

二十四首 钢琴前奏曲

杜宁武 / 曲

附 CD1 张

24 Piano Preludes

Composed by Ningwu Du

二十四首钢琴前奏曲

杜宁武 / 曲

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杜宁武

作者简介

作为同代人中最具才华的音乐家之一，杜宁武是一位有很高造诣的钢琴演奏家兼作曲家。他自幼由均为作曲家的父母引导步入学习音乐之途。早期随张孔凡、黄雅和李淇学习钢琴，同时还跟他父亲杜钳学作曲。就读于上海音乐学院附中阶段，他师从肖韶教授专修钢琴专业。16岁时获第二届东京国际音乐比赛第五名，受到评论家和听众的热情欢迎，其演奏被描述为“真挚而自然，有情感深度和青春活力”。翌年被邀赴日巡回演出。在他赢得的诸多奖项中，给人印象最深的是第三届澳大利亚悉尼国际钢琴比赛第一名。杜宁武是从数百名国际申请者中选拔出的32名参赛钢琴家之一，虽然当时年仅18岁，在参赛者中年纪最小，但他在赛程中以明显的领先地位成为无可置疑的优胜者，亦因成为第一位来自中国大陆的国际钢琴大赛首奖获得者。大赛评委之一——著名的美国权威评论家 Harold C. Schonberg 随后在《纽约时报》撰文写道：“杜具有最杰出的天赋。”

就读于美国纽约茱莉亚音乐学院期间，杜宁武在著名演奏家 Russell Sherman 和 Oxana Yablonskaya 的指导下主修钢琴。他曾在中国大陆及香港地区以及日本、韩国、菲律宾、新加坡、澳大利亚、荷兰、法国、意大利、挪威、加拿大和美国等国家举办音乐会演出，包括独奏音乐会、室内乐音乐会和与管弦乐团合演协奏曲音乐会等。

杜宁武在室内乐方面也有丰富的经验，曾与小提琴演奏家林昭亮、钱舟、柴亮、顾文蕾，大提琴演奏家王健、倪海叶、陈建安等合作演出或录音。2008年3月在北京国家大剧院开幕季上与王健合作举办室内乐音乐会。

杜宁武13岁时就发表了第一部钢琴作品，现已创作了许多钢琴独奏曲、室内乐作品，并改编多部作品。其创作的《b小调大提琴与钢琴奏鸣曲》已由他本人与王健在日本首演，深受好评。

杜宁武与夫人——美籍韩裔钢琴家沈惠莲（Helen Sim）于2001年荣获意大利衣布拉国际大赛钢琴双重奏大奖，他们的合作被评为“天衣无缝”、“宛若一人”。2004年9月，“杜与沈”二重奏组合参加在挪威举行的格里格钢琴国际比赛，一举获得双钢琴、四手联弹两项第一名及格里格作品特别奖。2005年，他们从美国回到中国定居，任广州星海音乐学院钢琴系硕士研究生导师，负责本科及研究生阶段钢琴教学工作。

About the Author

Ningwu Du is an accomplished artist both as pianist and composer. His parents both being composers, he showed an affinity for music at a young age. Among his piano teachers were Kongfan Zhang, Ya Huang and Qi Li, as well as Prof. Ming Xiao, with whom he studied at the Middle School of the Shanghai Conservatory of Music. He also studied composition with his father Qian Du. At the age of sixteen, he was a top prizewinner of the 2nd Tokyo International Music Competition. Enthusiastically received by critics and audiences alike, he was described as "unaffected and natural, possessing emotional depth and youthful energy". Consequently, Du was invited back to Japan the following year to give a concert tour. Among his many awards is the 1st Prize of the 3rd Sydney International Piano Competition of Australia which he won at the age of eighteen. The American music critic Harold C. Schonberg, one of the jury members, later wrote in the *New York Times* magazine: "Du has the greatest natural talent."

Ningwu Du furthered his piano study at the Juilliard School in New York under concert pianists Russell Sherman and Oxana Yablonskaya. He has performed worldwide in recital and with orchestra, in places such as Chinese mainland and Hong Kong area, Japan, Korea, the Philippines, Singapore, Australia, Holland, England, France, Germany, Canada, and the U.S.. He also collaborates in chamber music with artists such as Zhaoliang Lin, Zhou Qian, Liang Chai, Wenlei Gu, Jian Wang, and Haiye Ni. In the field of composition, Du has produced many works for solo piano and chamber groups. He has successfully premiered, together with cellist Jian Wang, his Sonata for Cello and Piano in Tokyo.

Ningwu Du and wife Helen Sim formed the piano duo "Du & Sim" in 2000 and, in the same year, made their enthusiastically received debut at New York's Carnegie Recital Hall. In 2001, they were the top prizewinners and recipients of the "Baronessa Titetta Cafici Savarese Award" at the IBLA Grand Prize International Piano Competition in Italy. As a result, the duo was invited back to Sicily and gave highly acclaimed recitals in Catania and Ragusa. The duo's activities since have included concerts in Tokyo (Opera City Hall), Seoul (as guest artists for the 10th anniversary of Chinese-Korean diplomatic relations), New York City (Lincoln Center and Society Hall), and various other cities worldwide. In 2004 the duo won the 1st Prizes of both the two pianos and four hands categories in the International Grieg Piano Competition of Oslo, Norway. Since 2005 they have been residing in China and have been teaching at the Xinghai Conservatory of Music in Guangzhou.

序 言

当收到杜宁武《二十四首钢琴前奏曲》的乐谱和由作曲家本人亲自演奏并录制的CD时，我非常激动，迫不及待地听了一遍这套用24个大小调写成的前奏曲。我觉得这是一百年以来，中国钢琴作品最宏伟的一部钢琴独奏套曲。

杜宁武是一位非常优秀的钢琴家。他青年时代在上海音乐学院附中读书时就参加过悉尼国际钢琴比赛，获得第一名。我也知道他喜欢作曲。1988年在美国茱莉亚音乐学院留学时，他利用课余时间经常创作一些钢琴曲。这套前奏曲的初稿就是在那个年代创作的。

每一首前奏曲都有相应的标题和作曲家配合这首前奏曲创作的一首小诗。

这部作品中充满了空灵的意境和浪漫的情感，结合中西文化中的多种特色，在体裁、和声、曲式和织体上借鉴西方经典音乐写作手法，同时又表现出中国传统音乐思维的特征——主题旋律大多基于中国传统五声音阶，采用渐变式的旋律发展手法，调式与和声突出色彩性。

在钢琴演奏技巧方面，这部作品对演奏者提出很高的要求，要求演奏家具有丰富的表现力和辉煌的技巧。

我希望这部作品能够尽快出版。

周广仁

Foreword

When I received the score of Ningwu Du *24 Piano Preludes* and the CD of these preludes performed by the composer himself, I was very excited and could not wait to listen to them. I think this is the grandest piano solo set among our Chinese piano works of the past one hundred years.

Ningwu Du is an outstanding pianist. When he was a youth studying at the Middle School of Shanghai Conservatory of Music, he entered the Sydney International Piano Competition and won the 1st Prize. I also know that he likes to compose. In 1988, as a student of The Juilliard School in the U.S., he often composed in his spare time. This work is a product from that time.

Each prelude has a title and is given a short poem written by the composer.

This work seeks both the Chinese artistic conception of a vast and vivid feeling as well as a romantic expression of the emotions. It has a combination of many elements of Chinese and Western cultures. In the aspects of form, harmony, structure and texture, it borrows from Western classical music. Meanwhile it also displays many traits of traditional Chinese music; many themes are based on Chinese pentatonic scales. It often adopts a method of gradual development of melodies, and it also emphasizes the colors of modes and harmony.

In the aspect of piano performance, this work poses a great challenge to the pianist. It demands a rich expressive power and a brilliant technique.

I hope this work will be published as soon as possible.

Guangren Zhou

自序

1988年,我就读于美国纽约茱莉亚音乐学院,主修钢琴专业。有一天,我在大卫·杜博尔(David Dubal)教授的钢琴文献课上演奏了自己创作的钢琴前奏曲《情思悠悠》。这首前奏曲是根据1981年自己创作的一首乐曲改编而成。杜博尔教授非常喜欢,建议我像巴赫、肖邦、斯克里亚宾等作曲家那样,用全部24个调写一套钢琴前奏曲。受到他的鼓舞和启发,我在三个月内完成了这套前奏曲的初稿。杜博尔教授的宝贵建议使这部作品成为现实,在此我表达感谢!

我在写这些前奏曲的时候,头脑中出现了一个模糊的故事线索——有关一个幻想人物从青年到死亡的人生,描述了他生活中的各种场景与体验,赞美其理想主义的精神境界。主人公是一位热爱生活与生命的艺术家。他爱幻想,喜欢龙和孙悟空。由于现实所迫,他投身于抗敌救国运动中。他有一位恋人,但在投身战争的洪流以后,他们再没有见面。他历尽艰辛,最终英年早逝。

我为每首前奏曲创作了小诗并将其翻译成英文。

深深感谢我的父亲也是我此生唯一的作曲老师——杜钳。他在我九岁时就开始教我作曲,帮助我打下作曲技术的基础,并始终鼓励和支持我。

非常感谢亲爱且尊敬的周广仁老师慷慨作序。

还要感谢我的家人们给予我的帮助和建议。

最后,感谢我的夫人沈惠莲(Helen Sim)对我的信心和对作品有价值的意见。

杜宁武

Preface

In 1988, I was a piano major at The Juilliard School in New York. One day, in the Piano Literature class of Prof. David Dubal, I played my newly revised piano prelude *Boundless Sentiments* which I had composed seven years earlier. He liked it very much and suggested that I write a set of preludes in all 24 keys as composers such as Bach, Chopin, and Scriabin did. Encouraged and enlightened, I finished composing the first draft of my 24 preludes in three months. It was due to Prof. Dubal's precious suggestion that this work came into reality. I hereby express my gratitude to him.

While I was composing these preludes I had a vague storyline in my mind. It concerns the life from youth to death of a fictional character as it depicts many scenes and experiences to praise this idealistic human spirit. The protagonist is an artist who loves living and loves life. He likes to fantasize and is very fond of the Dragon and the Monkey King (a supernatural and heroic figure in Chinese literature). Forced by reality, this artist throws himself into a movement to fight the enemy and save his country. He has a lover whom he never meets again after entering the torrent of war. He suffers many hardships and dies at a rather young age.

I wrote a short poem for each prelude and also translated the poems into English.

I am deeply grateful to my father Qian Du who is my sole teacher of composition. He started teaching me when I was nine years old, laid the foundation of my compositional technique, and has given me constant encouragement and support.

I also want to thank dear and honorable Prof. Guangren Zhou for her kindness in writing the forward.

My thanks also go to my family members for all their help and advice.

Finally, I would like to thank my wife Helen Sim for her faith in me and her valuable feedback.

Ningwu Du

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高山流水

延绵起伏的远山
如处子般宁静，
云儿替她遮上面纱。
莽莽苍苍的林海，
为她披上衣裳。

旭日东升，
雾散云开，
万峰相映争辉。
一道清泉从天而降，
久久激荡于
我的胸怀。

Tall Mountains, Flowing Water

Mountains stretching and rolling
In the distance
Are serene as a virgin.
Clouds cover her face
With a veil.
Vast and wild oceans
Of forest clothe her
Allover.

The morning sun rises in the east.
Mist disperses.
Clouds open.
Thousands of peaks
Shine upon each other
To vie for the glory of light.
A stream of clear spring water
Falls from the sky
And long agitates and surges
In my bosom.

献给杜锴与大卫·杜博尔
To Qian Du and David Dubal

1. 高山流水

Tall Mountains, Flowing Water

Moderato rubato

The musical score is written for piano in 6/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a *pp* dynamic marking and a *una corda* instruction. The melody in the treble staff is characterized by flowing eighth-note patterns, while the bass staff features sustained chords and arpeggiated textures. The second system continues the melodic development. The third system shows a key signature change to two flats (B-flat major/D-flat minor) and includes a *cresc.* marking. The fourth system concludes the piece with a final cadence in the new key signature.

9

Musical score for measures 9-10. The piece is in 7/8 time and B-flat major. The right hand features a melodic line of eighth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

11

Musical score for measures 11-12. The right hand continues with eighth-note patterns, and the left hand features a prominent bass line with sustained notes and moving accompaniment.

13

ff

Musical score for measures 13-14. The right hand has a dense texture of eighth notes, and the left hand features a strong bass line. A dynamic marking of *ff* (fortissimo) is present.

15

cresc.

fff

Musical score for measures 15-16. The right hand continues with eighth-note patterns, and the left hand features a strong bass line. A dynamic marking of *cresc.* (crescendo) is present in the first measure, and *fff* (fortississimo) is present in the second measure.

17

Musical score for measures 17-18. The right hand features a continuous eighth-note pattern. The left hand has a sustained chord in the first measure, followed by a descending eighth-note line in the second measure.

19

Musical score for measures 19-20. The right hand continues with eighth-note patterns. The left hand features a sustained chord in the first measure and a descending eighth-note line in the second measure.

21

accel.

Musical score for measures 21-22. The right hand continues with eighth-note patterns. The left hand features a sustained chord in the first measure and a descending eighth-note line in the second measure.

23

rit. *a tempo*

dim.

Musical score for measures 23-24. Measure 23 shows a right hand with eighth-note patterns and a left hand with a descending eighth-note line. Measure 24 shows a right hand with a descending eighth-note line and a left hand with a sustained chord.

25

Musical score for measures 25-26. The right hand features a continuous eighth-note pattern. The left hand has a sustained chord in the first measure, followed by a descending eighth-note line in the second measure.

27

rit. *p*

29

pp *ff* *veloce*

31

ff *ff*

32

ff *ff*

33

ff *f* *Lento*