

弦乐四重奏经典名曲库

SMPH
原版引进
ORIGINAL EDITION
LICENSING

婚礼曲集

巴里·卡尔森·特纳 改编

於骏洁

译

WEDDING PIECES
ARRANGED FOR STRING QUARTET

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1. 希巴女王的驾临

选自《所罗门》

巴里·卡尔森·特纳 改编

乔治·弗里德里克·亨德尔
(1685-1759)

Allegro

Violin 1
Violin 2
Viola
Violoncello

f
f
f
f

5

9

p cresc.
p cresc.
p cresc.
p cresc.

13

mf
mf
mf
mf

p
p

18

System 18-22: This system contains five measures. Measures 18-19 are rests for all staves. Measures 20-21 feature a forte (*f*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measure 22 returns to a piano (*p*) dynamic with a more melodic texture in the upper staves and a simple accompaniment in the lower staves.

23

System 23-27: This system contains five measures. Measures 23-25 are rests for all staves. Measures 26-27 feature a mezzo-forte (*mf*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves.

28

System 28-32: This system contains five measures. Measures 28-30 feature a piano (*p*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measures 31-32 feature a mezzo-forte (*mf*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves.

33

System 33-37: This system contains five measures. Measures 33-34 feature a piano (*p*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measures 35-36 feature a mezzo-forte (*mf*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measure 37 features a mezzo-piano (*mp*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves.

38

System 38-42: This system contains five measures. Measures 38-39 feature a forte (*f*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measures 40-41 feature a piano (*p*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves. Measure 42 features a forte (*f*) piano with rapid sixteenth-note runs in the upper staves and a steady eighth-note accompaniment in the lower staves.

43

mp

mp

mp

mp

System 43-47: Four staves of music. Measures 43-44 show dense sixteenth-note patterns in the upper staves. Measures 45-47 show more sparse patterns with rests in the upper staves.

48

mf

mf

mf

mf

System 48-51: Four staves of music. Measures 48-51 show a mix of sixteenth-note patterns and rests, with a crescendo marking in measure 50.

52

cresc.

cresc.

cresc.

cresc.

System 52-56: Four staves of music. Measures 52-56 show a mix of sixteenth-note patterns and rests, with a crescendo marking in measure 54.

57

f

f

f

f

p

p

p

p

System 57-61: Four staves of music. Measures 57-61 show a mix of sixteenth-note patterns and rests, with a crescendo marking in measure 59.

62

System 62-66: Four staves of music. Measures 62-66 show a mix of sixteenth-note patterns and rests.

67

cresc. *f*

72

v

77

f *f*

81

mp *mp*

85

cresc. *cresc.* *cresc.* *cresc.* *rit.* *ff* *ff* *ff* *ff*

2. 圣 母 颂

巴里·卡尔森·特纳 改编

约翰·塞巴斯蒂安·巴赫

(1685-1750)

夏尔·古诺

(1818-1893)

Moderato

Violin 1

Violin 2

Viola

Violoncello

5

9

13

17

p

p

p

p

cresc.

cresc.

cresc.

cresc.

21

mf

mf

mf

mf

System 21-24: Four measures of music. The first three measures feature a piano introduction with a melody in the right hand and a bass line in the left hand. The fourth measure begins with a melody in the right hand and a bass line in the left hand. The dynamic marking *mf* is present in the second, third, and fourth measures.

25

cresc.

cresc.

cresc.

cresc.

System 25-28: Four measures of music. The first three measures feature a piano introduction with a melody in the right hand and a bass line in the left hand. The fourth measure begins with a melody in the right hand and a bass line in the left hand. The dynamic marking *cresc.* is present in the second, third, and fourth measures.

29

p

p

p

cresc.

cresc.

cresc.

System 29-32: Four measures of music. The first three measures feature a piano introduction with a melody in the right hand and a bass line in the left hand. The fourth measure begins with a melody in the right hand and a bass line in the left hand. The dynamic marking *p* is present in the first, second, and third measures. The dynamic marking *cresc.* is present in the fourth, fifth, and sixth measures.

33

f

f

f

f

System 33-36: Four measures of music. The first three measures feature a piano introduction with a melody in the right hand and a bass line in the left hand. The fourth measure begins with a melody in the right hand and a bass line in the left hand. The dynamic marking *f* is present in the second, third, and fourth measures.

37

1.

2.

rit.

pp

pp

pp

pp

System 37-40: Four measures of music. The first two measures are marked with a first ending bracket. The third measure is marked with a second ending bracket. The fourth measure is marked with a first ending bracket. The dynamic marking *pp* is present in the second, third, and fourth measures. The marking *rit.* is present in the fourth measure.

戈特弗里德·海因里希·施托尔采尔
(1690-1749)

Moderato

Violin 1

Violin 2

Viola

Violoncello

10

18

27

36

rit.

4. 绿树成荫

选自《赛尔斯》

巴里·卡尔森·特纳 改编

乔治·弗里德里克·亨德尔
(1685-1759)

Larghetto

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Violoncello *mp*

10 *cresc.* *dim.* *mp*

21 *mf* *p* to Coda

32 *mf*

43 D al Coda Coda rit.

理夏德·瓦格纳
(1813-1883)

§

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6. 小号的旋律

巴里·卡尔森·特纳 改编

亨利·普赛尔
(1659-1695)

Allegro *Allegro*

Violin 1 *f*

Violin 2 *f*

Viola *f*

Violoncello *f*

7 *mf*

13 *mp*

19 *mp*

25 *f*

rit.

7. 婚礼进行曲

选自《仲夏夜之梦》

巴里·卡尔森·特纳 改编

费利克斯·门德尔松·巴托尔迪
(1809-1847)

Allegro vivace

Violin 1

Violin 2

Viola

Violoncello

6

13

19

ff

f

mf

ff