

波帕尔

POPPER

大提琴中级练习曲10首

作品76 为学习《高级练习曲40首》做准备

人民音乐出版社

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大卫·波帕尔(1843—1913)

大卫·波帕尔(David Popper, 1843 - 1913) 捷克著名大提琴家、作曲家、教育家。1843年6月18日出生于布拉格。就学于布拉格音乐学院,师从尤里斯·戈尔特曼。曾任维也纳歌剧院乐队首席大提琴,是著名的胡拜四重奏团大提琴手。1886年起任布达佩斯音乐学院教授。1865年开始经常在欧洲演出,获得很大成功。

波帕尔的演奏风格华丽、辉煌、脱俗,音色优美并富有弹性。他的技巧炉火纯青,在当时已是登峰造极,几乎无人能与他匹敌。他具有感人超凡的艺术魅力,使许多人为之倾倒。

波帕尔也是一位天才作曲家,创作了一百多首大提琴乐曲,其中包括四首协奏曲、三首组曲和大量的独奏曲。独奏曲方面有《法国乡村舞曲》、《加禾特舞曲》、《塔兰泰拉舞曲》、《精灵之舞》、《匈牙利狂想曲》、《纺车》、《狩猎》等。

由于波帕尔精通作曲技法,谙熟大提琴乐器的技巧特性,他的创作使大提琴技巧与艺术之结合达到了尽善尽美。

波帕尔的《大提琴简易练习曲 15 首》和《大提琴练习曲 10 首》独具特色。他的《大提琴高级练习曲 40 首》具有浓郁的浪漫色彩,音域宽广,旋律优美,线条流畅,很有创意。

波帕尔的作品有无穷的艺术生命力,直至今今天他的许多作品在世界各地音乐院校中仍为教学保留曲目,在音乐会上也是经常演出的精品。

在艺术大师帕勃罗·卡萨尔斯的演奏曲目中,波帕尔的作品占极重要的位置。卡萨尔斯说:“我几乎演奏了波帕尔的所有作品。”

大卫·波帕尔是 19 世纪下半叶至 20 世纪初屹立在大提琴艺术发展史上的杰出人物,被誉为“大提琴之王”。他是一位才华横溢的大师,浪漫风格艺术的代表人物之一。他把浪漫风格推进到塑造人物、描绘性格的新境界,使大提琴演奏艺术进入欣欣向荣、蒸蒸日上的新阶段。

全 如 珈

2000 年 7 月

于北京,中央音乐学院

中级练习曲10首

(为学习《高级练习曲40首》作准备)

1.

大卫·波帕尔

全如珞编订

Mässig bewegt 适当活泼地

p 3 3 3 3

f *p*

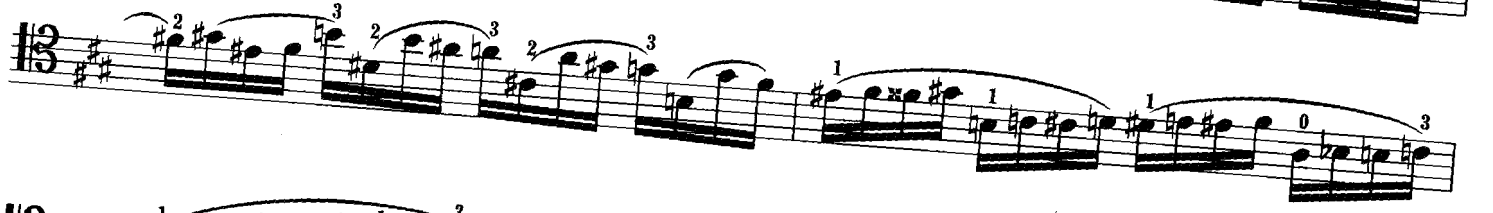
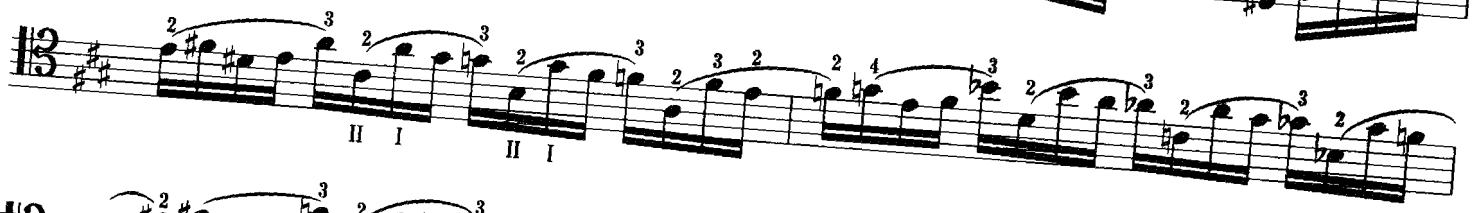
cresc. *f*

2.

Andante 行板

p

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (0, 1, 2, 3, 4). There are also some performance markings like accents (>) and breath marks (Q). The piece concludes with a double bar line and a final note on the tenth staff.



3.

Ruhig 平静地

mf

The musical score is written in bass clef, 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The piece is titled "Ruhig 平静地" (Calmly). The notation includes various musical symbols such as slurs, ties, and repeat signs. Fingering numbers (1-4) are placed above many notes. Some notes are marked with a "3" and a circled "O", possibly indicating a triplet or a specific articulation. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the fifth staff. The score includes various musical notations such as slurs, ties, and repeat signs. At the end of the piece, there are two staves marked with a double bar line and a repeat sign, followed by a final staff.

[illegible]

4.

Frisch 活泼地

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of 12 staves of music. The first staff begins with a forte (*f*) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-4) are indicated above many notes. There are also some articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs on the final staff.

This page contains 12 staves of musical notation for a piece in B-flat major. The notation is written in bass clef and includes various musical symbols such as notes, rests, and fingerings. Roman numerals (I, II, III, IV) are used throughout the piece to indicate specific musical concepts or sections. The piece concludes with a double bar line and a final key signature change to B-flat major.

5.

Sehr lebhaft 十分生动活泼地

The musical score is written in 3/8 time and G major. It consists of ten staves of music. The first six staves are in 3/8 time, and the last four staves are in 3/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include 'f' (forte) and 'rall.' (rallentando). The score is marked with 'II I' and 'III' at various points, indicating different sections or measures.

This page contains musical notation for a piece in 13/8 time. The notation is spread across ten staves, with some staves containing multiple systems of music. The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* (forte), *ff* (fortissimo), and *rall. a tempo* (rallentando then returning to tempo). The piece features complex rhythmic patterns, including many beamed sixteenth notes and rests. The notation is written in a style typical of 20th-century musical manuscripts.

The first staff is in 13/8 time and features a complex rhythmic pattern with many beamed sixteenth notes and rests. The second staff continues this pattern, with some measures containing fingerings (II I). The third staff introduces a new rhythmic pattern with more frequent notes. The fourth staff continues this pattern, with some measures containing fingerings (I II III II). The fifth staff features a complex rhythmic pattern with many beamed sixteenth notes and rests. The sixth staff continues this pattern, with some measures containing fingerings (II I). The seventh staff features a complex rhythmic pattern with many beamed sixteenth notes and rests. The eighth staff continues this pattern, with some measures containing fingerings (II I). The ninth staff features a complex rhythmic pattern with many beamed sixteenth notes and rests. The tenth staff continues this pattern, with some measures containing fingerings (II I). The piece concludes with a final measure marked *ff*.

6.

Lebhaft 快速活泼地

mf 3

restez 保留把位

I II I

II

This image shows a page of musical notation for guitar, consisting of ten staves. The music is written in 13/8 time, indicated by the '13' at the beginning of each staff. The key signature has one flat (B-flat). The notation includes various chords, arpeggios, and fingerings, with dynamic markings like *p*, *f*, and *pizz.*. The piece concludes with a double bar line and a final chord.

Ruhig gemessen 平静、庄严

The musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 staves of music. The first staff starts with a *mf* dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-4). There are also some special markings like 'II' and 'V' above certain staves. The piece ends with a double bar line and a 'II' marking below the final staff.