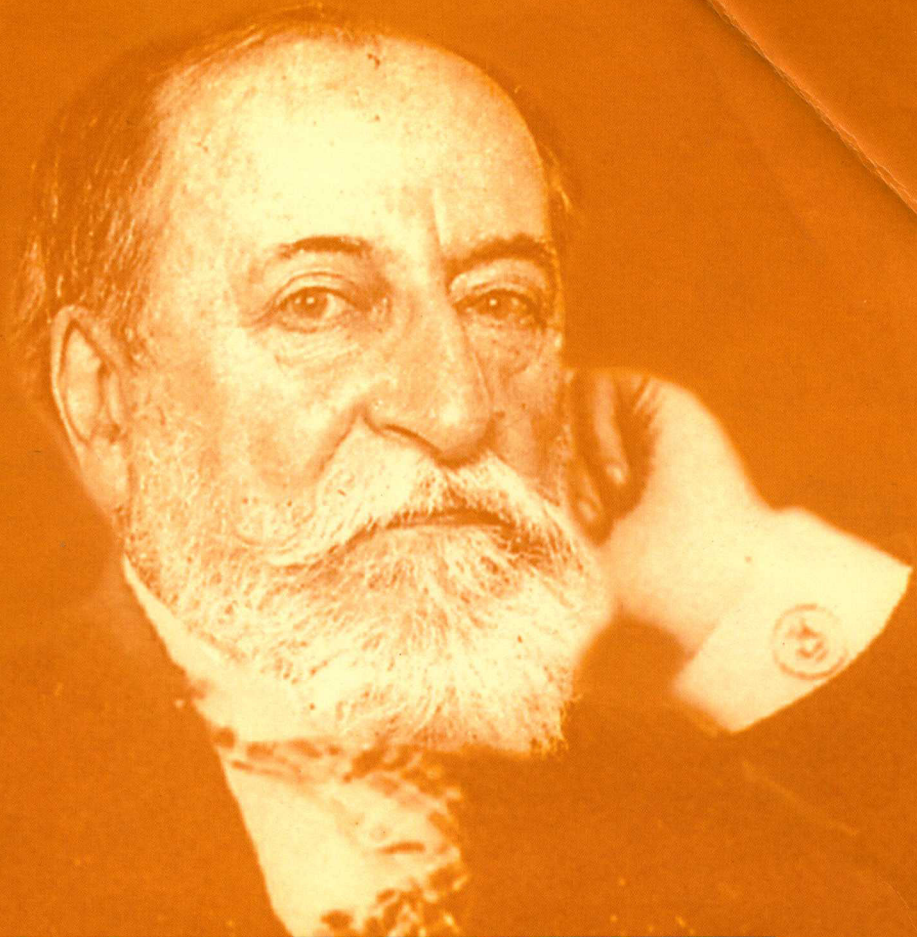




圣-桑

Selection of 小提琴名曲选

Saint-Saëns
for Violin



郑石生编订

上海音乐出版社



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作曲家简介

圣-桑(Charles Camille Saint-Saëns, 1835-1921), 法国作曲家、指挥家。童年时就显示出极高的音乐才能, 10岁时即在法国巴黎成功举行个人钢琴演奏会。1848年进入巴黎音乐学院从伯努瓦学习管风琴、从阿莱维学习作曲; 1849年发表《第一交响曲》, 反映甚佳; 1861年受聘为尼德梅耶尔学校钢琴教师, 福雷是他的学生; 1871年协助创办国家音乐协会, 不久之后, 即在法国乐坛占有重要地位。

圣-桑的创作追求的是旋律的美感与线条感, 是一位多产的作曲家。主要的代表作有《第三交响曲》、《b小调第三小提琴协奏曲》、《a小调大提琴协奏曲》、小提琴与管弦乐《引子与回旋随想曲》、《哈瓦涅斯》、组曲《动物狂欢节》等杰作, 至今这些作品依然是音乐会上长演不衰的曲目, 深受爱乐者们的欢迎。

这本曲集里的《引子与回旋随想曲》与《哈瓦涅斯》是圣-桑小提琴创作中的重要作品。《引子与回旋随想曲》, 作品28号, 写于1870年。作者为将这部作品题献给当时西班牙著名的小提琴家萨拉萨蒂, 在创作时曾详尽地研究了小提琴的演奏技巧, 从而在作品中充分发挥了小提琴丰富的艺术表现力。《哈瓦涅斯》, 作品83号, 写于1887年。当时圣-桑偕同小提琴家阿尔贝蒂尼到欧洲各国演出, 遇雨被阻于布加勒斯特某旅馆, 于是开始构思此曲, 两年后完成总谱, 题赠给阿尔贝蒂尼。这两首作品成为今天活跃在国际乐坛上的小提琴家们的保留曲目。

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作曲家简介

圣-桑 (Charles Camille Saint-Saëns, 1835-1921), 法国作曲家、指挥家。童年时就表现出极高的音乐才能, 10 岁时即在法国巴黎成功举行个人钢琴演奏会。1849 年入巴黎音乐学院从伯努瓦学习管风琴, 从阿莱维学习作曲; 1849 年入巴黎音乐学院, 反映甚佳; 1861 年受聘为厄德梅耶尔学校钢琴教师。1863 年, 圣-桑协助创办国家音乐协会, 不久之后, 即在法国音乐界崭露头角。

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钢琴伴奏谱

Saint-Saëns for Violin

这本曲集选录了圣-桑的重要作品。《引子与回旋随想曲》是圣-桑为小提琴协奏曲《引子与回旋随想曲》(Op. 16) 所作的第一乐章, 也是圣-桑为小提琴协奏曲所作的第一乐章。这部作品题献给当时西班牙的拉萨蒂, 在创作过程中, 圣-桑曾广泛地研究了小提琴的演奏技巧, 使这部作品具有极强的表现力。《喀瓦涅斯》, 是圣-桑为小提琴和钢琴所作的一首二重奏。圣-桑曾同小提琴家阿尔贝蒂尼到欧洲各国巡回演出, 圣-桑到欧洲各国巡回演出, 圣-桑到欧洲各国巡回演出。两年后完成总谱。这两首作品成为圣-桑在国际乐坛上的小提琴家们的保留曲目。



上海音乐出版社

作品 28

Violin

Andante malinconico ♩ = 52

Piano

Andante malinconico ♩ = 52 *p*

pp

Red. * *Red.* * *Red.* *

6

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

11

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

16

animato

animato

Red. *

20

sf 3 *p*

24

sf *tranquillo* *ten.* *ten.*

pp *ppp*

28

32

marcato 3 3 *cresc.* *molto* *f* *f* *f* *f* *f* *f*

tr *tr* *tr* *tr* *tr* *tr*

A

37 Allegro ma non troppo $\text{♩} = 88$

Measures 37-40 of the musical score. The system consists of a single treble staff and a grand staff (treble and bass). Measure 37 has a whole rest in the treble and a half note in the bass. Measure 38 has a whole rest in the treble and a half note in the bass. Measure 39 has a whole rest in the treble and a half note in the bass. Measure 40 has a half note in the treble and a half note in the bass. Dynamics include *p* (piano) in measure 40, *f* (forte) in measure 38, and *dim.* (diminuendo) in measure 39.

Measures 41-44 of the musical score. The system consists of a single treble staff and a grand staff. Measures 41-44 show a continuous melody in the treble staff and a rhythmic accompaniment in the grand staff. The melody consists of eighth and quarter notes. The accompaniment consists of eighth notes in the bass and chords in the treble. Dynamics include *f* (forte) in measure 41 and *p* (piano) in measure 44.

Measures 45-49 of the musical score. The system consists of a single treble staff and a grand staff. Measures 45-49 show a continuous melody in the treble staff and a rhythmic accompaniment in the grand staff. The melody consists of eighth and quarter notes. The accompaniment consists of eighth notes in the bass and chords in the treble. Dynamics include *mf* (mezzo-forte) in measure 45 and *f* (forte) in measure 49.

Measures 50-53 of the musical score. The system consists of a single treble staff and a grand staff. Measures 50-53 show a continuous melody in the treble staff and a rhythmic accompaniment in the grand staff. The melody consists of eighth and quarter notes. The accompaniment consists of eighth notes in the bass and chords in the treble. Dynamics include *f* (forte) in measure 50 and *p* (piano) in measure 53.

54

mf *p*

59

mf

64

mp

69

f *pp*

74 *tr* *mf* *tr* *tr* *tr* *pp*

79 *f* *pp* *tr* *tr* *tr* *mf*

84 *tr* *tr* *3* *f*

89 *f* *tr* *3* *3* *3* *tr* *p* *tr* *sf*

Red. * Red. * Red. * Red. *

This musical score page contains measures 92 through 101, featuring a violin and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as dynamics, articulation, and ornaments.

Measures 92-94: The violin part begins with a melodic line marked *fp* (fortissimo piano) and *f* (forte). It includes a trill (*tr*) and triplet markings (*3*). The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A *sf* (sforzando) dynamic is present in the right hand of measure 94, followed by a *Red.* (ritardando) marking.

Measures 95-97: The violin part continues with a trill (*tr*) and triplet markings (*3*). The piano accompaniment features a *pp* (pianissimo) dynamic in the right hand and a bass line with a fermata in measure 97.

Measures 98-100: The violin part has a *p* (piano) dynamic. The piano accompaniment features a *p* dynamic in the right hand and a bass line with a fermata in measure 100.

Measures 101: The violin part begins with a *cresc.* (crescendo) marking. The piano accompaniment features a *p* dynamic in the right hand and a bass line with a fermata in measure 101.

B

105

Measures 105-108. The system consists of a single treble staff and a grand staff (treble and bass). Measure 105 features a trill (tr) on a treble staff note, followed by a rapid ascending scale. Dynamic markings include *p* (piano), *f* (forte), and *p* (piano). The grand staff accompaniment begins in measure 106 with a forte (*f*) chord and continues with a steady eighth-note pattern in the bass.

109

Measures 109-112. The system consists of a single treble staff and a grand staff. Measure 109 continues the melodic line in the treble staff, with a mezzo-forte (*mf*) dynamic marking. The grand staff accompaniment continues with eighth-note patterns, featuring some chords in the right hand starting in measure 111.

113

Measures 113-116. The system consists of a single treble staff and a grand staff. Measure 113 shows a continuation of the melodic line. The grand staff accompaniment includes a piano (*pp*) section in the right hand starting in measure 114, with a long melodic line spanning measures 114 and 115.

117

Measures 117-120. The system consists of a single treble staff and a grand staff. Measure 117 continues the melodic line. The grand staff accompaniment features a *leggero* (light) section in the right hand starting in measure 118, characterized by rapid sixteenth-note passages.

121

cresc. *f* *p cresc.*

124

3 *3* *3* *3* *f*

C
127

ff *sf* *3* *3*

132

f *p* *sf* *3* *3*

137



141



145



149



153

Measures 153-156. The melody in the right hand features a series of eighth notes and a half note, with a fermata over the final half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

157

Measures 157-160. The melody continues with eighth notes and a half note. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

161

Measures 161-164. The melody concludes with a half note marked *p* (piano). The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

165

Measures 165-168. The melody begins with a key signature change to one sharp (F#) and continues with eighth notes and a half note. The piano accompaniment features a more complex eighth-note pattern in the right hand and a bass line in the left hand.

169

musical score for measures 169-172. The system includes a single melodic line and a piano accompaniment. The melodic line features a series of chords and single notes with dynamic markings: *poco*, *a*, *poco*, and *crescendo*. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

173

musical score for measures 173-176. The system includes a single melodic line and a piano accompaniment. The melodic line continues with chords and single notes. The piano accompaniment maintains the same rhythmic pattern of eighth notes in the bass and chords in the treble.

177

musical score for measures 177-180. The system includes a single melodic line and a piano accompaniment. The melodic line features a triplet in the final measure. The piano accompaniment continues with eighth-note bass and chords. A *poco cresc.* marking is present in the piano part.

181

musical score for measures 181-184. The system includes a single melodic line and a piano accompaniment. The melodic line begins with a triplet and a forte (*f*) dynamic marking. The piano accompaniment continues with eighth-note bass and chords, with some notes marked with accents.