

林应荣 编



Violoncello 青少年 大提琴协奏曲选(下)

(大提琴与钢琴)



上海音乐学院出版社
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前 言

我们学习大提琴的目的是学音乐、懂音乐、爱音乐、通过音乐发展我们的想象力，培养我们的高尚情操，提高我们的文化素养。而只有完整地掌握音乐作品，才能理解和表达好音乐的内容，从而感受到音乐的作用。

过去由于种种原因，大提琴作品常常只有分谱，伴奏谱很难找到，大家只好清拉。长期清拉的结果是感受不到作品的完整性，同时造成不会听另一个声部、节奏不稳、无法与人合作等问题，妨碍了学生的发展。

为此我们准备出版一套青少年大提琴大型作品选(有的选用完整的，有的只选用国内外常用的一个乐章)，共分三集：

1. 青少年大提琴小协奏曲选
2. 青少年大提琴奏鸣曲选
3. 青少年大提琴协奏曲选(上、下册)

这些作品对初步掌握曲式结构、学会对比变化和各种弓法的运用都很有益，而作曲家绝大多数均为当时著名的大提琴演奏家，他们通过自己的演奏和创作推动着大提琴事业的发展，经过一代代人的努力，大提琴才能有今天的普及和繁荣。

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本集《青少年大提琴协奏曲选》(下)共选编了六首协奏曲：戈特曼第三协奏曲、朗伯第二、博克里尼降B大调、圣桑第一a小调、达维多夫第一和第二协奏曲。相比上集程度提高了很多，其中达维多夫的第一、第二协奏曲大家可能不太熟悉。这些作品不论从技术方面和艺术方面来说，均有相当的价值，有些至今还在音乐会上常演不衰。

这次出版对一些乐队的前奏和间奏及结尾作了删减(在此要感谢叶青老师帮我完成这项工作)，另，在一些原曲没有标明乐段的乐曲中，编者加了英文字母以标明乐段。

林应荣

2010年12月15日

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第三协奏曲

Concerto No.3

I

G.Goltermann, Op.51

戈特曼

(1824~1898)

Allegro molto moderato. [非常中庸的快板]

Allegro molto moderato. [非常中庸的快板]

Cello

Piano

7

Fl.

Cl.

13

A

19

注：前奏作了删减。英文字母系编者所加。

25

mf

Clar.

Fag.

p

30

cresc.

cresc.

35

f

Clar.
Fag.

mf

39

un poco cresc. e stringendo

un poco cresc. e stringendo

43

calmato

con passione

p calmato

mf

47

48

52

53

mf

p

Cor

57

58

62

62

Musical score for measures 62-65. The top staff is a single melodic line in 3/4 time. The bottom two staves are a piano accompaniment in 3/4 time. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The word "Leo." is written below the piano part at measures 63 and 64, separated by asterisks.

66

Musical score for measures 66-69. The top staff continues the melodic line. The bottom two staves are the piano accompaniment. The word "Ob." is written above the piano part at measure 67, and "Fl." is written above it at measure 68. The word "Leo." is written below the piano part at measures 67 and 68, separated by asterisks.

70

Musical score for measures 70-73. The top staff continues the melodic line. The bottom two staves are the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The word "Leo." is written below the piano part at measures 70 and 71, separated by asterisks.

74

Musical score for measures 74-77. The top staff continues the melodic line. The bottom two staves are the piano accompaniment. The word "cresc." is written below the piano part at measure 74, and "f" is written below it at measure 75. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The word "Leo." is written below the piano part at measures 74 and 75, separated by asterisks.

101

106

111

116

120

Ob.
Clar.

123

f Cor *p* *pp* Fl.

126

Ob. *f* *p* Clar.

129

f *mf*

133

f

Fl.

136

p

139

Ob.
Fag.

Fag. II.

142

ff

mf

145

mf

Clar.
Fag.

p

146

147

148

tr

149

150

151

cresc.

cresc.

152

153

154

f

f

155

156

157

II

Andante espressivo. [有表情的行板]

Cello

Andante espressivo. [有表情的行板]

*mf*Clar.
Fag.

Piano

mp

朴素

8

mf *p*

Clar. Cor.

Fag. *p*

15

mf *f* *rallent.* *a tempo* *a tempo* *p*

colla parte

Cor. *p*

21

26

p

Fag.

32

mf

rall.

a tempo

p *colla voce*

37

f

41

f

Fl.

p

45

Clar.

Fl.

Clar.

Fl.

49

Clar.

Fl.

Clar.

Fl.

53

cresc.

Clar.

Fl.

Clar.

Cor.

un poco cresc.

57

f

mf

This musical score page contains measures 45 through 57. It is written for a Clarinet (Clar.), Flute (Fl.), and Cor (Cor Anglais). The score is in 3/4 time and B-flat major. Measures 45-48 show the Clarinet and Flute parts with various melodic lines and rests. Measures 49-52 continue this pattern. Measures 53-56 introduce the Cor part, which plays a rhythmic pattern of eighth notes. The Cor part is marked with 'cresc.' and 'un poco cresc.'. Measures 57-60 show the Clarinet and Flute parts with a 'f' (forte) marking. The Cor part continues with a 'mf' (mezzo-forte) marking. The score is written on a grand staff with a bass clef for the left hand and a treble clef for the right hand.