴教材

外国钢琴曲100首

(上册)

葛蔚英 李苏眉 徐祖颐 毕家善 沈华安 编



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前 言

上海音乐学院作曲、指挥系钢琴教研组为了帮助学生扩大艺术视野,提高音乐修养,在采用传统钢琴教材的同时,十分注意新曲目的扩充和积累,这套《外国钢琴曲 100 首》(上、下册各收 50 首)就是他们在多年教学实践基础上编辑而成的,可供具备中等以上程度的钢琴学习者使用。这本曲集的时间跨度从十七世纪的拉莫直到二十世纪的科普兰,囊括巴洛克、维也纳古典主义、浪漫主义、印象主义等风格和现代风格,既有广泛流传的经典名作,也有鲜为人知而又确有特色的优秀作品,从中可见外国钢琴音乐四百年发展历史的一斑。编者在每首乐曲之后,还撰有乐曲简介和演奏提示的文字,以启发学生对音乐的理解和指导克服某些技术难点。本书编者葛蔚英、李苏眉、徐祖颐三位老师都有四十年以上钢琴教学的丰富经验,沈华安、毕家善两位老师也已有长达三十年的教龄,他们在繁忙的教学工作之余精心编辑了这套教材,使之具有出类拔萃的质量和风貌。由于以上的诸多特色,本书将无疑会受到广大钢琴学习者和教师们的重视和青睐。

目前,社会上习琴之热方兴未艾。希望这套《外国钢琴曲 100 首》能充分发挥它的功效,为提高青年一代的音乐素养作出贡献。

陈铭志

于上海音乐学院

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萨拉班德

Lento ♩ = 52

dolce, egualmente

più espr. ten.

ten.

(f) *(p)*

dolcissimo subito

sost.

(p)

sempre espr.

con somma espressione quasi forte

sost.

più espr.

(m. d.) pp

(a) (b)

巴赫(Bach, Johann Sebastian, 1685—1750), 德国作曲家、管风琴家。他的键盘作品是学习钢琴的经典教材。

《萨拉班德》是古典组曲中主要的四种舞曲之一, 三拍子、慢速, 强音常在第二拍。这首《萨拉班德》选自《法国组曲》第六首。两段体结构, 庄重缓慢, 演奏时要强调抒情的风格。(毕家善)

恰 空

Andante mesto $\text{♩} = 88$

亨德尔

First system of the Chaconne score, measures 1-4. The music is in G major, 3/4 time. The right hand features a melodic line with slurs and fingerings (3, 1, 2, 2, 1, 2). The left hand provides harmonic support with chords and single notes, including a forte (*f*) dynamic marking.

Var. I

Second system of the Chaconne score, measures 5-8, labeled "Var. I". The tempo is marked *p tranquillo*. The right hand has a more active melodic line with slurs and fingerings (3, 2, 1, 2, 3, 3, 2, 1, 3). The left hand continues with harmonic accompaniment.

Var. II

Third system of the Chaconne score, measures 9-12, labeled "Var. II". The tempo is marked *f animato*. The right hand features a fast, rhythmic melodic line with slurs and fingerings (5, 2, 2, 1, 1, 3, 1, 2, 3, 4, 2). The left hand provides a steady harmonic base.

Var. III

ten.

f

ten.

poco rit.

Var. IV
legato

p

Var. V

leggero

poco rit.

Var. VI

4 1 2 5 1 5 4 2 4 1 4

p *sempre staccato*

Measures 1-4 of Var. VI. The right hand plays a series of eighth notes with fingerings 4, 1, 2, 5, 1, 5, 4, 2, 4, 1, 4. The left hand plays a steady eighth-note accompaniment. The tempo/mood is *p* and *sempre staccato*.

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

Measures 5-8 of Var. VI. The right hand continues the eighth-note pattern with fingerings 2, 4, 1, 3, 1, 5, 2, 4, 1, 4, 1, 4, 3, 5, 2, 4, 1. The left hand continues the accompaniment.

Var. VII

3 1 5 3 1 5 1 5 2 4 1

Measures 1-4 of Var. VII. The right hand plays a series of eighth notes with fingerings 3, 1, 5, 3, 1, 5, 1, 5, 2, 4, 1. The left hand plays a steady eighth-note accompaniment.

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

Measures 5-8 of Var. VII. The right hand continues the eighth-note pattern with fingerings 4, 2, 3, 1, 2, 5, 5, 3, 4, 1, 2, 4, 5, 1, 3, 1, 2, 5, 5, 2, 1, 2. The left hand continues the accompaniment.

Var. VIII

3 2 1 2 1 2 2 4

legatissimo

Measures 1-4 of Var. VIII. The right hand plays a series of eighth notes with fingerings 3, 2, 1, 2, 1, 2, 2, 4. The left hand plays a steady eighth-note accompaniment. The tempo/mood is *legatissimo*.

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

poco rit.

Measures 5-8 of Var. VIII. The right hand continues the eighth-note pattern with fingerings 1, 5, 2, 5, 1, 4, 2, 5, 1, 5, 1, 4, 1, 4, 5, 2, 1, 4, 1, 5. The left hand continues the accompaniment. The tempo/mood is *poco rit.*

Var. IX

scherzando

poco rit.

Var. x

f

allargando

ff

亨德尔(Handel, George Frideric, 1685—1759)生于德国哈雷,后定居英国,加入英国籍。曾任教堂管风琴师、歌剧院乐队小提琴手及宫廷乐长,毕生致力于歌剧和清唱剧创作。钢琴作品有奏鸣曲、组曲等。

《恰空》(Chaconne)为16世纪西班牙舞曲,17世纪传至欧洲各国,后演变为一种变奏型的乐曲。其特点为:主题通常由连续的和弦低音组成,每段都根据此低音主题进行不同变奏。这首《恰空》就是一个范例。(毕家善)

帕萨卡利亚

Moderato $\text{♩} = 100$

亨德尔

The musical score for 'Passacaglia' by George Frideric Handel is presented in six systems. The first system is marked 'Moderato' with a tempo of 100 beats per minute. The second system is marked 'maestoso' and 'staccato'. The third system is marked 'legato'. The fourth system is marked 'animato'. The fifth system is marked 'f con fuoco'. The sixth system is marked 'legato' and 'p tranquillo'. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

The musical score is for a piece in G minor, BWV 940 by Johann Sebastian Bach. It is written for piano and consists of six systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece is characterized by a constant bass line in the left hand, which is a defining feature of the 'Pavane' genre. The right hand plays a more complex, melodic line. The score includes various performance instructions: 'leggiero' (light), 'p' (piano), 'cresc.' (crescendo), 'dim.' (diminuendo), 'f' (forte), 'sempre più animato' (increasingly animated), 'allarg.' (ritardando), and 'sff' (sforzando). Fingerings are indicated by numbers 1-5 above or below notes.

《帕萨卡利亚》是17世纪就被引进键盘音乐的一种舞曲，一般用小调写成。在反复低音主题作为变奏根据的特点上，与《恰空》极为相似。近代作曲家多将具有较严格固定低音的乐曲称为《帕萨卡利亚》，把不甚严格的称为《恰空》。这首《帕萨卡利亚》选自亨德尔的第七组曲，G小调。（毕家善）

奏 鸣 曲

Allegro non troppo

斯卡拉蒂

The musical score is written for piano in G major, 6/8 time. It consists of six systems of music. The first system begins with the tempo marking "Allegro non troppo" and the composer's name "斯卡拉蒂". The initial dynamics are "poco forte" and "con espressione". The score includes various musical notations such as trills (tr.), slurs, and dynamic markings like *p* (piano), *f* (forte), *cresc.* (crescendo), and *pp* (pianissimo). Fingerings are indicated by numbers 1 through 5. The piece concludes with a repeat sign and a final *p* marking.

斯卡拉蒂(Scarlatti, Domenico, 1685—1757),意大利作曲家、羽管键琴家,当时被誉为“近代演奏法之父”。作品除八部歌剧外,主要写有奏鸣曲五百多首,以华丽的技巧、明快的格调、二段或三段的单乐章曲式而别具风格。

这首奏鸣曲又名《牧歌》,采用单乐章的奏鸣曲式,主题轻巧细腻,富于表情。曲中含有快速的平行乐句、大幅度的跳跃、华丽的装饰音等,这在当时是较为新颖的技巧。乐曲要求以稳健的速度,清晰、正确、轻快的触键,强弱分明的力度演奏,始终保持纯正的格调。(李苏眉)

布谷鸟

达坎

Vivo

p e leggiero

crescendo

dim.

p legg.

crescendo

dim. e rit.

a tempo

p legg.

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#). Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include *p* (piano), *crescendo*, *mf* (mezzo-forte), *p legg.* (piano, leggiero), and *dim.* (diminuendo). The notation includes various note values, rests, and slurs.

System 1: Treble staff has a triplet of eighth notes (2, 1, 3) and a quarter note (4). Bass staff has a quarter rest (7) and a quarter note (4). Dynamics: *p*, *crescendo*.

System 2: Treble staff has a quarter rest (7) and a quarter note (5). Bass staff has a triplet of eighth notes (3), a quarter note (1), and a quarter note (4). Dynamics: *p*, *crescendo*.

System 3: Treble staff has a triplet of eighth notes (1, 2, 1) and a quarter note (1). Bass staff has a quarter rest (7) and a quarter note (2). Dynamics: *mf*, *p legg.*. A section marked (b) begins.

System 4: Treble staff has a triplet of eighth notes (2, 1) and a quarter note (2). Bass staff has a quarter rest (7) and a quarter note (7). Dynamics: *crescendo*.

System 5: Treble staff has a triplet of eighth notes (2, 1) and a quarter note (2). Bass staff has a quarter rest (7) and a quarter note (2). Dynamics: *dim.*, *p legg.*.

System 6: Treble staff has a triplet of eighth notes (2, 1) and a quarter note (2). Bass staff has a quarter rest (7) and a quarter note (3). Dynamics: *crescendo*.