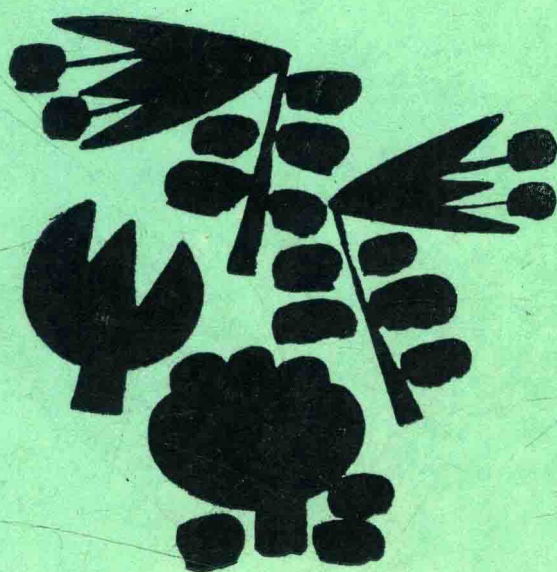


兒童的變奏曲

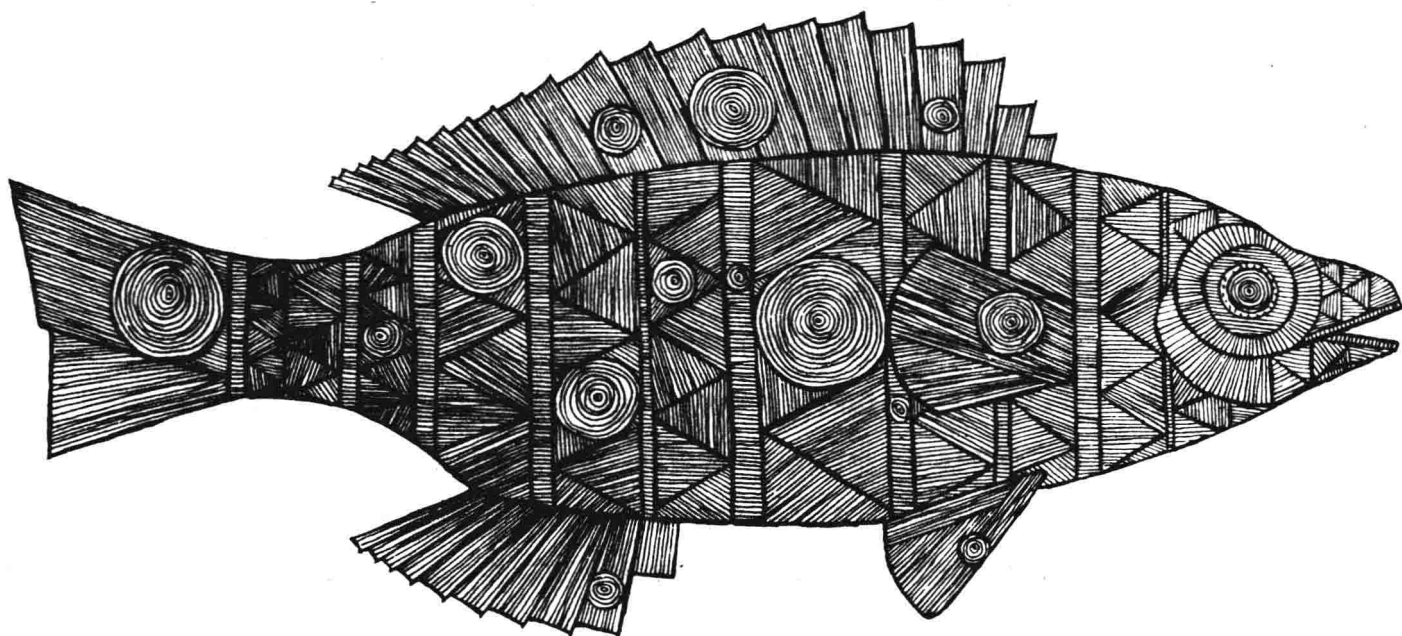
PIANO PIECES FOR CHILDREN



兒童的變奏曲

PIANO PIECES FOR CHILDREN

新 版



全 音 樂 譜 出 版 社

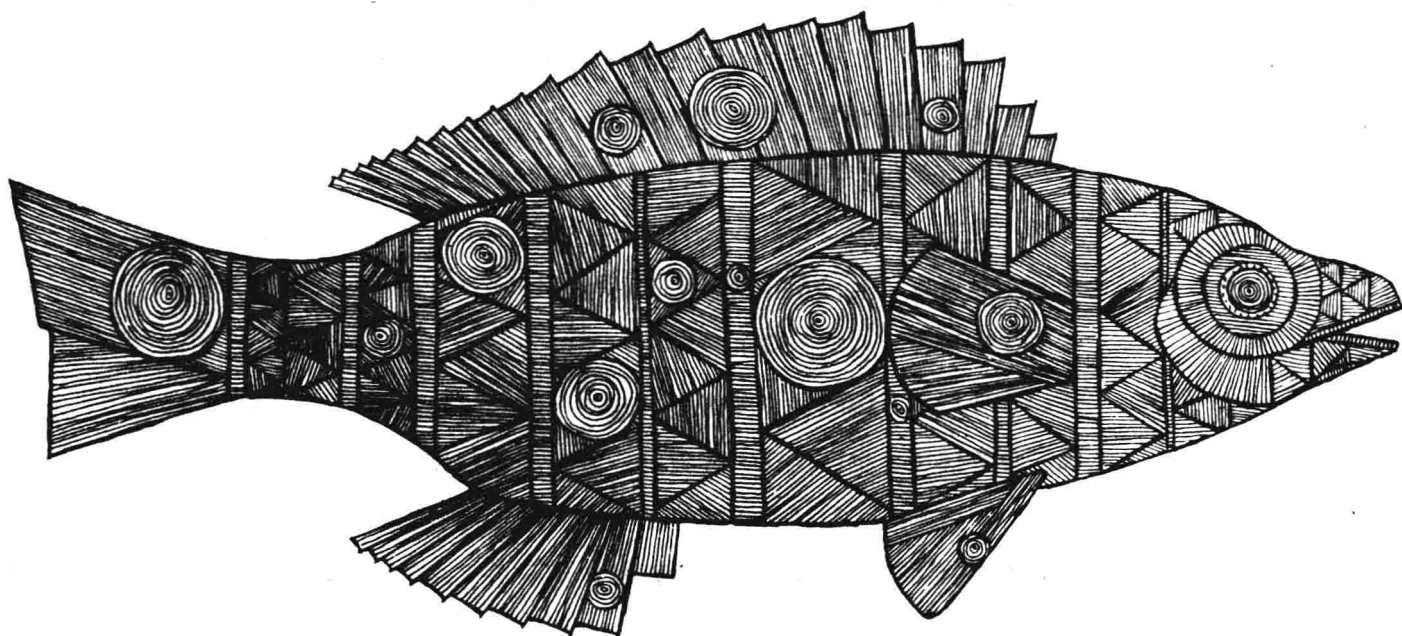
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前 言

要盡早把鋼琴彈好，有三件事必須要去做。那就是像「哈農」純粹是指頭的練習，去彈像「徹爾尼」含有音樂性要素的練習曲，以及各時代風格不同的演奏曲。而學鋼琴最後的目的，誠然也為的是要去演奏上述的演奏曲。

至於學鋼琴的小朋友，大半都不喜歡純粹是指頭的練習，或練習曲。即使有興趣於練習曲，也未必每個人都充裕的時間去練習，在這種情形之下，本曲集也許可以為小朋友提供作為解決的材料。由於變奏曲跟奏鳴曲一樣，是古典主義時代的代表性音樂形式之一，它是從一個主題發展了五段至十段左右的變奏之形式，其中有音階化的變奏，八度跨彈的變奏，以及含有琶音、斷奏、裝飾音等奏法，顯然從一闕變奏曲之中，就可以學到種種的彈奏技巧。也就是說，變奏曲一方面是演奏會用的曲子，同時又可代替枯燥乏味的練習曲。可見，這是抄學鋼琴的捷徑時，所採用的一本鋼琴教材。

編 者

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少女的祈禱

序奏

Introduction

La Prière d'une Vierge

巴達嬌絲卡作曲

Thekla Badarczewska

(1838 - 1862)

Andante 行板

1.



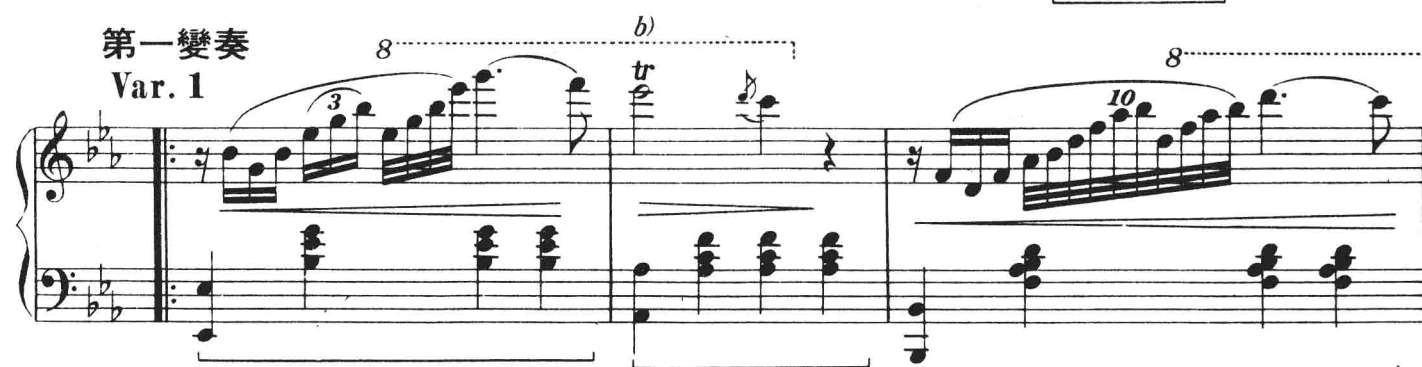
主題

Thema



第一變奏

Var. 1

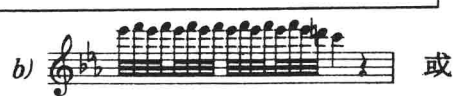


a)



或

b)



第二變奏
Var. 2

c) 或

6 第三變奏
Var. 3

Musical score for Variation 3. The piece is in 2/4 time and B-flat major. It begins with a piano (*p*) and marcato (*marcato*) marking. The right hand features a melodic line with eighth and sixteenth notes, including a triplet. The left hand provides a harmonic accompaniment with chords and single notes. The score consists of two systems of four measures each.

第四變奏

Var. 4

Musical score for Variation 4. The piece is in 2/4 time and B-flat major. It features trills (*tr*) and sixteenth-note runs. The right hand has a melodic line with trills and sixteenth-note passages. The left hand provides a harmonic accompaniment with chords and single notes. The score consists of two systems of four measures each.

d) 或

e) 或

第五變奏

Var. 5

7

First system of musical notation for Var. 5, measures 1-4. The treble clef staff features a trill (tr) on the first measure, followed by a sixteenth-note scale. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat).

Second system of musical notation for Var. 5, measures 5-8. The treble clef staff continues the trill and scale patterns, with a trill (tr) in measure 6. The bass clef staff maintains the harmonic accompaniment. The key signature remains two flats.

尾聲
Coda

Third system of musical notation for the Coda section, measures 9-12. The treble clef staff begins with a triplet (3) of eighth notes, followed by a continuous sixteenth-note pattern. The bass clef staff continues with chords. The tempo marking *più Allegro* is present. The key signature is two flats.

Fourth system of musical notation for the Coda section, measures 13-16. The treble clef staff continues the sixteenth-note pattern with triplet (3) markings. The bass clef staff provides harmonic support with chords. The key signature is two flats.

Fifth system of musical notation for the Coda section, measures 17-20. The treble clef staff shows a crescendo (*cresc.*) in measure 17 and a ritardando (*rit.*) in measure 19. The bass clef staff continues with chords. The key signature is two flats.

Sixth system of musical notation, measures 21-22. The treble clef staff shows a forte (*f*) dynamic and a final melodic line. The key signature is two flats.

主題與變奏

主題
Thema

Thema und Variationen

J. C. 巴赫作曲
Johann Christian Bach
(1735 - 1782)

Allegretto 小快板

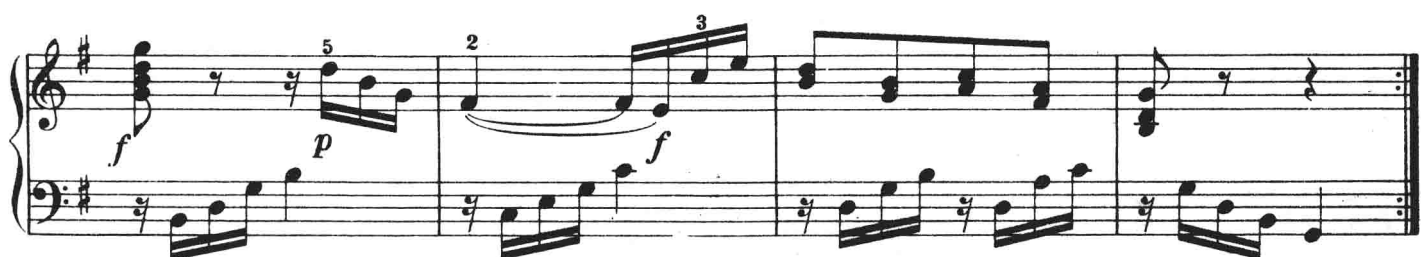
2.

第一變奏
Var. 1

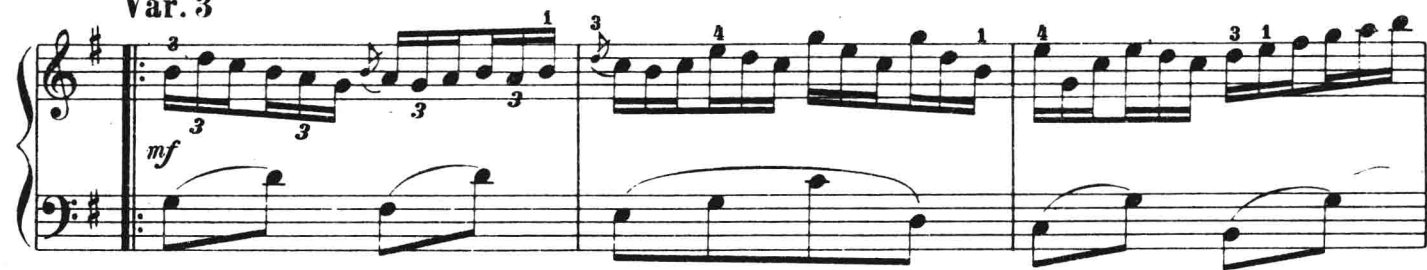




第二變奏
Var. 2



a) 

第三變奏
Var. 3

小抒情曲與變奏

主題
Thema

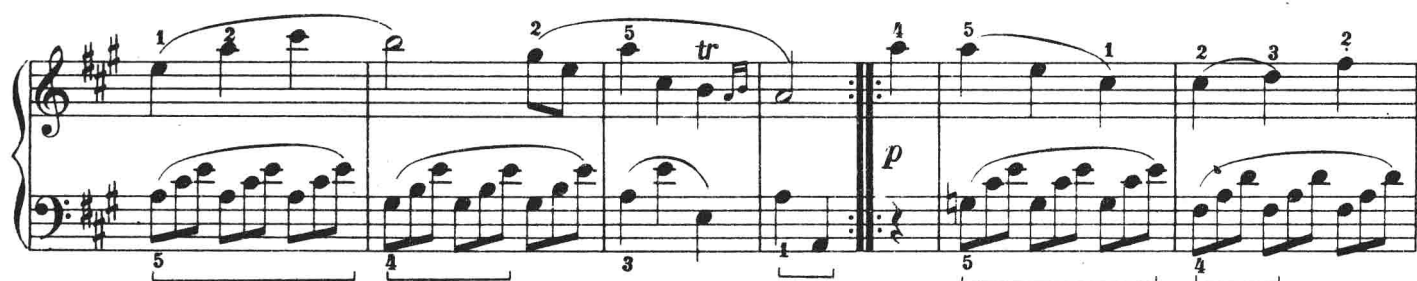
Arietta con Variazioni

海頓 作曲
Franz Joseph Haydn
(1732 - 1809)

Allegretto 小快板

3.

dolce



第一變奏
Var. 1



Var. 4

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It is arranged for piano and celeste. The score is in 3/4 time and the key of D major (indicated by two sharps). The piano part is written in the right hand, and the celeste part is written in the left hand. The score is divided into three systems. The first system begins with a mezzo-forte (mf) dynamic. The piano part features a series of chords and a melodic line with fingerings 5, 3, 4, 2, 4, 1, 3, 2. The celeste part has a continuous sixteenth-note pattern. The second system includes a piano (p) dynamic marking. The piano part has a melodic line with fingerings 4, 1, 2, 3, 5, 1, 3, tr, 2, 1, 2, 4, 1, 5, 3. The celeste part continues with the sixteenth-note pattern. The third system begins with a crescendo (cresc.) and a forte (f) dynamic marking. The piano part has a melodic line with fingerings 2, 1, 2, 5, 2, 5, 1, 4, 2, 3, 1, 3, 1, 5, 3. The celeste part continues with the sixteenth-note pattern. The score ends with a double bar line.

Var. 5

第五变奏
Var. 5

f

mf

cresc.

f

第六變奏

Var. 6

(Un poco più lento) 更慢一點

Musical score for Variation 6, featuring piano (p) dynamics and a crescendo (cresc.) marking. The score is written for piano and includes fingerings (1-5) and articulation marks.

第七變奏

Var. 7

(Tempo I) 原速

Musical score for Variation 7, featuring forte (f) and mezzo-forte (mf) dynamics, and a crescendo (cresc.) marking. The score is written for piano and includes fingerings (1-5) and articulation marks.