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XUAN



钢琴小奏鸣曲选(1)

钢琴奏鸣曲系列



上海音乐出版社

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钢琴小奏鸣曲选(1)

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上海音乐出版社出版、发行

上海绍兴路74号

电子邮件: cslcm@public1.sta.net.cn

网址: www.slcm.com

新华书店经销 上海市印刷十一厂印刷

开本 640×935 1/8 印张 19.5 谱、文 148 面

2000年4月第1版 2000年4月第1次印刷

印数: 1—5,100 册

ISBN 7-80553-882-4/J·747 定价: 30.00 元

序

小奏鸣曲 (sonatina) 指篇幅比较短小、技术相对简易的奏鸣曲。它与奏鸣曲同来共存, 构成钢琴艺术发展史中一道色调亮丽的风景线。奏鸣曲 (sonata) 源于拉丁语 “sonare” 及意大利语 “snonare”, 即 “发声” 主义, 最初用于 “器乐曲”, 以与 “声乐曲” (cantata) 或 “击奏曲” (toccata) 相区别。18 世纪以后三百年来, 小奏鸣曲伴随着奏鸣曲同步走过了自身发展道路。最初的小奏鸣曲 (实在与奏鸣曲很难分别) 多由 AB 式的二部曲式构成。但其中少数已露奏鸣曲 “呈示——展开——再现” (大结构上的 “ABA” 式) 原则之端倪, 可谓麻雀虽小, 五脏俱全。随着古典主义风格兴盛, 小奏鸣曲作为微型的奏鸣曲, 达到其极盛期。这部分小奏鸣曲亦是至今钢琴学生在初、中级程度阶段不可或缺的有效教材。不论对演奏技术的锻炼还是音乐感觉的培养, 这批小奏鸣曲均与复调曲、练习曲一起, 构成钢琴基础教育的重要支柱。到 19 世纪浪漫主义时期, 作曲家多数对更自由地抒发情感的曲式体裁感兴趣, 小奏鸣曲遭到冷落。倒是 20 世纪随着新古典主义兴起, 才在世界各国重新涌现一批既与古典传统密切联系、又在音响上有所创新的近现代小奏鸣曲。这种体裁在我国也有不少作曲家采用。

《小奏鸣曲集》第一册收集了二十三首程度较浅的乐曲。包括 18 世纪至 19 世纪初英国、西班牙、捷克、德国、意大利、奥地利七位作曲家的作品, 反映这一时代不同民族的不同音乐特征。

詹姆斯·胡克 (James Hook, 1746—1827) 是英国作曲家、管风琴家, 实际上与贝多芬同时代, 但他的音乐风格却非常古老。E 大调与 D 大调两首小奏鸣曲作于 1775 年左右, 听起来却似乎是更早年的作品。两首乐曲都只有两个乐章, 而且在形式上也十分接近: 第一乐章均带有田园风味, 恬静幽雅, 纯五度的和声骨架如同苏格兰风笛, 旋律的平行三、六度进行几乎贯穿始终; 中段均采用同主音小调与大调形成对比。第二乐章都是快速而精神焕发的回旋曲 (Rondo), 同样由同主音大小调构成对比性三部曲式。装饰音在乐曲中尤具魅力, 原则上与巴洛克时代的装饰方法相同, 从记谱音上方二度音开始, 根据时值长短决定装饰音

多少，在记谱音上略作停顿。

安冬尼奥·索勒尔（Antonio Soler, 1729—1783）乃西班牙僧侣作曲家，长期任大教堂唱诗班指挥与修道院管风琴师。他的奏鸣曲在旋律、和声、织体、节奏、装饰等方面，均深受多梅尼科·斯卡拉蒂的影响，体现出典型的西班牙民间音乐与宫廷音乐的特征。与斯卡拉蒂一样，索勒尔的奏鸣曲均为二部曲式（其中部分带再现性质）。“C 小调”以连续的切分节奏为音乐主要动力，旋律幅度大，和声丰富，优美动人，精巧的装饰音与小连线音型赋予音乐精雕细琢的高贵品格。“D 大调”的八度大跳旋律富有生气，颤音与回音的大量出现如同笛声，而切分的分解和弦则犹如吉他，分解八度上行旋律使人联想起曼陀林一类弹拨乐器的效果。中段（展开部）的转调十分奇特，Am—Bm—Dm—Gm—Dm—^bEM—Fm—VII₇—AM—Dm 的进行很不寻常，在同时代作品中少有先例。“升 C 小调”较难演奏。乐曲复调性强、声部繁复，层次交错，大跳敏捷，变化丰富，是索勒尔奏鸣曲中很出名的一首。“E 小调”富有表现力，乐句变化幅度大，形态转换快，装饰丰富，也有十分独特的远关系转调。总之，索勒尔的音乐为我们描绘了将近二百五十年前（约我国清朝康熙年间）西班牙宫廷、教会、民俗各个不同层面的音乐画卷。

约翰·巴普蒂斯特·万哈尔（Johann Baptist Wanhal, 1739—1813）是 18 世纪末 19 世纪初著名的捷克作曲家，他创作了大量交响乐、四重奏、弥撒曲之类的音乐作品，是海顿与莫扎特的朋友，当时名扬欧洲乐坛。他的两首选自小奏鸣曲的快板乐章都是 6/8 拍的复三部曲，音乐结构雷同，乐思亦大同小异，简单的四声部功能和声圈已形成，同名大小调之间的对比仍是段落之间调性变化的主要手段。

弗雷德里赫·库劳（Friedrich Kuhlau, 1786—1832）一生创作了无数作品却只有极少量长笛与钢琴小品仍保存其价值，他的小奏鸣曲或许是其中被演奏频率最高的。作品 55 的三首小奏鸣曲（C 大调、G 大调、C 大调）由于篇幅短小，技术课题集中，音调流畅，长期来几乎是每位琴童的必练曲目。作品 20 之 1（C 大调）变化略丰富，音乐性较强。对于歌唱性旋律及手指均匀跑动的训练有积极作用。

穆齐奥·克列门蒂（Muzio Clementi, 1752—1832）的名字，对大多数学生来说，因为他的练习曲《名手之道》而广为流传。实际上，这位意大利的钢琴家和作曲家、指挥家至少写了一百首以上的钢琴奏鸣曲，有些还给贝多芬留下深刻影响。同时，他还是一家制造钢琴、弦乐器及出版乐谱的音乐公司老板。克列门蒂的小奏鸣曲广为流传，首先得益于它们高昂兴奋的精神、相对集中的技术目标及严谨的曲式结构，尽管有时也显得千篇一律，缺少灵气。

约瑟夫·海顿（Jeseph Haydn, 1732—1809）常被人称为“交响乐之父”或“奏鸣曲式的奠基者”。实际上，海顿的创作生涯十分漫长，他最有灵感、形式最成熟的作品都是在 1781 年结识莫扎特之后才产生的。要谈论钢琴奏鸣曲这一形式的确立，或许是 1773 年克列门蒂出版的三首奏鸣曲。但海顿创作的五十余首钢琴奏鸣曲，始终充满独有的勃勃生气、幽默感与火一般的热情。“C 大调”贯穿始终的三连音要保持绝对的均匀是对手指基本功的严峻考验，回音的训练亦有特殊价值。其余四首（F 大调、G 大调、C 大调、E 大调）均有篇幅过短、言犹未尽之感，乐句亦时有阻塞断裂。但透过这几首短小的奏鸣曲，可使学生了解海顿音乐的基本风格、乐句构成的基本特征、装饰特征及原则、基础音色感与触键法等等，这对于学生日后接触学习海顿的规模更宏大、音乐更成熟、结构更完美的奏鸣曲，应是很好的准备。

本集中最后一首“G 大调”选自德国浪漫主义作曲家罗伯特·舒曼（Robert Schumann, 1810—1856）三首“为青年而作的小奏鸣曲”（作品 118 号）。舒曼的钢琴音乐极具创造力，灵感焕发，激情喷射，而这首“G 大调”只是其中声部平衡、线条流畅的小品式浪花。第一乐章“快板”四声部写作痕迹明显，纯粹单三部“ABA”式，与“奏鸣曲式”不着边际。第二乐章是一个 6 小节短小主题加上同样结构（最后一个变奏曲略有扩充）的五个变奏，可谓一句一变奏。第三乐章“小摇篮曲”使人容易联想起他的小品“旋律”。第四乐章“小回旋曲”篇幅稍大，线条亦更丰富，但同样保持着四声部的基础写法。这首小奏鸣曲十分简朴，音乐极易为儿童所接受，但实际上并不容易弹奏，基本上接近舒曼“儿童钢琴曲集”中小曲的联奏。

赵晓生

2000 年 4 月 10 日

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E大调小奏鸣曲

[英]詹姆斯·胡克
James Hook

Andantino Pastorale

2^{tr} 3 ³tr 3 tr tr

2 1 ²tr 2 1 tr

tr 4 1 tr

tr tr tr 1 8

Fine

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure has a triplet of eighth notes marked with a '3' and a trill 'tr' above it. The second measure has a quarter note marked with a '4' and a trill 'tr' above it. The third measure has a quarter note marked with a '4' and a trill 'tr' above it. The bass clef part consists of eighth and quarter notes.

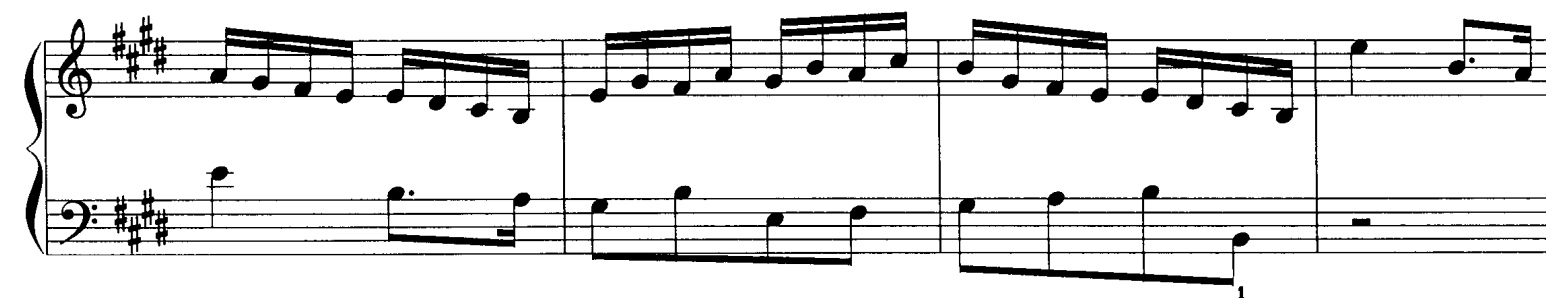
Second system of musical notation. Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure has a quarter note marked with a '5' and a trill 'tr' above it. The second measure has a quarter note marked with a '2' and a trill 'tr' above it. The third measure has a quarter note marked with a '2' and a trill 'tr' above it. The bass clef part consists of eighth and quarter notes.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two measures. The first measure has a quarter note marked with a '2' and a trill 'tr' above it. The second measure has a quarter note marked with a '1' and a trill 'tr' above it. The bass clef part consists of eighth and quarter notes.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains three measures. The first measure has a quarter note marked with a '4' and a trill 'tr' above it. The second measure has a quarter note marked with a '4' and a trill 'tr' above it. The third measure has a quarter note marked with a '1' and a trill 'tr' above it. The bass clef part consists of eighth and quarter notes. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

Rondo
Allegro

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The system contains four measures. The first measure has a quarter note marked with a '2'. The second measure has a quarter note marked with a '4'. The third measure has a quarter note marked with a '2'. The fourth measure has a quarter note marked with a '5'. The bass clef part consists of eighth and quarter notes. The system ends with a double bar line and the marking '1'.



Minore.

Fine

1 4 2 4 3

4 5 2 1 5 1 3

1 5 1 3 3 1 2 3 4

1 2 3 4 1 2 3 4 1 5

(5) D.C.

D大调小奏鸣曲

[英]詹姆斯·胡克
James Hook

Pastorale Siciliani

The musical score is written for piano in D major (two sharps) and 6/8 time. It consists of five systems of music, each with a treble and bass staff. The title 'Pastorale Siciliani' is written above the first system. The composer's name, James Hook, is written to the right of the title. The score includes various musical ornaments and techniques:

- System 1:** Features a triplet of eighth notes in the treble staff, followed by a trill (tr) and a mordent. The bass staff has a triplet of eighth notes and a trill.
- System 2:** Continues with trills and mordents in both staves. The bass staff has a triplet of eighth notes and a trill.
- System 3:** Includes a triplet of eighth notes in the treble staff, followed by a trill and a mordent. The bass staff has a triplet of eighth notes and a trill.
- System 4:** Features a triplet of eighth notes in the treble staff, followed by a trill and a mordent. The bass staff has a triplet of eighth notes and a trill.
- System 5:** Includes a triplet of eighth notes in the treble staff, followed by a trill and a mordent. The bass staff has a triplet of eighth notes and a trill.

The score is written in a clear, legible style with standard musical notation, including notes, rests, and various ornaments.

First system of a musical score in treble and bass clefs. The key signature has two sharps (F# and C#). The melody in the treble clef features several trills (tr) and a final measure with a fermata. The bass clef provides a harmonic accompaniment. The system concludes with a double bar line and the word "Fine" below the bass staff.

Minore

Second system of the musical score, marked "Minore". The key signature changes to one flat (Bb). The melody in the treble clef includes a triplet trill (3 tr) and other trills. The bass clef accompaniment features a triplet (3) and a fifth (5) in the first measure.

Third system of the musical score. The melody in the treble clef contains trills (tr) and a fourth (4) in the third measure. The bass clef accompaniment includes a first (1) and a second (2) in the final measure.

Fourth system of the musical score. The melody in the treble clef features a second (2) trill (2 tr) and a fourth (4). The bass clef accompaniment includes a fourth (4) in the first measure and a first (1) in the second measure.

Fifth system of the musical score. The melody in the treble clef includes a fifth (5) and a triplet trill (3 tr). The bass clef accompaniment features a third (3) in the final measure.

First system of the Rondo. The treble staff contains a melody with a trill (tr) and a triplet (3) with a slur. The bass staff provides harmonic support with chords and single notes. The key signature has two sharps (F# and C#), and the time signature is 2/4. The system concludes with the instruction "D.C." (Da Capo).

Rondo
Allegro con spirito

Second system of the Rondo. The treble staff features a melody with a triplet trill (3 tr) and a slur. The bass staff has chords and single notes, with a triplet (3) indicated. The key signature and time signature remain 2/4.

Third system of the Rondo. The treble staff includes a melody with a slur and a triplet (3). The bass staff has chords and single notes, with a triplet (3) indicated. The key signature and time signature remain 2/4.

Fourth system of the Rondo. The treble staff features a melody with a trill (tr) and a slur. The bass staff has chords and single notes, with a triplet (3) indicated. The key signature and time signature remain 2/4.

Fifth system of the Rondo. The treble staff includes a melody with a trill (tr) and a slur. The bass staff has chords and single notes, with a triplet (3) indicated. The key signature and time signature remain 2/4.

Sixth system of the Rondo. The treble staff features a melody with a trill (tr) and a slur. The bass staff has chords and single notes, with a triplet (3) indicated. The system concludes with the instruction "Fine".

Minore

The musical score is written for piano and consists of six systems of two staves each (treble and bass). The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4. The piece is marked "Minore" (Minor). The notation includes various musical ornaments and techniques:

- System 1:** Treble staff features a triplet trill (3 tr) on the first measure, followed by a second measure trill (2 tr). The bass staff has a fourth finger (4) indicated on the fifth measure.
- System 2:** Treble staff includes a fifth finger (5) on the first measure, a trill (tr) on the fourth measure, and another trill (tr) on the sixth measure. The bass staff has a first finger (1) on the fourth measure.
- System 3:** Treble staff shows a second finger (2) on the sixth measure. The bass staff has a first finger (1) on the fourth measure.
- System 4:** Treble staff features a second finger (2) on the first measure. The bass staff has a first finger (1) on the fourth measure.
- System 5:** Treble staff includes a fourth finger (4) on the first measure, a triplet trill (3 tr) on the second measure, and a trill (tr) on the third measure. The bass staff has a second finger (2) on the fourth measure.
- System 6:** Treble staff includes a first finger (1) on the first measure, trills (tr) on the second and third measures, and a trill (tr) on the fifth measure. The bass staff has a first finger (1) on the fourth measure.

The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

C小调奏鸣曲

Allegro non tanto

[西] 安东尼奥·索勒尔
Antonio Soler

Antonio Soler

The image displays a page of musical notation for a piano piece by Antonio Soler. The page is organized into five systems, each consisting of a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, trills (tr), and fingerings. The piece is titled 'Antonio Soler' in the top right corner.