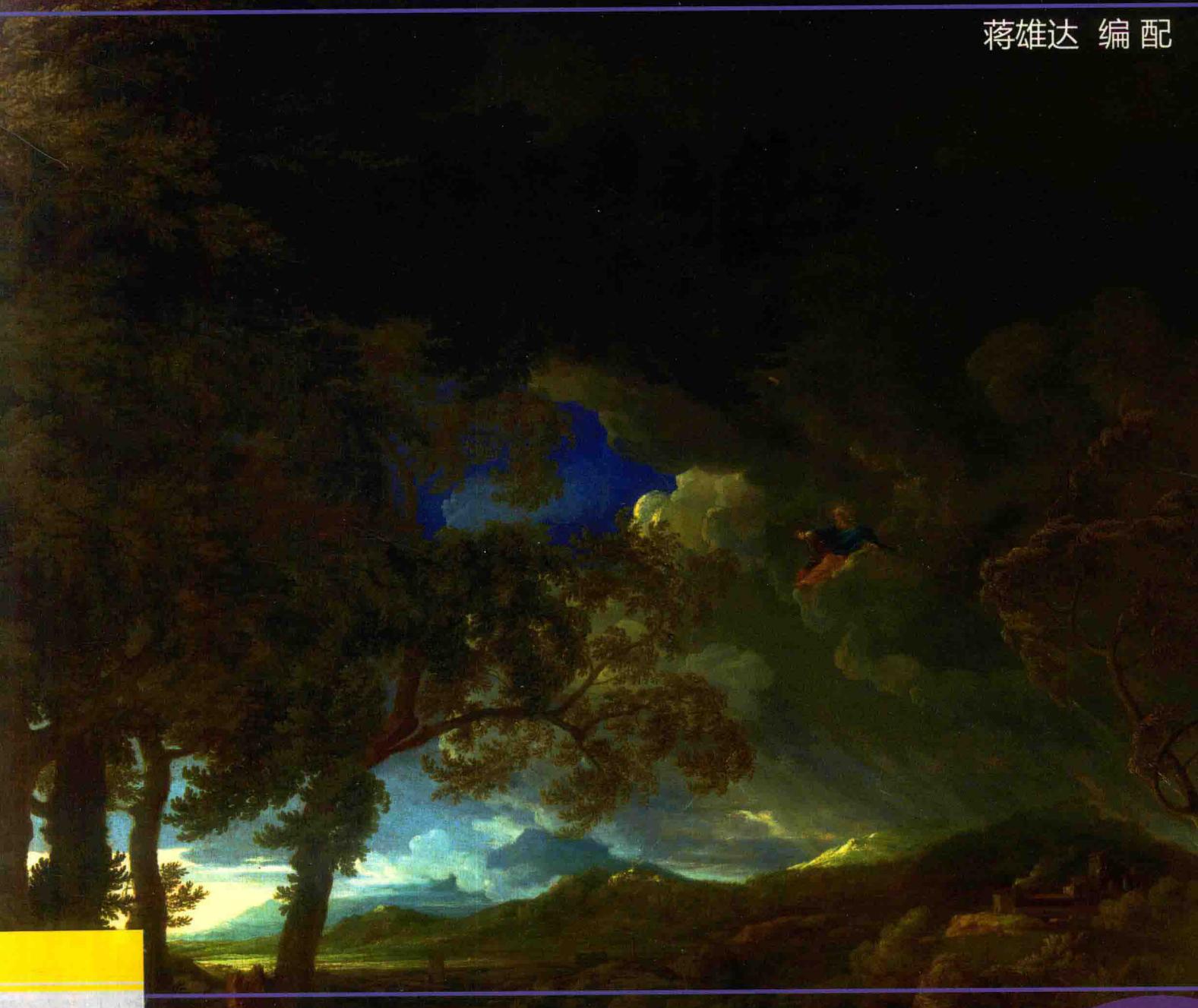


小提琴与室内乐队世界经典名曲集(八)

Violin & Chamber orchestra

薩拉薩蒂 “卡門”主題幻想曲

蒋雄达 编 配



nPH

上海音乐出版社
WWW.SMPH.CN

4J1103

内含乐队
总谱与分谱

小提琴与室内乐队世界经典名曲集（八）

“卡门”主题幻想曲

萨拉萨蒂 曲
蒋雄达 编配

(总谱)

上海音乐出版社

图书在版编目 (CIP) 数据

小提琴与室内乐队世界经典名曲集 (八) · “卡门”主题幻想曲 / 蒋雄达编配 - 上海：上海音乐出版社，2016.11

ISBN 978-7-5523-1201-0

I . 小… II . 蒋… III . 小提琴 - 乐器曲 - 改编曲 - 中国 IV . J647.21

中国版本图书馆 CIP 数据核字 (2016) 第 217825 号

书 名：小提琴与室内乐队世界经典名曲集 (八) · “卡门”主题
幻想曲

编 配：蒋雄达

出 品 人：费维耀

责 任 编辑：唐 吟

封 面 设计：何 辰

印 务 总 监：李霄云

出版：上海世纪出版集团 上海市福建中路 193 号 200001

上海音乐出版社 上海市绍兴路 7 号 200020

网 址：www.ewen.co

www.smph.cn

发 行：上海音乐出版社

印 订：上海书刊印刷有限公司

开 本：640×935 1/8 印 张：14.5 乐 谱：116 面

2016 年 11 月第 1 版 2016 年 11 月第 1 次印刷

印 数：1-1,200 册

IS BN 978-7-5523-1201-0/J · 1103

定 价：78.00 元

读者服务热线：(021) 64375066 印装质量热线：(021) 64310542

反盗版热线：(021) 64734302 (021) 64375066-241

郑重声明：版权所有 翻印必究



乐曲简介

比才的歌剧《卡门》以情节感人的故事和感人肺腑的音乐，被载入世界歌剧的经典。许多伟大的小提琴大师将剧中人物的主题旋律改编成了大型的小提琴炫技曲。萨拉萨蒂的《“卡门”主题幻想曲》通俗流畅、性格鲜明，人们听了这首曲子就如同欣赏整部歌剧；瓦克斯曼的《卡门幻想曲》华彩开篇，大气浩然，全曲富有辉煌的交响性；胡鲍依的《“卡门”光辉幻想曲》炫技丰富，色彩绚丽；还有如辛格里等一些演奏家，将“卡门”中的某些唱段改编为短小通俗的变奏曲和幻想曲，也受到了世人的欢迎。这些创编作品的共同特点即都有着鲜明的人物个性和丰富的情景色彩以及不同手法的炫技表现，它们受到了演奏家的喜爱，并成为音乐会上常演不衰的经典佳作。

在以上几首作品中，萨拉萨蒂的《“卡门”主题幻想曲》更早闻名于世，熟悉这首作品的人更多，演奏的适应面更宽，主题旋律的变奏层次更新颖，通俗易懂。

演奏时必须首先调理好乐曲中的色彩变幻，并通过各种炫技手段把情景融入演奏，这样才能使听众感受到其作品多姿多彩的魅力。

“卡门”主题幻想曲

Carmen Fantasia

[西]萨拉萨蒂曲
蒋雄达编配

Allegro moderato

5

Solo: Rests throughout.

Vi. I: 3/8 time, 16th-note patterns. Dynamics: ff at measure 10.

Vi. II: 3/8 time, 16th-note patterns. Dynamics: ff at measure 10.

Vle.: 3/8 time, 16th-note patterns. Dynamics: ff at measure 10.

Vc.: 3/8 time, eighth-note patterns. Dynamics: ff at measure 10.

Cb.: 3/8 time, eighth-note patterns. Dynamics: ff at measure 10.

10

Solo: Rests throughout.

Vi. I: 3/8 time, 16th-note patterns. Dynamics: pizz. at measure 11, p at measure 12.

Vi. II: 3/8 time, 16th-note patterns. Dynamics: pizz. at measure 11, p at measure 12.

Vle.: 3/8 time, 16th-note patterns. Dynamics: pizz. at measure 11, p at measure 12.

Vc.: 3/8 time, eighth-note patterns. Dynamics: pp at measure 11, pizz. at measure 12, pp at measure 13.

Cb.: 3/8 time, eighth-note patterns. Dynamics: pp at measure 11, pizz. at measure 12, pp at measure 13.

15

IV

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

A musical score page featuring six staves. The top staff is labeled 'Solo' and shows a melodic line with grace notes and eighth-note pairs. The subsequent staves are labeled 'VI. I', 'VI. II', 'Vle.', 'Vc.', and 'Cb.'. Each staff contains a series of eighth-note patterns. Measure 15 concludes with a dynamic marking 'mf' and a section ending symbol 'IV'.

20

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

A continuation of the musical score from page 15. The staves remain the same: Solo, VI. I, VI. II, Vle., Vc., and Cb. The Solo part maintains its melodic line with grace notes. The harmonic support from the other parts remains consistent with the previous page.

25

Solo

VI. I

VI. II

Vle. *arco*

Vc.

Cb.

30

pizz.

35

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

40

Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

arco

45

Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

pizz.

(8va) 1

Solo

50

f

VI. I

arco

f

VI. II

arco

f

Vle.

arco

f

Vc.

arco

f

Cb.

arco

f

(8va) 1

Solo

55

p

2
1

2
1

VI. I

pizz.

pp

VI. II

pizz.

pp

Vle.

pizz.

pp

Vc.

pizz.

pp

Cb.

pizz.

pp

Solo

pizz.

f

60

pizz. *arco*

3 2 3 2 3

3 2 3 2 3

VI. I

VI. II

Vle.

Vc.

Cb.

Solo

pizz. *arco*

p

65

arco

3 3 3

3 3 3

8^{va}

VI. I

VI. II

Vle.

Vc.

Cb.

(8^{va})

Solo

70

This page contains six staves. The first staff is for the Solo instrument, showing eighth-note patterns with grace notes and triplets indicated by '3'. The second staff is for Vi. I, the third for Vi. II, the fourth for Vle., the fifth for Vc., and the sixth for Cb. The key signature is one flat, and the time signature is common time.

(8^{va})

Solo

75

semprep p

This page continues the musical score. The Solo part features a melodic line with grace notes and dynamic markings. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The key signature changes to no sharps or flats, and the time signature remains common time.

Solo

80

Vi. I

Vi. II

Vle.

Vc.

Cb.

Solo

85

mf

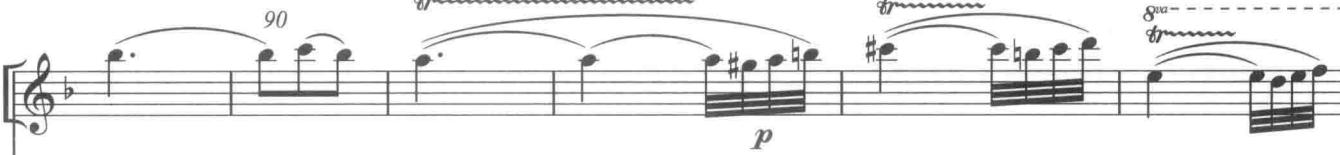
Vi. I

Vi. II

Vle.

Vc.

Cb.

Solo (Measure 90) 

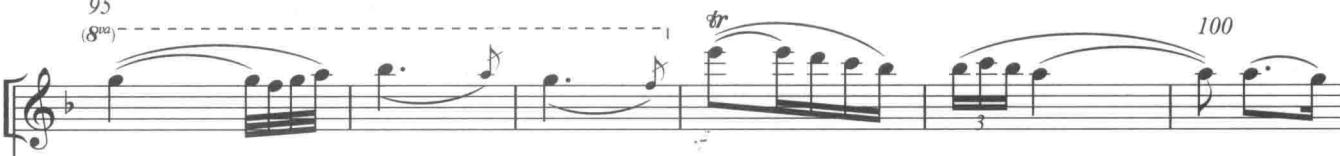
 VI. I 

 VI. II 

 Vle. 

 Vc. 

 Cb. 

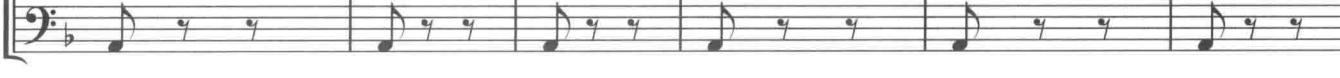
Solo (Measure 95) 

 VI. I 

 VI. II 

 Vle. 

 Vc. 

 Cb. 

Solo (Measure 100) 

Solo

Vi. I arco

Vi. II

Vle.

Vc.

Cb.

This musical score page contains six staves. The first staff, labeled 'Solo', starts with a grace note followed by a melodic line. The second staff, 'Vi. I', has a dynamic 'arco' and includes a fermata over two notes. The third staff, 'Vi. II', consists of mostly rests. The fourth staff, 'Vle.', the fifth, 'Vc.', and the sixth, 'Cb.', each have a single note per measure.

Solo

Vi. I

Vi. II

Vle.

Vc.

Cb.

ad libitum

pizz.

f

f

f

f

This musical score page continues with six staves. The 'Solo' part begins with eighth-note pairs. The 'Vi. I' staff features eighth-note pairs with dynamics 'f' and 'ad libitum'. The 'Vi. II', 'Vle.', 'Vc.', and 'Cb.' staves all play eighth-note pairs at a dynamic 'f'. The 'pizz.' instruction is placed above the 'Vi. II' staff.

115

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

ff

120

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

125

Solo: *arco*, ***ff***

130 + *pizz.m.i.*

pizz.m.d.

VI. I

VI. II

Vle.

Vc.

Cb.

135 +

dim. *rit.* -

Solo

VI. I

VI. II

Vle.

Vc.

Cb.

140

Solo  *p a tempo*

Vi. I *pizz.* *pp*

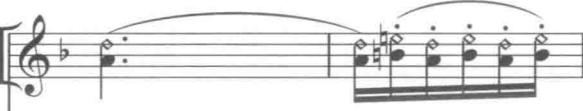
Vi. II *pizz.* *pp*

Vle. *pizz.*

Vc. *pp* *pizz.* *pp*

Cb.

150

Solo 

Vi. I

Vi. II

Vle.

Vc. 

Cb.