

中外钢琴名曲^① 曲库

World Piano Masterpieces collection
Quintessential Version

{精粹版}

尹德本 蒋 泓 主编



随书附赠光盘

辽宁人民出版社



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★代表本册曲目相对难度级

四小天鹅舞曲★

(简化式)
(选自《天鹅湖》)

柴可夫斯基 曲

Vivace

The musical score is written for piano and right-hand parts. It is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked 'Vivace'. The score is divided into six systems. The first system begins with a piano (p) dynamic marking. The second system includes a forte (f) dynamic marking. The third system features a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system concludes with a pianissimo (pp) dynamic marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, pp). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a 'pp' marking.

四小天鹅舞曲***

(选自《天鹅湖》)

柴可夫斯基 曲

Allegro moderato

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of two staves each. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'simile'. Fingerings are indicated by numbers 1-5 above or below notes. The piece features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The overall character is light and graceful, typical of the 'Swan Lake' ballet music.



作者简介 柴可夫斯基 (Peter Ilitch Tchaikovsky 1840—1893)，俄国作曲家、教育家、指挥家。1840年5月7日生于沃特斯克。10岁开始学习钢琴作曲。在此同时他又学习法律，毕业后在沙俄司法部任职。1862年入彼得堡音乐学院师从安东·鲁宾斯坦学习作曲。1866—1877年在莫斯科音乐学院任教。1877—1890年获梅克夫人资助，专心从事创作，写出大量音乐名著。如歌剧《奥涅金》、《黑桃皇后》、三部舞剧《天鹅湖》、《胡桃夹子》，交响诗《罗密欧与朱丽叶》及多部交响曲和《b小调第一钢琴协奏曲》、《D大调小提琴协奏曲》等。1888年起领取沙俄政府的年俸。1888—1889年访问德国、捷克、法国和英国，1891年到美国旅行，获得成功。1893年6月获英国剑桥大学授予他的名誉博士学位。1893年11月6日在彼得堡突然逝世。

乐曲解说 & 弹奏指引 此曲是舞剧《天鹅湖》第二幕中的一曲。作于1876年。原曲中主要突出木管四重奏。描写在月夜的湖畔上，四小天鹅翩翩起舞，优美的音乐与整齐的技巧性舞蹈完美的结合，给人们带来了艺术美的享受。

此曲为单三部曲结构，a小调（简化式），#f小调（复杂式），4/4拍，速度为快板。

此曲旋律部分精致优美，节奏鲜明，质朴动人而又富于田园般的诗意。伴奏部分一直贯穿跳跃型的舞蹈节奏特点，活跃。演奏时要注意：

1. 右手多声部的和弦需要弹得清晰、整齐、圆滑有弹性，注意跳音和连音的对比，模仿木管乐器重奏的音色效果。
2. 第二、三小节第三拍的音，符点节奏要求弹准确，不要弹成后十六分音符；
3. 伴奏开始部分的八分音符似大管的音色低沉而轻快，弹奏要均匀，注意大指不要过重；
4. 乐曲倒数由第三小节开始，左手的连续的切分音与右手配合要准确，左右手都用不同时值的切分节奏，一定要分别练准再合手练习，要注意弹出此处乐曲的特色。

南方的玫瑰★★

约翰·施特劳斯 曲

Waltz time

The score is written in 3/4 time and consists of six systems of music. It features a melody in the right hand and a harmonic accompaniment in the left hand. The piece includes various musical markings such as *p* (piano), *mf* (mezzo-forte), *poco rit.* (poco ritardando), *a tempo*, *cresc.* (crescendo), and *f* (forte). The score is written in a key signature of one flat (B-flat) and includes fingerings and articulations throughout.



作者简介 约翰·施特劳斯 (Johann Strauss, 1825—1899) 奥地利小提琴家, 作曲家, 指挥家。生于奥地利维也纳。其父与两弟皆为舞曲作曲家。他初为银行职员, 自学小提琴与作曲。1844年以舞厅乐队长身份初次登台, 指挥他自己创作的几首圆舞曲而一举成名。此后相继创作了歌剧16部和大量舞蹈音乐及一些管弦乐曲, 圆舞曲400余首, 其中波尔卡舞曲141首, 被称为“圆舞曲之王”。代表作有《蓝色多瑙河》、《维也纳森林的故事》、《雷电波尔卡》、《拨弦波尔卡》等, 其中《蓝色多瑙河》被誉为奥地利第二国歌。其艺术成就得到瓦格纳、勃拉姆斯、勋伯格等作曲家推崇, 备受世界各国人民的喜爱。

乐曲解说 & 弹奏指引 此曲是并列二部曲式、3/4拍、圆舞曲、F大调。是约翰·施特劳斯采用1880年轻歌剧《女王束带里的手帕》中的音乐改编的四首圆舞曲中的第二首。由密特勒改编为钢琴曲。

这是一首旋律抒情, 充满诗情画意的圆舞曲。弹奏时左手伴奏要求轻盈, 第五指弹奏根音时不要笨拙。右手注意旋律线条的进行, 在第34小节及36小节注意保持旋律音, 第二、三指的中声部要有层次, 勿破坏旋律的进行。

灵巧的手指★★

卡拉米亚 曲

Allegretto



ppc 第二遍
cantabile



1. *fine*

2. *pp* (第一遍) *ff* (第二遍) *sim.*

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, with a slur over the last two notes. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure has a treble staff with a quarter note C5, a quarter note D5, and a quarter note E5, with a slur over the last two notes. The bass staff has a quarter note C3, a quarter note D3, and a quarter note E3. The third measure has a treble staff with a quarter note F#5, a quarter note G5, and a quarter note A5, with a slur over the last two notes. The bass staff has a quarter note F#3, a quarter note G3, and a quarter note A3. The fourth measure has a treble staff with a quarter note B5, a quarter note C6, and a quarter note D6, with a slur over the last two notes. The bass staff has a quarter note B3, a quarter note C4, and a quarter note D4. The fifth measure has a treble staff with a quarter note E5, a quarter note F#5, and a quarter note G5, with a slur over the last two notes. The bass staff has a quarter note E3, a quarter note F#3, and a quarter note G3. The score is labeled "The Rose Tree" and "J. S. G. 1875".

The musical score for 'The Rose Tree' is presented in a two-staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece concludes with a final chord in the treble staff and a quarter rest in the bass staff. The tempo marking 'sim.' (simile) is placed below the bass staff.

1. 5

ff

2.

D.C. al fine

乐曲解说 & 弹奏指引 此曲为三段体 ABA，最后 A 的段是前面 A 的原型重复，G 大调，2/4 拍，音乐情绪较为活跃。

此曲具有爵士乐的特点,右手高音声部演奏很特别的切分音节奏的旋律或琶音,在低音声部中每一拍半即三个八分音符就出现一次强音,而左手则是有规律演奏由八分、四分音符组成的轻重节奏。曲调流畅优美,节奏稍自由。弹奏时需要有一种洒脱自在的感觉。1.切分节奏是此曲的主要特征,因此一定要掌握好旋律部分切分节奏的弛张度,练习时可先分手慢练,把拍子弹准;2.伴奏部分要用断奏的方法来演奏,节奏鲜明是本曲的另一个重要特点;3.每段要用不同的力度来弹奏。第一段和反复后的第三段在力度和表情上要形成鲜明的对比。

这是一首程度适中、很有特点、深受大家欢迎的表演曲目。

邮递马车★★

尼克曲

Allegro con brio

The piano score for "Post Office Car" (邮递马车) is written for piano in G major (one sharp) and 2/4 time. The tempo is marked "Allegro con brio". The score consists of six systems of music. The first system begins with a forte (f) dynamic and features a series of eighth notes in the right hand. The second system introduces a fortissimo (fz) dynamic and a piano (p) dynamic, with a mezzo-forte (mf) dynamic in the right hand. The third system continues with a fortissimo (fz) dynamic and a piano (p) dynamic. The fourth system features a mezzo-forte (mf) dynamic in the right hand and a fortissimo (f) dynamic in the left hand, with an 8va (octave) marking. The fifth system begins with a fortissimo (ff) dynamic and a piano (p) dynamic, with a staccato (staccato) marking. The sixth system concludes with a fortissimo (ff) dynamic and a piano (p) dynamic, with a staccato (staccato) marking. The piece ends with a final chord and a repeat sign.

This page of piano sheet music is for a Trio, as indicated by the label on the left. It contains six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *fz* (forzando) are used throughout. Articulations like accents (>) and slurs are also present. The piece concludes with a double bar line and repeat dots. A dotted line with the number 8 indicates a repeat or continuation point.

Trio

ff *p* *mf* *fz* *f* *ff* *fz* *p* *ff*

gva.....

First system of a piano score. The right hand features a series of sixteenth-note runs and chords, ending with a trill (tr) and a final chord marked *8va* and *fz*. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Finale

Second system, marked **Finale** and *f*. The right hand plays a series of chords and dyads, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a final chord in the right hand.

Third system. The right hand has a melodic line with some grace notes, while the left hand plays a consistent eighth-note accompaniment. Dynamics include *fz*, *p*, and *mf*.

Fourth system. The right hand features a melodic line with grace notes and slurs. The left hand maintains the eighth-note accompaniment. Dynamics include *f* and *p*.

Fifth system. The right hand has a melodic line with grace notes and slurs. The left hand maintains the eighth-note accompaniment. Dynamics include *mf*, *f*, and *fz*. The system ends with a final chord marked *8va* and *fz*.



作者简介 尼克 (H. eck 1850—1912) 作者的国籍及生平平均不详。曲题上的 (Csikos) 的语源也不明。根据乐曲分析, 可能是匈牙利语“马”字的误音。这是一首轻快的小曲。描写邮递马车在马蹄声和银铃声的伴奏下, 气势凛凛地疾驰而过的情景。

乐曲解说 & 弹奏指引 此曲为三段体结构, e 小调, 2/4 拍, 活泼的快板。

此曲是用嘉洛舞曲的形式写成的, 嘉洛舞曲是一种快速度二拍子的德国圆舞曲。此曲前四小节为引子部分, 好似远处传来了雄壮有力的号角声和马蹄声。紧接着欢快活跃的旋律及跳跃的节奏把人们带入了乐曲第一段的意境之中。钢琴银铃般的演奏, 宛如在幽静的山谷道路上, 由远而近的传来清脆的铃铛声和马蹄声。第二乐段, 旋律在低音区和高音区交替奏出, 伴奏部分是有规律的马蹄声和铃铛声, 描写了赶车人朝气蓬勃的精神风貌。

第二部分, 乐曲的中段, 旋律部分借用了李斯特《第二号匈牙利狂想曲》结尾快板旋律, 转入大调, 曲调更加活跃、流畅, 节奏紧凑, 力度加厚, 把全曲推向高潮, 马车奔驰, 赶车人催马扬鞭, 马车过后, 马蹄扬起尘沙……

第三部分, 主题再现, 描写邮递马车奔驰在山谷的道路上, 飘忽在晴空的银铃声, 随着白云渐逝, 马车消失在绿色的田野上。

小夜曲**

海顿曲

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

mf

mf

p

mf

cresc.

dim.

pp

segue