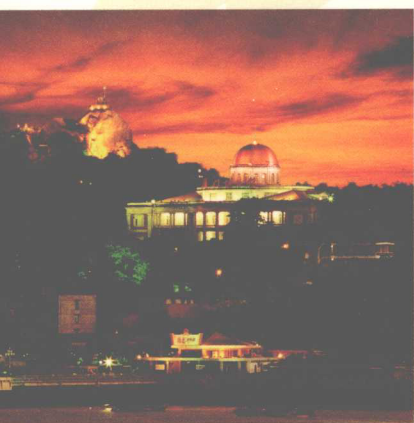




鼓浪屿钢琴节特邀作品选

The Music Score of Gulangyu Piano Festival

总 谱



第三钢琴协奏曲

The Piano Concert No.3

献给鼓浪屿

For Gulangyu

杜鸣心 曲

Composer Du Mingxin

上海教育出版社



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序

琴声是这座小岛的骄傲。

有人统计过,就钢琴密度说,鼓浪屿的钢琴数量全国第一。

在落日的黄昏,或宁静的月夜,漫步在鼓浪屿的小巷,常常会听到从花丛掩映的小楼里,飘出一缕琴声,让人如醉如痴。因此,这座小岛有钢琴之岛的美誉。

鼓浪屿钢琴节走过了十年,鼓浪琴音唱和着琴岛的天风海涛,成为中国琴童走向国际,实现音乐梦想的大舞台。

全国青少年钢琴比赛在鼓浪屿举办了五届,届届精彩,把比赛打造成全国最高水平的青少年钢琴赛事的方向始终没有改变。

音乐是鼓浪屿人生活中不可缺少的一部分,鼓浪屿是全国琴童向往的地方。因此,作曲家对于鼓浪屿题材,对于青少年钢琴比赛,对于琴童的演奏技巧有感而发,量身打造。作曲家多次深入鼓浪屿采风,不断探索并有所发现,有所创造,按照美的规律,给我们创造了这几首钢琴音乐的珍品,并被全国青少年钢琴比赛组委会指定为比赛的必弹曲目。

这次编选的四首钢琴曲,既有技巧性和趣味性,又有艺术性和科学性,深受广大青少年选手的喜爱。

我相信,《鼓浪屿钢琴节特邀作品选》的出版,将对鼓浪屿钢琴节走向成熟,对钢琴艺术在中国的普及和发展产生积极的促进作用。

叶细致

2010年7月

乐 队 编 制

Orchestra

中文	全称	缩写
短笛	Piccolo	Picc.
长笛(2 支)	2 Flauti	Fl.
双簧管(2 支)	2 Oboi	Ob.
♭B 调单簧管(2 支)	2 Clarinetti(♭B)	Cl.
A 调单簧管(2 支)	2 Clarinetti(A)	Cl.
大管(2 支)	2 Fagotti	Fag.
F 调圆号(4 支)	4 Corni(F)	Cor.
♭B 调小号(3 支)	3 Trombe(♭B)	Tr-be.
长号(3 支)	3 Tromboni	Tr-ni.
大号(1 支)	Tuba	Tb.
定音鼓	Timpani	Timp.
钹	Piatti	Piat.
竖琴	Arpa	Arp.
第一小提琴	Violini I	V-ni. I
第二小提琴	Violini II	V-ni. II
中提琴	Viole	V-le.
大提琴	Violoncelli	V-c.
低音提琴	Contrabassi	C-b.

第三钢琴协奏曲——献给鼓浪屿

第三钢琴协奏曲——献给鼓浪屿是著名作曲家杜鸣心教授应鼓浪屿区政府委约而创作,2004年首演于第二届鼓浪屿钢琴节。

全曲共三个乐章。第一乐章以乐队为先导,奏出了海浪拍打岩石的声响效果,并引出钢琴的回应,既而转入欢乐的快板,描绘了鼓浪屿鸟语花香的一派繁荣景象。接下来用当地家喻户晓的渔歌中月色迷人的景色主题,抒发着对未来的憧憬。两个主题经过有层次的展开后再现,并以热烈的快板结束全乐章。

抒情的第二乐章,主题委婉而深情,表达了作者对鼓浪屿及其人民的美好祝愿。戏剧性的中板令人回顾逝去的年代,情绪逐渐缓和,让人们仿佛亲历如歌的倾诉。

激情的第三乐章,其主题应用了南音的典型音调,并贯穿于整个乐章,凸显其朴实的性格。

尾声中第一乐章抒情的主题以颂扬的形式再现,使全曲达到高潮。最后再次奏出第三乐章的快板主题,在隆重而欢乐的情绪中结束全曲。

The Piano Concert No. 3 – For Gulangyu

Commissioned by the Gulangyu district government, the music was composed by Professor Du Mingxin, a well-known composer. It was debuted at the Second Gulangyu Piano Festival in 2004.

The concerto has three movements. The first movement makes the effect of ocean brushing against rocks by the orchestra and leads to the response by the piano. The brisk allegro characterizes a prosperous spring day. Then the widely known fishing songs and a charming night view herald a better future. The music ends in passionate allegros as the two themes recur after gradual extension.

The composer offers his best wishes to the people of Gulangyu in the lyrical second movement. The dramatic moderato reminds of the past and helps relax the listeners.

The passionate third movement uses the Nanyin tone that goes through the entire movement to portray its plain simplicity.

The lyrical theme of the first movement recurs in the coda in the form of eulogy and leads the music to the climax. The allegro theme of the third movement is repeated and the music ends in cheerfulness.

第三钢琴协奏曲——献给鼓浪屿

The Piano Concert No.3 For—Gulangyu

杜鸣心
Du Mingxin

I

Larghetto $\text{♩} = 66$

短笛 Piccolo

长笛 I
2 Flauti II

双簧管 I
2 Oboi II

♭B调单簧管 I
2 Clarinetti (♭B) II

大管 I
2 Fagotti II

F调圆号 I
4 Corni(F) II

♭B调小号 I
3 Trombe (♭B) II

长号 I
3 Tromboni II
与 e

大号 Tuba

定音鼓 Timpani

钹 Piatti

竖琴 Arpa

钢琴 Piano

第一小提琴 Violini I

第二小提琴 Violini II

中提琴 Virole

大提琴 Violoncelli

低音提琴 Contrabassi

5

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

Cor. I
II
III
IV

Tr-be. I
II
III

Tr-ni. I
II
III

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I
II

V-le.

V-c.

C-b.

a2

mf

mf

10

rit. **Allegro brio** ♩ = 128

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

Cor. I
II
III
IV

Tr-be. I
II
III

Tr-ni.
e
Tb. I
II
III

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

f *mp* *f* *div.* *f* *pizz.*

15

Cl. I
II

Pf.

V-ni. II

V-le.

V-c.

C-b.

mf

div.

20

Fl. I
II

Ob. I

Cl. I
II

Fag. I
II

Pf.

V-ni. II

V-le.

V-c.

C-b.

mp

mp

mp

L.H.

L.H.

8va

30

Cl. I
II

Fag. I
II

Pf.

V-ni. II

V-le.

V-c.

C-b.

pizz.

p

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

Cor. I
II
III
IV

Tr-be. I
II
III

Tr-ni. I
II
e
III
Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

mp

arco

mp

arco

mp

The musical score is arranged in systems. The first system includes Picc., Fl. I/II, Ob. I/II, Cl. I/II, and Fag. I/II. The second system includes Cor. I/II/III/IV, Tr-be. I/II/III, Tr-ni. I/II/e/III, and Tb. The third system includes Timp., Piat., and Arp. The fourth system includes Pf. The fifth system includes V-ni. I, V-ni. II, V-le., V-c., and C-b. The score features various musical notations including rests, notes, and dynamic markings such as *mp* and *arco*.

40

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

Cor. I
II
III
IV

Tr-be. I
II
III

Tr-ni. I
II
e
III

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I
arco

V-ni. II

V-le.

V-c.

C-b.

mp

mf

mf

mf

8va

pizz.

Ob. I

Cl. I
II

Fag. I
II

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

45

mp

pizz.

pizz.

pizz.

pizz.

Fl. I
II

Ob. I

Cl. I
II

Fag. I
II

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

50

65

Pf. *p*

V-c. *pizz.* *p*

65

Fag. I *f*

Tr-ni. III *f*

Tb. *f*

65

Pf. *8va*

V-ni. I

V-ni. II

V-le. *div.*

V-c. *arco* *f*

C-b. *f*

65

Fag. I *rit.* *mp*

Tr-ni. III *8va*

Tb. *8va*

Pf. *8va*

V-c. *8va*

C-b. *8va*

65

70

75

Larghetto $\text{♩} = 66$ 80

Ob. I *mp*

Cl. I *mp*

Fag. I

Cor. I *I solo mp dolce*

Arp.

V-ni. II *mp*

V-le. *mp*

V-c. *mp* *pizz.*

C-b. *mp*

85

Ob. I

Cl. I

Cor. I

Arp.

Pf. *mp* *mf*

V-ni. II

V-le.

V-c.

C-b.

90 95

Pf.

V-c.

C-b.

100

Cl. I

Cl. II

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

105 110

Cl. I

Cl. II

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.