

Classical Pieces of Saxophone Quartet

张尽才 编著

萨克斯管 古典名曲 重奏曲集

高音萨克斯管

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1.卡 伐 蒂 那

迈耶斯曲

张尽才改编

♩ = 88

mp

3

11

20

28

37

45

10

62

69

76

85

演奏提示:

演奏该曲应注意乐句的表达,可参照CD中第7~14小节的表现方式。第22~23小节之间中音声部与高音声部的主旋律交替应做到音色的尽可能统一。第37~40小节是个ad libitum(自由地)过渡,速度可由演奏者自行决定。

2. 幽 默 曲

德沃夏克曲
张尽才改编

Poco lento e grazioso ♩ = 72

The musical score is written for a single melodic line in G major (one sharp) and 2/4 time. The tempo is marked 'Poco lento e grazioso' with a quarter note equal to 72 beats per minute. The score consists of 60 measures, organized into systems of 6 measures each. The dynamics and articulations are as follows:

- Measures 1-6: *p* (piano), followed by a crescendo leading to *f* (forte) in measure 5, and *dim* (diminuendo) in measure 6.
- Measures 12-17: *p* (piano) in measure 12, followed by a crescendo to *f* (forte) in measure 14, then *dim* (diminuendo) in measure 15, and *rit* (ritardando) in measure 16.
- Measures 17-24: *rit* (ritardando) in measure 17, followed by a crescendo to *p* (piano) in measure 20, and then a series of quarter notes.
- Measures 29-36: A series of quarter notes, with a sharp sign indicating a key change to A major in measure 35.
- Measures 37-46: *f* (forte) in measure 37, followed by a series of eighth notes, then *rit e dim* (ritardando and diminuendo) in measure 45, and a final measure with a 6-measure rest.
- Measures 47-52: *cresc.* (crescendo) in measure 47, followed by a series of eighth notes, then *dim* (diminuendo) in measure 51.
- Measures 53-60: *cresc.* (crescendo) in measure 53, followed by a series of eighth notes, then *dim* (diminuendo) in measure 56, *rit* (ritardando) in measure 58, and *pp* (pianissimo) in measure 60.

演奏提示:

开头第1~4小节的速度需磨合完美之后再继续演奏后面的部分。第25小节起各声部间应注意强弱的良好控制,做到主旋律的突出与和声的平衡。

3. 蓝色探戈

Tempo de Tango

The musical score is written for a single melodic line in 4/4 time, featuring a piano melody with various dynamics and articulations. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, and 31 indicated at the start of their respective lines.

The first line (measures 1-5) begins with a *mp* (mezzo-piano) dynamic. The melody consists of eighth and sixteenth notes, many with accents. The second line (measures 6-10) starts with a *f* (forte) dynamic, indicated by a wedge-shaped crescendo. The third line (measures 11-15) continues the melodic development. The fourth line (measures 16-20) features a mix of eighth and sixteenth notes. The fifth line (measures 21-25) includes a key change to two flats (B-flat and E-flat) starting at measure 24. The sixth line (measures 26-30) continues the melody. The seventh line (measures 31-35) concludes the piece with a final melodic phrase.

41

46

51

56

61

66

71

77

82

p

f

f

2

演奏提示:

演奏时应注意探戈的舞曲特征,不必拘泥于谱面音符的时值,可参考CD中节奏连接首尾拍的吹奏处理。

4. 意大利舞曲

雷斯皮基曲
张尽才改编

Andantino

The musical score is written for a single melodic line in treble clef. It begins with a tempo marking of **Andantino** and a key signature of one flat (B-flat major). The time signature is 3/4. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 43, and 49 indicated. Dynamics include *p* (piano), *mp* (mezzo-piano), *f* (forte), and *rit* (ritardando). Articulations include slurs, accents, and hairpins. The piece concludes with a double bar line at measure 49.

演奏提示:

在保持乐句典雅、稳健的同时,应体现出舞曲中行进与旋转的步态感。

5.稍 慢 板

比 才 曲
张尽才改编

espress *pp*

3

3

3

3

3

3

cresc

f cresc *molto* *ff* *pp*

sf *smorzando*

演奏提示:

除主旋律声部外,各对位声部的演奏者应明确自己声部的相对独立以及与主旋律声部之间的关系。

6. 小 步 舞 曲

贝 多 芬 曲
张 尽 才 改 编

Allegretto

p *f* *mf* *Trio* *mf* *p* *f* *mf*

演奏提示:

前段在吹奏上需表现出小步舞曲的步态特征。中段Trio部分的连音吐音应表达清晰,把握住与前段在音乐上的对比。

7. 戈诺希安舞曲

萨蒂曲
张尽才改编

Lento

p

6

11

16

f

21

mp

26

mp

31

36

f

41

mp

46

p

50

54

f

58

mp

62

mp

66

70

75

f

79

mp

演奏提示:

吹奏旋律时,在音色上的修饰应适度,伴奏声部在音色的控制上无需修饰,应保持一致,平稳地体现出萨蒂“家具音乐”的静态感。

8. 小 夜 曲

海 顿 曲
张 尽 才 改 编

Andante

14

mf *cresc.*

19

dim *p*

24

5

34

3

mf

42

5

pp

51

mf *dim*

56

cresc. *dim*

7

69

dim e rit *pp*

演奏提示:

主旋律在各声部间交替进行,各声部的演奏者应尽可能做到音色与处理上的统一。伴奏声部的吐音不必过于尖锐,以免丧失节奏的弹性。

9. 野 蜂 飞 舞

里姆斯基-科萨科夫曲
张 尽 才 改编

Vivace

f

5

p

10

15

20

25

p

p

30

p

35

p

40

45

3

53

2

60

66

70

74

f

78

p

84

90

96

p

dim

pp

演奏提示:

保持一个平稳的速度是主旋律交替衔接的基本要点。此曲可作为乐队的基本训练。

10.D小调托卡塔与赋格

巴赫曲
张尽才改编

Adagio

Presto

5

8

10

12

15

18

20

22

24

Allegro

Presto

26 *rit* 3 3 3 3 3 3 3 3 3 3 3 3

28 FUGUE Allegro 8

39 *largamente*

42

44 2 *dolce*

48

51 *f*

54

56 *p*

59

This musical score is for a piece titled "FUGUE Allegro 8". It consists of ten staves of music, numbered 26 to 59. The key signature is one sharp (F#). The score includes various musical notations: triplets (indicated by a '3' over a group of notes), a ritardando (rit) marking, a section marked "largamente" (largely), a section marked "dolce" (sweetly) with a fermata, a section marked "f" (forte), and a section marked "p" (piano). The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in groups. There are also rests and a few longer note values. The overall style is that of a classical fugue.

62

65

68

71

74

11

ff

87

90

93

97

100