



Essential Two-Piano Repertoire
(Original Pieces)

双钢琴经典名曲集 (原作版)

巴洛克时期到近现代时期
中级-高级程度

露茜·莫罗
斯科特·毕尔德
选编

王茜翻译



附CD一张

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历史背景

双钢琴音乐在室内乐王国中占据着非常特殊的位置。这种合奏形式的演奏曲目众多,而且变化多样;不仅包括奏鸣曲、变奏曲和特性曲,还包括改编曲、练习曲和作曲家的音乐会作品。如此广泛的作品反

映出双钢琴音乐的独特性:两件乐器交替呼应的演奏、织体的多样以及声音色彩的丰富——在音乐表现力上几乎可以和交响乐媲美——这就是它和室内乐关系更为密切的原因。

从 18 世纪中期(伴随着钢琴的发明)到现在,双钢琴(钢琴二重奏)的作品不断涌现。沃尔夫冈·阿玛多伊斯·莫扎特(Wolfgang Amadeus Mozart, 1756—1791)、约翰内斯·勃拉姆斯(Johannes Brahms, 1833—1897)、克洛德·德彪西(Claude Debussy, 1862—1918)、谢尔盖·拉赫玛尼诺夫(Sergei Rachmaninoff, 1873—1943)、伊戈尔·斯特拉文斯基(Igor Stravinsky, 1882—1971)等作曲家都认为双钢琴音乐有着更为丰富的表现力,并为双钢琴音乐贡献了最杰出的作品。

最早为两架键盘乐器而作的作品出现在 16 世纪晚期到 17 世纪早期:托马斯·奎科隆(Thomas Crecquillon, 大约 1505—1557)创作的法国《尚松》(*Chanson*)改编曲《无比美丽》(*Belle sans per*)以及英国作曲家吉列尔斯·法纳比(Giles Farnaby, 大约 1563—1640)的《为两架维吉那琴》(*For Two Virginals*)。在巴洛克时期,这种音乐形式通过贝尔纳多·帕斯奎尼(Bernardo Pasquini, 1637—1710)和弗朗索瓦·库普兰(François Couperin, 1668—1733)的作品继续发展,在 J. S. 巴赫(1685—1750)的多键盘协奏曲中得到很好的体现。巴赫的儿子们:卡尔·菲利普·埃马努埃尔·巴赫(Carl Philipp Emanuel Bach, 1714—1788)和约翰·克里斯蒂安·巴赫(Johann Christian Bach, 1735—1782)也各自在更先进的钢琴上进行实践,创作了很多可供后世作曲家参考的范本。

关于这本曲集

为了方便演奏者读谱,曲集中第一钢琴和第二钢琴的乐谱出现在同一页上。但是,在表演时,还是需要再复印一份。曲集中所有的作品最初都是为两架键盘乐器而作,并按照作曲家的出生年月进行了排

序。因此,这本曲集在某种意义上为大家提供了一个从

Historical Background

Music for two pianos holds a special place in the realm of chamber music. There is a large and varied repertoire for this type of ensemble, which includes not only sonatas, variations and character pieces, but also

transcriptions, etudes and virtuosic concert works. The wide range of literature reflects the unique characteristics of this medium: the antiphonal quality of the two instruments, the variety of textures available, and the large palette of sound—almost orchestral in scope—that is also capable of the more intimate aspects of chamber music.

The literature for two pianos (piano duos) has essentially seen a continuous development from the middle of the 18th century—with the advent of the piano itself—to the present day. Composers such as Wolfgang Amadeus Mozart (1756 – 1791), Johannes Brahms (1833 – 1897), Claude Debussy (1862 – 1918), Sergei Rachmaninoff (1873 – 1943) and Igor Stravinsky (1882 – 1971) all recognized the expressive possibilities of combining two pianos and made some of the most outstanding contributions to the repertoire.

The earliest examples of music written for two keyboards are from the late 16th and early 17th centuries: an arrangement of a French *chanson*, *Belle sans per* (“Beauty Beyond Compare”) by Thomas Crecquillon (c. 1505 – 1557) and *For Two Virginals* by English composer Giles Farnaby (c. 1563 – 1640). In the Baroque era, the music for this medium continued to develop with works by Bernardo Pasquini (1637 – 1710) and François Couperin (1668 – 1733) and culminated in the multi-keyboard concertos of J. S. Bach (1685 – 1750). Bach’s sons, Carl Philipp Emanuel (1714 – 1788) and Johann Christian (1735 – 1782) each experimented with the developing piano and contributed pieces that served as models for later composers.

About This Collection

To facilitate easy reading, the pieces in this collection are presented in score form, with Piano I and Piano II parts both appearing on the same page; therefore, two copies are needed for performance. All of the pieces were

originally written for two keyboards and are arranged chronologically by the composer’s birth date. The selections

18 世纪到 20 世纪早期双钢琴文献的历史线索。

作曲家的简介以及关于这些作品的信息可以在本书的最后部分找到。

指法、需要再次区分的部分和所有的附加记号都由编者所加。每个作品的装饰音在它们首次出现的时候，其弹法都在脚注的位置加以注释。演奏者也可以试试其他装饰音的弹法，因为这些弹法也适合这个作品的风格，而且适合不同演奏水平的演奏者。

如何运用踏板基本上靠演奏者自己来判断。脚注的注释仅仅是作曲家在原版中少量的一些踏板建议。一般来说，双钢琴演奏较独奏钢琴演奏更少地使用踏板。踏板运用最终取决于很多因素，包括音乐的意向、声音的平衡、听觉上的效果、实际演奏的乐器以及演奏者的演奏水平。

在双钢琴的演奏中，平衡两架钢琴的声音非常重要。因此，有的作曲家会要求演奏者在某一个相对重要的部分以更大的力度层次差异来演奏，而有的作曲家则要求两个演奏者以同等级的力度来演奏。演奏者需要对双钢琴曲目中的声部层次、旋律素材的特征有所准备，知道用什么样的力度才能使两架钢琴听上去联系得更加紧密。

教学建议

双钢琴音乐为钢琴家开辟了一个令人兴奋的音响世界，提供给演奏家重要的合作体验机会。学习这些作品可以提高演奏者的听力、技术、节奏控制能力和音乐综合修养。这些作品给钢琴合奏课提供了优

秀的演奏曲目，对私人艺术学校和音乐院校都适用。这些曲目还适用于集体课以及由学生和学生或老师和学生表演二重奏的音乐会。

provide a historical guide to the piano duo repertoire at this level, from the 18th to the early 20th centuries.

Biographies of the composers and information on the works presented in the collection can be found at the end of the book. Fingering, redistributions and all parenthetical material are editorial. Ornaments in both parts are realized in footnotes at their initial appearance in each work. Performers are encouraged to experiment with additional ornamentation and other realizations as appropriate to the work's style and level of the players.

Pedaling is largely left to the discretion of the performers. Footnotes indicate the few instances where the composer's original pedal markings appear. In general, two-piano performance requires lighter pedaling than solo playing. Final decisions on pedal usage depend on a number of considerations including musical intentions, balance, acoustics, the actual instruments and the level of the performers.

Balance between the two instruments is crucial in two-piano playing. While some composers suggest a louder dynamic level for the more prominent part, some indicate the same level for both parts. Players will need to be aware of the many layers found in two-piano writing, the featured melodic material, and how the dynamics in both parts relate to each other.

Pedagogical Value

Two-piano music opens up an exciting world of sound and expression for pianists and provides important ensemble playing experience. Studying this literature develops listening skills, technique, rhythmic control and overall

musicianship. These works make excellent repertoire selections for piano ensemble classes in both the private studio and at the college level. The literature is also appropriate for group lessons and recitals featuring student ensembles or teacher and student duos.

推荐读物 (Suggested Reading)

1. Bigler, Carole and Valeric Lloyd-Watts. *Ornamentation: A Question & Answer Manual*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995.
2. Faurot, Albert and Frederic Ming Chang. *Team Piano Repertoire*. Metuchen, NJ: The Scarecrow Press, Inc., 1976.
3. Ferguson, Howard. *Keyboard Duets from the 16th to the 20th Century*. New York: Oxford University Press, Inc., 1995.
4. Hisnson, Maurice. *Music for More Than One Piano*. Bloomington, IN: Indiana University Press, 1983.
5. Moldenhauer, Hans. *Duo Pianism*. Chicago, IL: Chicago Musical College Press, 1950.

阿拉曼德 ALLEMANDE

选自《双钢琴组曲》
from *Suite for Two Keyboards*

约翰·麦特森
Johann Mattheson
(1681–1764)

(Moderato)

① *mf*

② *mf*

③ *cresc.*

④ *cresc.*

⑤ *mp*

⑥ *p*

⑦ *mf*

⑧ *mf*

① ② 所有的力度记号为编者所加。

① ② All dynamics are editorial.



The musical score is for two harpsichords, labeled I and II. It consists of three systems of staves, each with a treble and bass clef. The key signature is G minor (two flats). The time signature is 2/4.

- System 1 (Measures 5-6):** Measure 5 starts with a *mf* dynamic. Fingerings are indicated for many notes. Measure 6 continues the melodic and harmonic development.
- System 2 (Measures 7-8):** Measure 7 begins with a first ending bracket. Measure 8 features a *f* dynamic in the right hand and a *mp* dynamic in the left hand. Circled letters 'd' and 'e' are placed above the right and left hands respectively.
- System 3 (Measures 9-10):** Measure 9 starts with a *mp* dynamic, followed by *mf* and then *cresc.* in the right hand. Measure 10 continues with *cresc.* in both hands. The right hand has complex fingerings including triplets and sequences like '3 1 2 3 1 2 etc.' and '3 1 2 3 2 3 4 1 2 3 1 2 3 2 3 4 1 2'.

④ ⑤ 在有的版本中,这里是 $\frac{1}{2}$ 拍,而且开始是二分休止符。但是,编者建议省略这个休止符(因此变为了 $\frac{3}{4}$ 拍),从而使音乐更加流动。这样的处理就和这个时期(比如 J. S. 巴赫和弗朗索瓦·库普兰)其他阿拉曼德的节奏韵律感比较类似。

④ ⑤ In some editions, this is a $\frac{1}{2}$ measure that starts with a half rest. However, the editors suggest omitting the rest (thus creating a $\frac{3}{4}$ measure) to achieve a more fluid timing, similar to the rhythmic movement found in other allemandes of the period (such as those by J. S. Bach and François Couperin).

This musical score is for the piece "The Swan" by Maurice Strakosky, originally from the "Swan Lake" ballet. It is arranged for two piano parts, labeled I and II. The score is written in G major (one sharp) and 3/4 time. It consists of 16 measures, with measures 12, 14, and 16 marked with box numbers. The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics like *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo) are used to indicate volume changes. Articulation marks like accents and slurs are present. Fingerings are indicated by numbers 1-5. Trills are marked with a trill symbol and a circled letter (f or g) above them, with a 32nd note value. The score is divided into two systems, each containing staves for Piano I and Piano II. The first system covers measures 12-14, and the second system covers measures 15-16. The piece concludes with a final chord in measure 16, marked with a repeat sign and a first ending bracket.

为两架键盘乐器而作的四首小二重奏

FOUR LITTLE DUETS FOR TWO KEYBOARDS

No. 2

卡尔·菲利普·埃马努埃尔·巴赫
Carl Philipp Emanuel Bach (1714–1788)
Wotq 115

Poco adagio

I *mf* *mp*

II

5

(c) (d) (e) (f)

(a) (b) 所有的力度记号为编者所加。

(a) (b) All dynamics are editorial.



9

I

p

cresc.

5 3 1 23 *tr*

II

p

cresc.

3 1 2 1 3 23 *tr*

13

I

p

3 1 3 4 23 *tr* 1.

II

p

3 4 3 2 5 1 3 23 *tr* 1.

17

I

2.

mp

32 *tr* 1 23 *tr* 2 5 3 2

II

2.

p

3 2 1 3 23 *tr* 3 4 5 3 2 1

g

h

21

I

II

f *p* *f* *p*

25

I

II

f *p* *f* *p*

29

I

II

1. 2.

No. 4

Allegro

I

II

5

32 tr

p

mf

32 tr

p

mp

① ② 所有的力度记号为编者所加。 ① ② All dynamics are editorial.

③

④

10

I

mp *cresc.*

II

mf *cresc.*

15

I

f *p*

II

f *p*

20

I

mf

II

mf

24

I

II

p

mf

p

29

I

II

cresc.

mf

mf

34

I

II

f

f

C 大调第一协奏曲

CONCERTO No. 1 IN C MAJOR

安东尼奥·索勒

Antonio Soler

(1729–1783)

Andante

I

II

(a) *mf*

(b) *mf*

(c) 232

(d) 32 3 1

(e) 32 3 4

I

II

(f) 32

(g) 32

(h) 32

(i) 32

(j) 32

(k) 32

(l) 32

(m) 32

(n) 32

(o) 32

(p) 32

(q) 32

(r) 32

(s) 32

(t) 32

(u) 32

(v) 32

(w) 32

(x) 32

(y) 32

(z) 32

(a) (b) 所有的力度记号为编者所加。 (a) (b) All dynamics are editorial.

