

Impress The Heartstrings

动撼心弦

上册

辉煌小提琴之 古典大师珍版独奏曲 65 首【上】

主编：张建国 / 指法弓法：李兴雅 / 钢伴录音：梁淇贇

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序言

本书于20世纪40年代首次出版于德国莱比锡，是当时乃至后来近三十年的时间里世界上最权威的版本之一，该书收集了当时最全面，最完整的小提琴经典独奏作品。在随后的时间里，又经过多次的修订和添加新的优秀作品。共囊括了36位大师的65首经典之作，相信每一位小提琴爱好者都可以从中找到自己爱不释手的乐曲。同时，本书附有原版的钢琴伴奏谱以及准确的小提琴指法和弓法，这是相当珍贵和有意义的。

我们在此要缅怀一位老人，已故著名作曲家石夫先生。多年前通过石老的推荐和引介我们取得了此书的德国版本以及出版权。

必须要说的是，为了更加切合国内小提琴爱好者的需求，我们在原书基础上：

- 1、请国内一线专业演奏员进一步丰富和细化了指法与弓法；
- 2、提取分谱单独成册，方便爱好者练习、独奏，以及与钢琴合奏；
- 3、请专业人士用MIDI录音录制了示范演奏；
- 4、录制了钢琴伴奏，本书CD支持MP3便携设备复制拷贝，您随时随地可配合钢伴来练习；
- 5、分为上下两册，方便读者选曲、选购与携带。

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柔 版 [选自《月光》奏鸣曲] 作曲/贝多芬

Adagio <From "Moonlight" Sonata> [L. VAN. BEETHOVEN]

Adagio

Sempre legato

pp

p *espressivo*

pp

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp) and 3/4 time. It features a treble staff with a melody starting on a whole rest, followed by a quarter note G, and a bass staff with a steady eighth-note accompaniment. The second system continues the melody and accompaniment. The third system concludes the piece with a final melodic phrase in the treble and a corresponding bass line. The score is marked with a '10' in a box at the start of each system, likely indicating a page or measure number. A 'V' with a '3' is placed above the first measure of the second system, possibly indicating a third measure rest or a specific performance instruction.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It contains a melody of eighth and quarter notes, with a final measure marked with a 'V' and a '3' indicating a triplet. The second system is a grand staff with a treble and bass clef, a key signature of three sharps, and a 3/4 time signature. The bass staff features a complex accompaniment with sixteenth and thirty-second notes, including fingerings (4, 2, 1, 2, 1) and a final measure with a 'V' and a '3' indicating a triplet. The treble staff in the second system contains a melody of eighth and quarter notes, with a final measure marked with a 'V' and a '3' indicating a triplet.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal line is written in a soprano clef. The score is marked with a "16" in a box, indicating the start of a new section. The music is written in a clear, legible style with standard musical notation.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. It starts with a measure marked with a box containing the number 19. The piano accompaniment also begins with a treble clef, the same key signature, and a time signature of 3/4. It starts with a measure marked with a box containing the number 19. The second system continues the vocal and piano parts. The vocal line features a melodic line with a long note on the first staff and a more active line on the second staff. The piano accompaniment features a bass line with a long note on the first staff and a more active line on the second staff. The score is written in a standard musical notation style with a key signature of three sharps and a time signature of 3/4.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts with a measure number 22 in a box. The piano accompaniment has a treble clef and a bass clef. The second system also has a vocal line and a piano accompaniment. The vocal line continues with measure 22 in a box. The piano accompaniment has a treble clef and a bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *dim.*.

The image displays a musical score for the song "The Rose Tree". It is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score is divided into two systems, each starting with a measure number in a box (25 and 26). The melody features a mix of eighth and quarter notes, often beamed together. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and a crescendo leading to a forte (*f*) section. The score concludes with a double bar line and repeat dots.

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 28 and 29. The second system contains measures 30 and 31. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in the treble clef and the piano accompaniment in the bass clef. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment, with the piano part featuring a 'cresc.' marking. The score is written in G major (one sharp) and 3/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a 'cresc.' marking, indicating a crescendo. The score is written in G major (one sharp) and 3/4 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a 'cresc.' marking, indicating a crescendo.

34 *f*

37 *espr.*
dim. p *poco*

40 *marcato*

43 *dimin.* *pp*

梦幻曲 [作品第15号之七] 作曲/舒曼

Traumerei [R. SCHUMANN, Op. 15. No. 7]

Andante espressivo

The musical score for 'Traumerei' by Robert Schumann, Op. 15, No. 7, is presented in four systems. Each system consists of a violin staff and a piano staff. The tempo is marked 'Andante espressivo'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'ritard.' (ritardando). The first system starts with a violin staff marked 'p' and a piano staff. The second system continues the melody with a violin staff and piano accompaniment. The third system includes a 'ritard.' marking and a 'p' marking. The fourth system ends with a final cadence. The score is written in a clear, professional style with standard musical notation.

17 *p* *rit.* *a tempo*

21 *mf* *mf*

25 *ritard.* *a tempo* *ritard.*

29 *pp* *ritard.* *pp* *ritard.* *p*

加沃特舞曲 作曲/戈塞克

Gavotte [F. J. GOSSEC]

Allegretto molto grazioso

The musical score is written for piano and grand staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked **Allegretto molto grazioso**. The score consists of four systems of music. The first system starts with a piano (*p*) dynamic for the right hand and a pianissimo (*pp*) dynamic for the left hand. The second system continues the melody and accompaniment. The third system also features a piano (*p*) dynamic for the right hand and a pianissimo (*pp*) dynamic for the left hand. The fourth system begins with a mezzo-forte (*mf*) dynamic for the right hand and a piano (*p*) dynamic for the left hand, and includes tempo markings of *rit.* (ritardando) and *a tempo*. The piece concludes with a *Fine* marking at the end of the right hand staff.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

risoluto

First system of music (measures 17-20). The treble staff begins with a forte (*f*) dynamic and includes fingerings (1, 3, 2, 4, 1, 3, 4, 0) and a slur. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The key signature is two sharps (F# and C#).

Second system of music (measures 21-24). The treble staff continues with a forte (*f*) dynamic and includes breath marks (V). The piano accompaniment remains at mezzo-forte (*mf*). The system concludes with a repeat sign.

Third system of music (measures 25-28). The treble staff is marked *arco* and mezzo-piano (*mp*), featuring a triplet (3) and breath marks (V). The piano accompaniment is marked piano (*p*). The system concludes with a repeat sign.

Fourth system of music (measures 29-32). The treble staff starts at mezzo-piano (*mp*) with a crescendo (*cresc.*) leading to forte (*f*), marked *D.C al Fine*. The piano accompaniment starts piano (*p*) with a crescendo (*cresc.*) leading to mezzo-forte (*mf*), also marked *D.C al Fine*. The system concludes with a repeat sign.

路 尔 作曲/巴赫
Loure [J. S. BACH]

Allegro moderato

The musical score is written for a single melodic line on a treble clef staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score is divided into four systems, each containing two measures. Measure numbers 1, 6, 12, and 16 are indicated at the start of their respective systems. The first system (measures 1-2) begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system (measures 3-4) features a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic. The third system (measures 5-6) starts with a piano (p) dynamic. The fourth system (measures 7-8) begins with a forte (f) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings (f, p, mf, cresc.) and articulation marks.

21 *ff*

25 *mf* *p* *pp*

30 *p* *mf* *p*

34 *p*