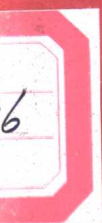




小宇宙 钢琴教程

〔匈〕巴托克 \ 编

人民音乐出版社



图书在版编目(CIP)数据

小宇宙钢琴教程. 3 / (匈) 巴托克编; 储军译. -北京: 人民音乐出版社, 2000. 6

ISBN 7-103-00330-0

I. 小… II. ①巴…②储… III. 钢琴-奏法-教材
IV. J624.1

中国版本图书馆 CIP 数据核字 (2000) 第 60923 号

释文译者: 储 军

责任编辑: 胡 蜜

Béla Bartók
MIKROKOSMOS

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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

北京朝阳隆昌印刷厂印刷

635×927 毫米 8 开 6.5 印张

2000 年 6 月北京第 1 版 2000 年 6 月北京第 1 次印刷

印数: 1-3,040 册 定价: 11.60 元

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3

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前 言

本钢琴曲集之前四册旨在向初学者——年轻的或年长的——提供一些训练材料，这些材料最大限度地包括了初学阶段遇到的所有疑难问题。前三册供学琴第一年或前二年使用。

这三册与传统意义上的钢琴教程之区别，在于免去一切技巧或理论方面的解释。因为每一位教师已掌握了这方面的知识，勿需参考一本书或一本教程就能够胜任初级知识的讲授。

为了解决同一个问题，作者常常提供好几首曲子，供教师和学生选择。不需要把96首曲子全部弹过。

前四册每册后面附有练习，括号中数字系针对同一技术问题编排的曲目编号。对于某些技术难题，作者准备了好几首练习，教师可以为有才能的学生选择难度最大的，为能力较差的学生选择最容易的。先弹练习后学习曲子的办法是可取的。事实上，最简单的练习（比如活动五指、拇指在下的简单练习，简单的分解三和弦等）未收在内，这是与传统教程的又一区别。每一位教师都熟知这类练习，可以自己创作一些这样的练习。

曲目和练习的编排依技术上或音乐上的难度循序渐进。然而，教师可以根据学生的能力改变这一顺序。

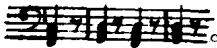
节拍标记，特别是在第一、第二、第三册中，只能大概地遵从。开头部分的许多曲子可以弹得比标记指示的慢一些或快一些。但是，当学生取得一定进步时，即不再允许与标记的速度有差距；在第五册和第六册中，必须严格按照速度标记弹奏。一首曲子编号的右上角如有星号(★)，则表示附有注释。

在四首乐曲中作者提供了第二钢琴声部。尽早使学生有机会尝试合奏至关重要；在有二架钢琴的地方，这些曲目可以用此形式弹奏。

另外还有四首乐曲是为钢琴伴奏的人声创作的。器乐的讲授应通过适当的声乐练习来进行。如果人们一开始就运用此种方式，以后弹奏人声与钢琴作品将不会有任何困难。这些练习对培养学生在自弹自唱时同时读三个谱表的习惯——而不是两个谱表——极为有用。

第74首和95首乐曲也是为钢琴独奏编排的。开始时应只用钢琴弹奏不加入声，只有在熟练后才可尝试钢琴配人声。

第四册应与一些简单的乐曲一起学习，如J. S. 巴赫的《A. M. 巴赫的谱稿本》中的浅易乐曲，车尔尼程度适当的练习曲。

建议您把容易的练习和乐曲改变为其它调式，甚至尝试改编第一、第二、第三册中的某些乐曲。只允许用羽管键琴方式重复八度音程进行“忠实”的改编。有些乐曲，如第45、51、56首，可以在二架钢琴上弹奏，第二位演奏者用高八度弹奏同一曲子。演奏者还可以尝试其他的创新。第69首的伴奏部分可以用以下方式加以简化：。只是在第10—11、14—15、22—23、26—27、30、32—33小节会出现些小麻烦。书中提供许多机会，使您可以进行此类具有独特风格的创新。在您进行改编时，请注意某些乐曲（最容易的乐曲中如第76、77、78、79、104b首，最难的中如第117、118、123和第145首等）可以用羽管键琴演奏。用这一乐器弹奏时，八度音程可以通过踏板变为高八度或低八度。

优秀学生也可以利用这些乐曲进行视谱即奏。

三度音程对单一声部

巴托克

67 *Andante*, ♩ = 110 *p*

(35秒)

匈牙利舞曲

Allegro con spirito, ♩ = 125

PIANO I

68*

PIANO II

The musical score is written for two pianos, PIANO I and PIANO II. The tempo is marked 'Allegro con spirito' with a quarter note equal to 125 beats per minute. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system shows the beginning of the piece, with PIANO I starting on a treble clef and PIANO II on a bass clef. Both parts are marked with a forte 'f' dynamic. PIANO I has a first ending bracketed over the first two measures, and PIANO II has a first ending bracketed over the first two measures. The second system continues the piece, with PIANO I having a first ending bracketed over the first two measures and PIANO II having a first ending bracketed over the first two measures. The score includes various musical notations such as notes, rests, and fingerings.

演奏时可免去第二钢琴部分。

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures: the first measure has a half note G4 and a half note A4; the second measure has a quarter rest followed by a quarter note B4 with a finger number '2' above it; the third measure has a quarter rest followed by a quarter note C5 with a finger number '4' above it; the fourth measure has an eighth note B4, an eighth note A4, and a half note G4, with a finger number '2' above the first eighth note. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures of eighth-note chords: the first measure has F#3, A3, and C4; the second measure has F#3, A3, and B3; the third measure has F#3, A3, and G3; the fourth measure has F#3, A3, and F3.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures: the first measure has a quarter note G4 with a finger number '4' above it, followed by a quarter note A4; the second measure has a quarter note B4, followed by a quarter note C5; the third measure has a quarter note B4, followed by a quarter note A4; the fourth measure has a half note G4 with a finger number '8' above it. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures of eighth-note chords: the first measure has F#3, A3, and C4; the second measure has F#3, A3, and B3; the third measure has F#3, A3, and G3; the fourth measure has F#3, A3, and F3.

(30秒)

和弦练习曲

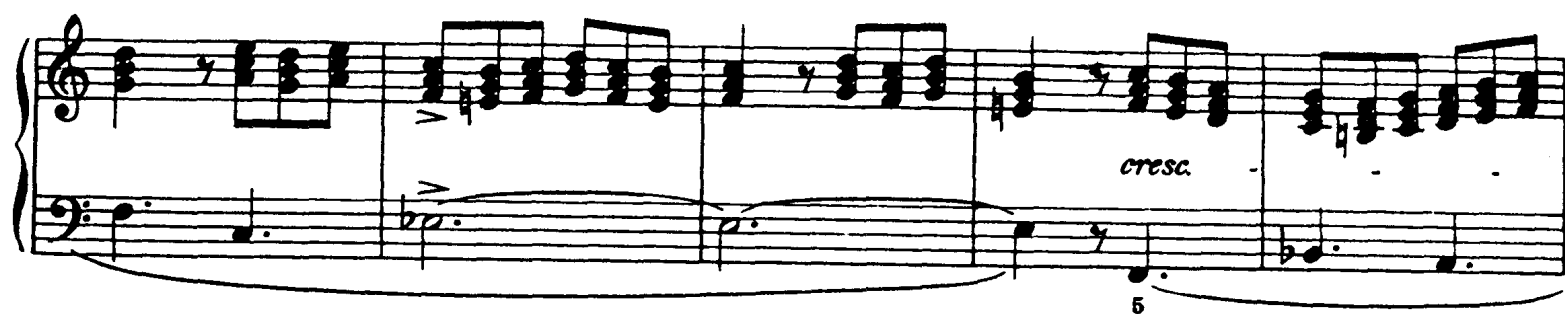
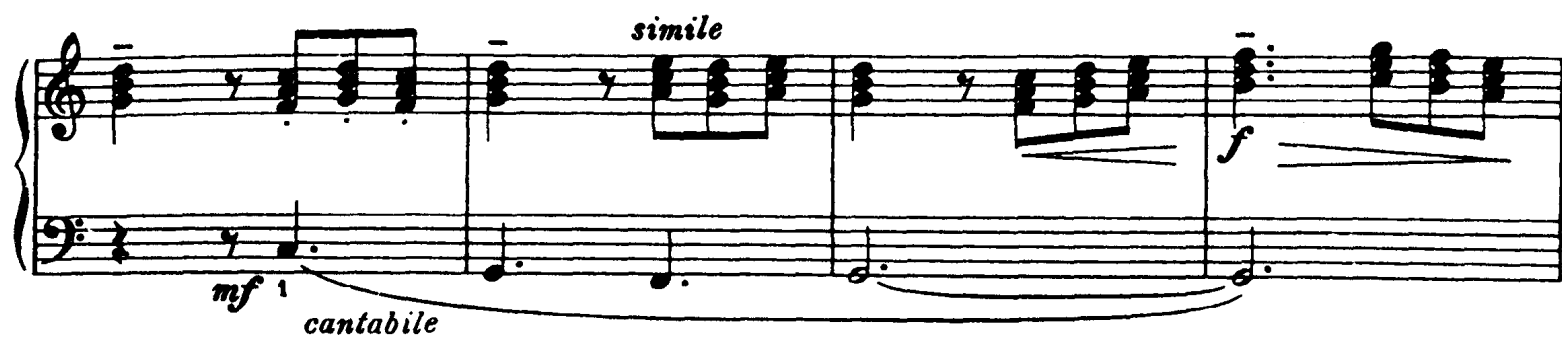
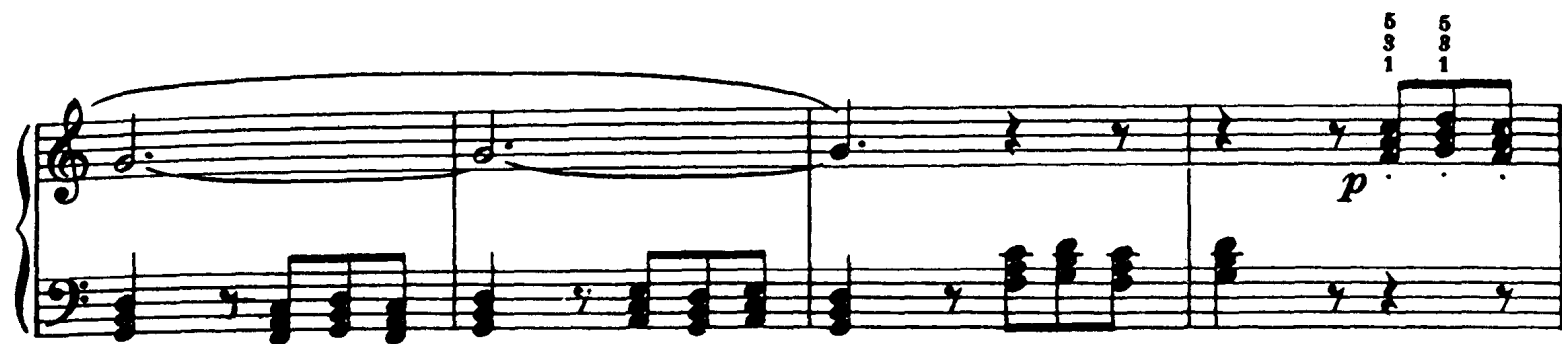
Moderato, ♩ = 80-84

69

*cantabile**mf**p*1 3 5
1 3 5*simile*

1

2



旋律对双音符

Adagio, ♩ = 66

f, espr.

70

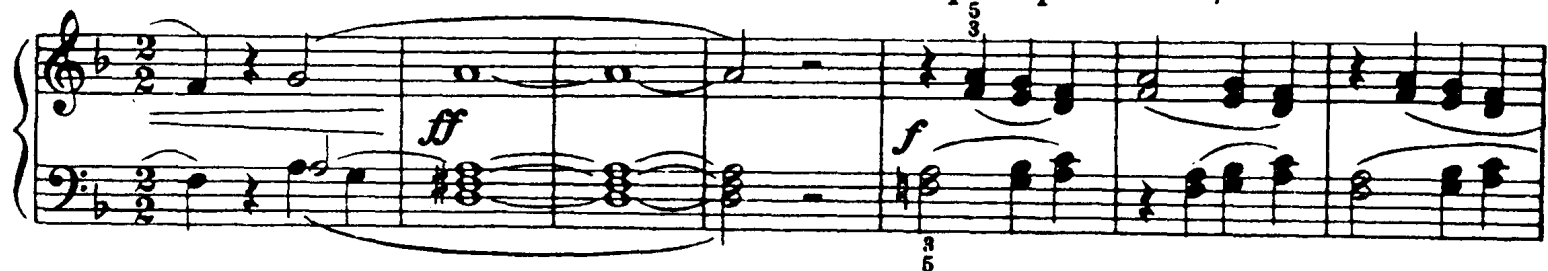
*sopra**p*₂
*4 sotto**f, espr.**mf**p espr.**espr.**p**dim.**calando**pp*

(1分8秒)

三度音程

Grave, $\text{♩} = 66$

71

Un poco più mosso, $\text{♩} = 80$ 

Tempo I.

Più mosso, $\text{♩} = 80$ 

Tempo I.



(1分15秒)

龙 舞

72

5
4

2

2

4
5

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of one sharp. The second measure contains a treble clef and a key signature of one sharp. The third measure contains a treble clef and a key signature of one sharp. The fourth measure contains a treble clef and a key signature of one sharp. The score is written in a simple, clear style, suitable for a children's songbook.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score consists of 16 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a whole note chord (F#4, A4, C5). The third measure is a whole note chord (F#4, A4, C5). The fourth measure is a whole note chord (F#4, A4, C5). The fifth measure is a whole note chord (F#4, A4, C5). The sixth measure is a whole note chord (F#4, A4, C5). The seventh measure is a whole note chord (F#4, A4, C5). The eighth measure is a whole note chord (F#4, A4, C5). The ninth measure is a whole note chord (F#4, A4, C5). The tenth measure is a whole note chord (F#4, A4, C5). The eleventh measure is a whole note chord (F#4, A4, C5). The twelfth measure is a whole note chord (F#4, A4, C5). The thirteenth measure is a whole note chord (F#4, A4, C5). The fourteenth measure is a whole note chord (F#4, A4, C5). The fifteenth measure is a whole note chord (F#4, A4, C5). The sixteenth measure is a whole note chord (F#4, A4, C5). The piano accompaniment consists of a simple harmonic pattern in the bass clef, with notes F#2, A2, C3, and F#3. The melody is a simple harmonic pattern in the treble clef, with notes F#4, A4, C5, and F#5. The score is labeled "The Rose Tree" at the top right.

A musical score for the song 'The Rose Tree'. It consists of two staves: a vocal line on a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with lyrics written below the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

(30秒)

六度音程与三和弦

Comodo, ♩ = 98

73 *p*

f (subito)

(37秒)