



鼓浪屿钢琴节特邀作品选

The Music Score of Gulangyu Piano Festival

总谱



为钢琴与交响乐队而作
For Piano and Orchestra

鼓浪屿狂想曲

Gulangyu Rhapsody

章绍同 曲
Composer Zhang Shaotong



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

鼓浪屿狂想曲——为钢琴与交响乐队而作

序奏,轻轻升起的辽阔的圆号和小号声,带着海的气息,让人们宛如见到了被大海环抱的美丽绝伦的小岛。随后,木管相互回应的交替鸣奏,像是远处鸟儿在歌唱。

钢琴进入快板的第一主题,延续了这种可爱的鸟鸣,而且更有活力、不断变化,显得生动而有趣。音乐悄悄地进入舒展的行板,像是在海边悠闲漫步,还可听到风掠过海面的美妙颤音。钢琴通过琶音过渡后,引入了欢快的、带舞蹈风格的第二主题,表现了人们明朗、愉快的心情。在这一主题的反复展示后,钢琴与乐队把一、二主题结合起来“对话”,第一部分的音乐逐步推向高潮。

中段,庄重、宁静的慢板,在管乐的“管风琴”音响效果的背景中,钢琴与弦乐先是深沉地歌唱,而后转为富有激情。它象征着鼓浪屿特有的人文情怀与文化魅力。

第三部分,钢琴生动、活泼的音型化背景引出了第二主题的再现。随后派生出的如歌主题唱出了人们心中的欢畅。在钢琴与乐队的第二主题继续“对话”之后,第二主题转变为大调,更加明朗、更加欢快,像是群众性的欢聚场面,音乐在狂欢中结束。

Gulangyu Rhapsody for Piano and Orchestra

The introduction produced with the French horn and trumpet makes us see a fascinating island surrounded by the ocean. It is followed by alternating woodwind sounds like birds singing in distance.

The piano allegro's first theme continues the lovely bird singing as well as keeps changing, which appears to be vigorous and interesting. The stretching andante is like a walk on the beach and a sea breeze. The transition via arpeggio leads to the bright and dancing second theme of people's delightfulness. After repeating the theme, the piano and orchestra combine the two themes for a dialog, the first part pushes the music to the climax.

In the middle of the pipe organ sound and solemn and serene adagio, the piano and string music run deep before turning passionate. This is a symbol of the island's humanistic character and cultural appeal.

In the third part, the vivid and lively figuration background of the piano elicits the recurrence of the second theme and the derived theme sings people's euphoria. After the piano and orchestra continue the dialog, the second theme becomes the brighter and faster major scale like a party. The music ends in a carnival.

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.
$\flat$ B 调单簧管(2 支)	2 Clarinetti($\flat$ B)	Cl.
大管(2 支)	2 Fagotti	Fag.
F 调圆号(4 支)	4 Corni(F)	Cor.
C 调小号(3 支)	3 Trombe(C)	Tr-be.
长号(2 支)	2 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.

鼓浪屿狂想曲

Gulangyu Rhapsody

为钢琴与交响乐队而作

For Piano and Orchestra

章绍同

Zhang Shaotong

1

Largo 宽广地 $\text{♩} = 58$ 1

短笛 Piccolo

长笛 I
2 Flauti II

双簧管 I
2 Oboi II

$\flat B$ 调单簧管 I
2 Clarineti ($\flat B$) II

大管 I
2 Fagotti II

I
II
F 调圆号
4 Corni(F)

III
IV
C 调小号
3 Trombe (C)

I
II
长号
2 Tromboni II

大号
Tuba

定音鼓
Timpani

钹
Piatti

竖琴
Arpa

Largo 宽广地 $\text{♩} = 58$ 1

钢琴
Piano

Largo 宽广地 $\text{♩} = 58$ 1

第一小提琴 I
Violini I

第二小提琴 II
Violini II

中提琴
Viole

大提琴
Violoncelli

低音提琴
Contrabassi

Allegretto $\text{♩} = 102$

Violini I
Violini II
Viola
Violoncello
Contrabbasso

15

Picc. *f*

Fl. I II *f*

Ob. I II *a2* *mf* *mp* *f*

Cl. I II *mf* *f*

Fag. I II *mf* *mp* *mp*

Cor. I II III IV

Tr-be. II III

Tr-ni. I II

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I *f* *pizz. div.*

V-ni. II *pizz. f*

V-le. *f* *pizz.*

V-c. *f*

C-b.

20

3 Allegretto poco Rubato 生动、有趣地 ♩=102

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

Tb.

Timp.

Piat.

Arp.

3 Allegretto poco Rubato 生动、有趣地 ♩=102

Pf.

3 Allegretto poco Rubato 生动、有趣地 ♩=102

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

25

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

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

p

f

mf *dim.* *poco a poco*

The musical score for page 25 features a piano (Pf.) with a complex, arpeggiated figure in the right hand, marked with a piano (*p*) dynamic. The left hand has a simpler accompaniment. The piano part includes a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo (*dim.*) and a gradual increase (*poco a poco*). The woodwind section includes Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Trumpet I, II, and III, Trombone I and II, and Tuba. The percussion section includes Timpani and Piano. The string section includes Violin I and II, Viola, Violoncello, and Contrabass.

30

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

Tb.

Timp.

Piat.

Arp.

Pf.

mf *mp* *mf* *cresc.* *poco* *a poco*

4

4

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

34

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

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

f

cresc.

The musical score is for page 34 of a larger work. It features a variety of orchestral instruments. The woodwinds (Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I, II, III, and IV, Trumpets I, II, and III, Trombones I and II, and Tuba) and the brass section (Trumpets I, II, III, and IV, Trombones I, II, and III, and Tuba) are all in whole rests. The percussion section (Timpani, Snare Drum, and Cymbals) is also in whole rests. The harp (Arp.) is in whole rests. The piano (Pf.) part is the only instrument with a melodic line. It starts with a 7/8 time signature and a key signature of one sharp (F#). The melody is in the right hand, and the bass line is in the left hand. The dynamics are *f* (forte) and *cresc.* (crescendo). The piano part is the only instrument with a melodic line.

38

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

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

5 轻巧地

5 轻巧地

5 轻巧地

p

mp

arco

mp

41

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

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

arco

mp

The musical score for page 41, measures 41-43, is presented. The score includes staves for Piccolo, Flutes I and II, Oboes I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I, II, III, and IV, Trumpets I, II, and III, Trombones I and II, Tuba, Timpani, Piano, and String section (Violins I and II, Viola, Violoncello, and Contrabass). Measures 41-43 show various instrumental parts, including a piano part with arpeggiated figures and string entries in measures 42 and 43.

44

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

Tb.

Timp.

Piat.

Arp.

Pf.

mf cresc. poco a poco

6 Andante 自在地 ♩=76

mp

mp

6 Andante 自在地 ♩=76

V-ni. I

mf

V-ni. II

mf

V-le.

pizz. mf

V-c.

pizz. mf

C-b.

pizz.

arco

arco

49

Picc.

Fl. I
II

Ob. I
II

Cl. I
II

Fag. I
II

Cor. I
II
III
IV

Tr-be. II
III

Tr-ni. I
II

Tb.

Timp.

Piat.

Arp.

Pf.

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

The musical score for page 49 features a piano (Pf.) part with complex rhythmic patterns, including triplets and quintuplets, and various woodwind and string parts. The piano part is written in G major and 4/4 time. The woodwind parts include Piccolo, Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Cor Anglais I and II, Trumpet II and III, Trombone I and II, and Tuba. The string parts include Violin I and II, Viola, Violoncello, and Contrabass. The piano part has a dynamic range from *mf* to *mp*. The woodwind and string parts are mostly silent, with some woodwinds having a few notes in the first measure.

55

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

Tb.

Timp.

Piat.

Arp.

Pf. *轻柔地*
p

V-ni. I

V-ni. II

V-le.

V-c.

C-b.

102