

# 柴科夫斯基 四季

作品 37

(钢琴)

人民音乐出版社

7.41



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**图书在版编目 (CIP) 数据**

柴科夫斯基：作品 37：四季 / (俄) 柴科夫斯基作曲. -北京：人民音乐出版社，1999. 8 重印

ISBN 7-103-00731-4

I. 柴… I. 柴… II. 钢琴-器乐曲-俄罗斯  
IV. J657. 41

中国版本图书馆 CIP 数据核字 (1999) 第 38053 号

责任编辑：俞人悦

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码：100036)

Http://www. people-music. com

E-mail: copyright@rymusic. com. cn

新华书店北京发行所经销

北京市洛平印刷厂印刷

635×927 毫米 8 开 7.5 印张

1957 年 3 月北京第 1 版 2001 年 2 月北京第 11 次印刷

印数：50,526-54,545 册 定价：11.60 元

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# 关于钢琴曲集《四季》

## 导 言

一八七五年，圣彼得堡杂志《小说家》的编者请柴科夫斯基每月为该杂志写一首与该月份有关的钢琴曲。柴科夫斯基嘱咐他的男仆，到了每月的某日提醒他做这件事。每逢应该写这样一首钢琴曲的那天，他就坐下来创作，写完就寄给杂志的编者。他一共写了十首这样的小曲，只有六月和十一月引不起他的创作灵感。他用《船歌》(Баркаролла)作为六月的一曲，用《在马车上》(На тройке)作为十一月的一曲。这两曲现已成为十二曲中最著名的两首。《在马车上》的旋律淳朴可爱，具有民歌风格，中段活泼生动，像一首俄罗斯农民舞曲。它和柴科夫斯基的早期钢琴曲《无词歌》(作品2之3)和《幽默曲》(作品10之2)都是最受听众欢迎的钢琴音乐珍品。这十二首作品后于1882年以《四季》(Времена года)的名称出版。

柴科夫斯基在这些曲子中，不但生动地描写了每一季节中的自然景色，而且深刻地刻画了俄罗斯人民的思想、感情和生活，反映着俄罗斯民间音乐语言的音调。这些作品是柴科夫斯基现实主义创作的优秀范例。

钱仁康 1954年10月

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riten. poco più *p*

This system shows the beginning of a musical phrase. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'riten.' (ritardando) and the dynamics include 'poco più' and 'p' (piano).

Meno mosso *leggierissimo md.* *m.d.* *p molto espress. pp* *p* *pp* *m.d.*

This system is marked 'Meno mosso' and contains various performance instructions. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Dynamics range from 'pp' (pianissimo) to 'p' (piano). Fingerings and articulation marks are present throughout.

*p* *pp* *p*

This system continues the musical phrase with similar melodic and harmonic textures. Dynamics are marked 'p' and 'pp'. The left hand accompaniment is consistent with the previous systems.

*mf* *espr.*

This system features a more active melodic line in the right hand. Dynamics include 'mf' (mezzo-forte) and 'espr.' (espressivo). The left hand accompaniment remains steady.

poco riten. *mf*

This system is marked 'poco riten.' (poco ritardando). The melodic line continues with grace notes and slurs. Dynamics include 'mf'.

poco rit. *p* *morendo*

The final system is marked 'poco rit.' and 'morendo' (diminuendo). It concludes the phrase with a final melodic flourish in the right hand and a sustained accompaniment in the left hand. Dynamics include 'p' (piano).

*leggierissimo*

*p a tempo* *pp* *p* *pp* *m.d.*

*Red. come prima* *m.g.* *m.g.*

*p* *mf* *poco string.*

4 5 4 3 5 2 1 1 1 1 3

1 2 5 1 9 6 6

*dim.*

*rit.* *piu riten.*

*Red. \**

**Tempo I.**

*p* *Red. \**

*poco più f*



*poco cresc.*

*mf* *dim.* *p*

*p* *cresc.* Red. \*

*mf* *p* Red. \*

*poco riten.* *cresc. molto* *sf* *a tempo* *ppp* Red. \*

*mp* *ppp* *ppp* Red. \*

# 二月一狂欢节

Allegro giusto

This musical score is for a piece titled "February 1st Carnival" (二月一狂欢节), marked "Allegro giusto". It is a two-staff piano piece in 2/4 time, featuring a key signature of two sharps (D major). The score is divided into five systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and includes a large number "2." on the left. Fingerings are indicated by numbers 1-5 above notes. The second system features a fortissimo (*ff*) dynamic and a *p* dynamic with the instruction "cresc. poco a poco". The third system contains several asterisks (\*) and dynamic markings. The fourth system is marked with *f* dynamics. The fifth system concludes with a fortissimo (*ff*) dynamic and includes a large number "5" above a final chord. The score is annotated with various performance instructions such as "Ped.", "Ped. sim.", and "cresc. poco a poco".



*a tempo*  
*f*  
*Ad. come prima*

*ff*  
*p*

*cresc. poco a poco*

*sf*  
*f*

*sf*  
*ff*

Poco più tranquillo

The first system of the piece consists of two staves. The right hand plays a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, 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1 4 1 4 1 4 1 4 1 4

*p*

7 2 1 7 2 1 7 2 1 7 2 1

1 4 2 1 1 2 1 2 1 2 1

2 1 7 2 1 7 2 1 7 2 1 7 2 1

*cresc. ed accel.*

2 1 4 5 2 1 4 5

4 2 2 1

**Tempo I**

*Ad. come prima*

2 1 2 1 2 1 2 1 2 1

**ff**

*p*

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1



# 三月 — 云雀之歌

Andantino espressivo

3. *p*

*p*

*ced* *ced* \* *ced* \*

*un pochettino più mosso*

*csp.* *poco più f*

The musical score is written for piano in 2/4 time, featuring a treble and bass clef. It begins with a tempo marking of 'Andantino espressivo' and a dynamic of 'p'. The first system includes a large number '3.' and a 'p' dynamic. The second system contains the markings 'ced', 'ced', and 'ced \*'. The third system is marked 'un pochettino più mosso' and 'poco più f', with 'csp.' in the bass line. The score is filled with various musical notations including slurs, accents, and fingerings.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a complex melodic line with many slurs and fingerings (e.g., 2 4, 3 8, 5 1, 1 2, 5, 4 5 2 1, 8 5, 4 3, 2 1, 1 3, 3). The left hand provides a harmonic accompaniment. Dynamics include *p* and *pp*. A triplet of eighth notes is marked with a '3'.

Second system of musical notation. Similar to the first system, it continues the melodic and harmonic development. Fingerings like 5 16 and 1 3 2 1 are visible. Dynamics include *p* and *dim.* (diminuendo). A triplet of eighth notes is marked with a '3'.

Third system of musical notation. It begins with the tempo marking *poco ritenuto* and later changes to *a tempo*. The right hand has a melodic line with slurs and fingerings (1 3, 1 2, 1 3, 1 3). The left hand has a steady accompaniment. Dynamics include *p*. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (8, 1). The left hand has a steady accompaniment. Dynamics include *pp*. A triplet of eighth notes is marked with a '3'. There are some markings like *cspr.* and *Red. \** in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings (4 3, 8). The left hand has a steady accompaniment. Dynamics include *pp*. A triplet of eighth notes is marked with a '3'.

Sixth system of musical notation. The right hand has a melodic line with slurs and fingerings (1 5). The left hand has a steady accompaniment. Dynamics include *ppp*. A triplet of eighth notes is marked with a '3'. There are some markings like *Red.* and *\** in the left hand.