

山寨风情

——二胡新作十首

郭燮敏



附CD一张



上海音乐出版社

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郭 燮 敏

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——二胡新作十首

郭燮敏

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目 录

1. 小鹿·角之音	(1)
2. 离离原上草	(5)
3. 春夜喜雨	(10)
4. 我们山歌牛毛多	(14)
5. 跑马溜溜的山上	(17)
6. 绣荷包	(21)
7. 小河淌水	(26)
8. 阿细跳月	(28)
9. 山寨风情	(35)
10. 神州随想	(39)
附：演奏符号注释	(46)
后 记	(47)

小鹿·角之音

1 = D (1 5弦) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

郭燮敏曲

跳跃、灵巧清晰地 ♩ = 180

$\square$
3 3 3 3 | 3 3 3 3 | 23 03 3 3 | 3 3 3 3 | 23 03 3 3 |

3 3 3 3 | $\square$
67 07 76 7 | 67 56 7 2 | 3 3 3 3 | 3 3 3 3 |

67 57 67 57 | 6 2 | 3 3 3 3 | 3 3 3 3 | 3i 7i 7 2 |

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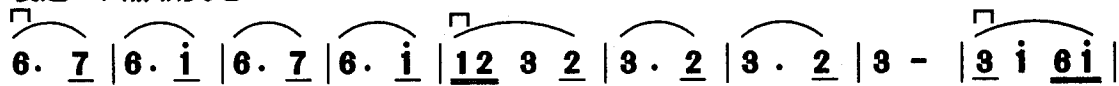
6i 7i 6 | 6i 7i 6 | $\square$
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7 7 7 7 | 67 07 7 7 | 7 7 7 7 | 75 #45 ^{内四} 4 2 | 3 3 3 3 |

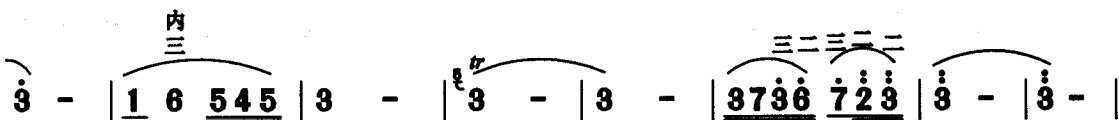
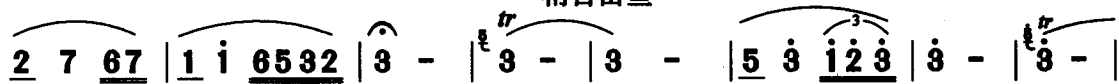
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渐慢
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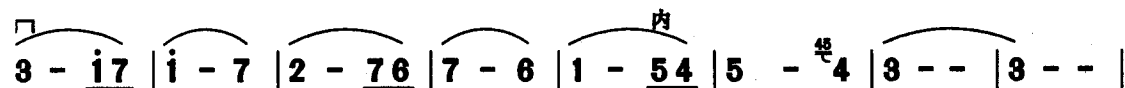
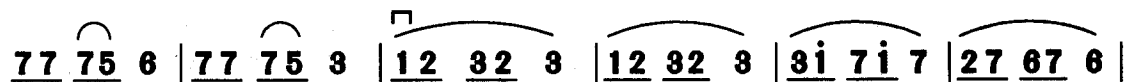
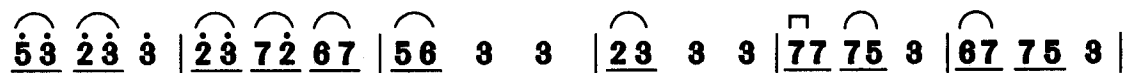
慢速 幽静恬美地



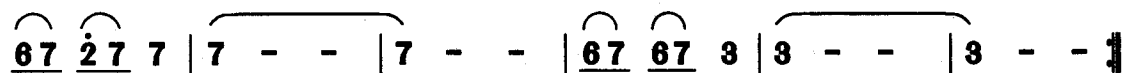
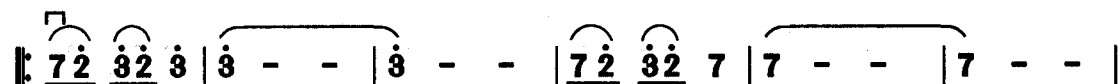
稍自由些



较快 舞蹈性的



流畅些



渐慢

欢快地

1̣2̣ 3̣2̣ 3 | 3 - - | 3 - - | [□]3̣ 3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ 3̣ | 2̣3̣ 0̣3̣ 3̣ 3̣ |

3̣ 3̣ 3̣ 3̣ | 2̣3̣ 0̣3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ 3̣ | [□]6̣7̣ 0̣7̣ 7̣6̣ 7̣ | 6̣7̣ 5̣6̣ 7̣ 2̣ | 3̣ 3̣ 3̣ 3̣ |

3̣ 3̣ 3̣ 3̣ | 6̣7̣ 5̣7̣ 6̣7̣ 5̣7̣ | 6̣ 2̣ | 3̣ 3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ 3̣ | [□]3̣1̣ 7̣1̣ 7̣ 2̣ |

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6̣1̣ 7̣1̣ 6̣ | [□]6̣1̣ 7̣1̣ 7̣1̣ 7̣6̣ | 5̣6̣ 1̣7̣ 6̣ 7̣ | [□]6̣7̣ 0̣7̣ 7̣ 7̣ | 7̣ 7̣ 7̣ 7̣ | 6̣7̣ 0̣7̣ 7̣ 7̣ |

7̣ 7̣ 7̣ 7̣ | ^{□四}7̣5̣ [#]4̣5̣ 4̣ 2̣ | ^二3̣ 3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ 3̣ | ^{内三}7̣5̣ [#]4̣5̣ 4̣ 2̣ | 3̣ 3̣ 3̣ 3̣ |

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3̣ 3̣ 3̣ 3̣ | [□]1̣2̣ 3̣2̣ 3̣3̣ 3̣3̣ | 1̣2̣ 3̣2̣ 3̣3̣ 3̣3̣ | 1̣2̣ 3̣2̣ 3̣3̣ 3̣3̣ | 1̣2̣ 3̣2̣ 3̣3̣ 3̣3̣ |

[□]_{内 外 四} 3̣ 7̣ 3̣ 7̣ | 3̣ 7̣ 3̣ 7̣ | 3̣ 7̣ 3̣ 7̣ | 3̣ 7̣ 3̣ 7̣ |

6 3 6 3 6 3 6 3 | 6 3 6 3 6 3 6 3 | 6 3 6 3 6 3 6 3 | 6 3 6 3 6 3 6 3

7 #4 74 74 74 | 7 #4 74 74 74 | 7 #4 74 74 74 | 7 #4 74 74 74 |

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《诗经》中的《鹿鸣》激发了最初的创作灵感。在音乐中,你可以感受到小鹿从远处欢快地向你走来,以及它在河畔林中美丽的身姿。音乐清新动人,充满了细致的表情色彩。描绘了人与大自然生命的和谐美好。全曲以角音为主,贯穿其中,故谓角之音,而实际上还以羽调式辅之。在音乐中,我们还可以感觉到外来音乐调式和旋律进行的某些因素。演奏上要特别注意以灵巧、清晰活泼的节奏感来控制艺术的表现。全曲几乎没有强音,在音量有所控制的前提下,作各种力度的变化。右手运弓长音要流畅,短弓可跳动些或平一些,尤其是四分音符的顿弓要控制、变化好。

成功的演奏必定是演奏者的个性与作曲家的个性融为一体,而不是任何一方受到压抑,这两者的个性之间永远需要一种微妙的平衡。假如演奏者的自我独占上风,演奏会被看作没有遵照作曲家的风格,或者更糟,被认为是过分的偏执;如果演奏者本人的意图太少,演奏又会显得平淡无奇,缺乏个性。

——[美]音乐评论家、钢琴家约瑟夫·巴诺威茨

离离原上草

郭燮敏曲

1 = D (15 弦)

原野气息

サ $\dot{2}$ $\dot{2}$. $\underline{767\dot{2}6756}$ $\underline{32}$. $\dot{2}$ $\dot{2}$. $\underline{767\dot{2}6756}$ $\underline{32}$. $\underline{276}$ $6 - -$
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 $\underline{56}$ $6 - - -$ $\overset{\text{内}}{\# \underline{122}}$ $\overset{\text{外}}{\underline{122}}$ $2 - - -$ $\overset{\text{二}}{\underline{23\#56\#123216^b53}}$ $\overset{\text{二}}{\underline{23\#56\#123216^b53}}$
 $\underline{23\#56\#123216^b53}$ $2 - \overset{\text{二}}{\dot{2}} - (\underline{55} \underline{32352312} \underline{65.55} \underline{3235}$
 $\underline{23\#56\#123216^b53}$ $\underline{23\#56\#123216^b53}$ $\underline{23\#56\#123216^b53}$ $2 \dot{2} -)$

快速 流畅,充满生气地

$\frac{4}{4}$ $\overset{\text{四}}{\underline{55}} \overset{\text{二}}{\underline{32}} \overset{\text{二}}{\underline{35}} | \overset{\text{三}}{\underline{23}} \overset{\text{三}}{\underline{1}} - \underline{76} | \overset{\text{V}}{\underline{2}} \overset{\text{V}}{\underline{67}} \overset{\text{V}}{\underline{56}} \underline{3} | \underline{5} - - - | \overset{\text{二}}{\underline{5.}} \overset{\text{二}}{\underline{6}} \overset{\text{二}}{\underline{1}} \overset{\text{二}}{\underline{3}} |$
 $\overset{\text{二}}{\underline{2}} \overset{\text{二}}{\underline{35}} \overset{\text{二}}{\underline{53}} | \overset{\text{二}}{\underline{62}} \overset{\text{二}}{\underline{35}} \overset{\text{二}}{\underline{67}} \underline{3} | \overset{\text{V}}{\underline{2}} - - - | \overset{\text{二}}{\underline{36}} \overset{\text{二}}{\underline{56}} \underline{3} | \underline{2} - - - |$

$\overset{\text{二}}{\underline{6\ 2}}\ \overset{\text{内四}}{\underline{\dot{1}\ 2}}\ 7\ |\ 6\ -\ -\ -\ |\ \overset{\text{四}}{\dot{2}\ 2}\ \overset{\text{四}}{3\ 5}\ |\ \overset{\text{四}}{\underline{6\ 7}}\ \overset{\text{四}}{\underline{5\ 3}}\ 2\ -\ |\ \overset{\text{一四}}{\dot{2}\ 5}\ \overset{\text{内四}}{\underline{\dot{3}\ 2}}\ \overset{\text{内四}}{\underline{\dot{1}\ 6}}\ |$

$\overset{\text{内四}}{\underline{2\ .\ 3}}\ \overset{\text{内四}}{\dot{1}}\ 3\ |\ 2\ -\ -\ -\ |\ \overset{\square}{\underline{6\ .\ 2}}\ \overset{\text{四}}{\underline{7\ 6}}\ \overset{\text{四}}{\underline{5\ 3}}\ |\ 6\ -\ -\ 7\ |\ \overset{\circ}{\underline{\dot{2}\ 6\ 7}}\ \overset{\circ}{\underline{5\ 6\ 3}}\ |$

$2\ -\ -\ -\ |\ \overset{\text{二}}{\dot{2}}\ \overset{\text{二}}{\underline{\dot{1}\ 2}}\ \overset{\text{二}}{3}\ \overset{\text{四}}{5}\ |\ \overset{\text{四}}{\underline{\dot{3}\ 2}}\ \overset{\text{四}}{\underline{\dot{1}\ 7}}\ 6\ -\ |\ \overset{\text{四}}{\underline{\dot{2}\ 2}}\ \overset{\text{四}}{\underline{3\ 5}}\ \overset{\text{四}}{\underline{7\ 2}}\ 5\ |$

$\overset{\vee}{6}\ -\ -\ -\ |\ \dot{2}\ 6\ \overset{\vee}{\underline{7\ 2}}\ 5\ |\ \overset{\vee}{\underline{6\ 5}}\ \overset{\text{二}}{\overset{\vee}{3\ -\ 5}}\ |\ \overset{\text{三}}{6}\ \overset{\text{二}}{\dot{2}}\ \overset{\text{三}}{\underline{6\ 5}}\ 3\ |\ \overset{\text{三}}{\underline{2\ .\ 5}}\ \overset{\text{三}}{\underline{3\ 2}}\ 3\ |$

$2\ -\ -\ 3\ |\ 7\ \overset{\vee}{\underline{6\ 7}}\ \overset{\vee}{\underline{2\ 3}}\ |\ \overset{\vee}{\underline{2\ -\ -\ 3}}\ |\ 5\ 6\ 7\ 5\ |\ 6\ -\ -\ -\ |$

自由 幽静地
 $\overset{\circ}{\dot{1}}\ -\ \overset{\text{三}}{\dot{3}}\ -\ |\ \overset{\text{二}}{\dot{2}}\ -\ -\ -\ |\ \overset{\circ}{\text{サ}}\ \overset{\circ}{\underline{5\ 2}}\ \overset{\circ}{2}\ -\ -\ -\ |\ \overset{\circ}{\underline{5\ 2}}\ \overset{\circ}{2}\ -\ -\ -\ |$

慢起 有冲击性的

$\overset{\text{二二}}{\underline{\underline{5\ 2\ 2\ 2}}}\ \overset{\text{二二}}{\underline{\underline{\dot{1}\ 2\ 2\ 2}}}\ \overset{\text{二二}}{\underline{\underline{5\ 2\ 2\ 2}}}\ \overset{\text{二二}}{\underline{\underline{\dot{1}\ 2\ 2\ 2}}}\ \overset{\text{三}}{\underline{\underline{3\ 2\ 2\ 2}}}\ \overset{\text{三}}{\underline{\underline{\dot{1}\ 2\ 2\ 2}}}\ \overset{\text{三}}{\underline{\underline{5\ 2\ 2\ 2}}}\ \overset{\text{三}}{\underline{\underline{\dot{1}\ 2\ 2\ 2}}}$

$\overset{\text{二二}}{\underline{\underline{3\ 2\ 2\ 2}}}\ \overset{\text{二二}}{\underline{\underline{\dot{1}\ 2\ 2\ 2}}}\ \overset{\text{二二}}{2}\ -\ -\ -\ |\ \overset{\text{内二}}{\overset{\vee}{\overset{\square}{\underline{4\ 5}}}}\ \overset{\text{外二}}{\underline{\underline{2\ 2\ 2}}}\ \overset{\text{内二}}{\overset{\square}{\underline{4\ 5}}}\ \overset{\text{外二}}{\underline{\underline{2\ 2\ 2}}}\ \overset{\vee}{\underline{\underline{2\ 7\ 6}}}$

$6\ -\ -\ \underline{\underline{2\ 7\ 6}}\ 6\ -\ -\ \overset{\circ}{\underline{\underline{\#1\ 2}}}\ 2\ \overset{\circ}{\underline{\underline{\#1\ 2}}}\ 2\ -\ -\ -\ |\ \overset{\circ}{\underline{\underline{\dot{2}\ 2}}}\ \overset{\circ}{2}\ -\ -\ -\ |\ \overset{\circ}{\underline{\underline{\dot{2}\ 2}}}\ \overset{\circ}{2}\ -\ -\ |$

快速 灵巧多变 生生不息地

$\frac{4}{4}$ (2 22 12 02 | 2 22 12 02) | ^四6^ˆ2 7^ˆ2 56 35 | ^内6 0 0 0 | 6^ˆ2 7^ˆ2 56 35 | 2 0 0 0 |

#1^ˆ2 02 1^ˆ2 02 | #1^ˆ2 02 1^ˆ2 02 | 5^ˆ2 02 1^ˆ2 02 | 5^ˆ2 02 1^ˆ2 02 |

2^ˆ2 3^ˆ3 2^ˆ2 ^{内三}6 6 | 1^ˆ1 2^ˆ2 1^ˆ1 5^ˆ5 | 6^ˆ6 1^ˆ1 6^ˆ6 3^ˆ3 | 5^ˆ5 6^ˆ6 5^ˆ5 1^ˆ1 |

2 0 0 0 | 0 0 0 0 | 2^ˆ5 5^ˆ 7 5 | 6 6 6 | 2^ˆ5 5^ˆ 7 5 | 6 6 6 |

2^ˆ2 1^ˆ2 1^ˆ7 6 6 6 | 2^ˆ2 1^ˆ2 1^ˆ7 6 6 6 | 2^ˆ2 1^ˆ2 2^ˆ2 1^ˆ2 2^ˆ2 1^ˆ2 |

2^ˆ2 2^ˆ2 1^ˆ1 7 7 | 6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 | 2^ˆ2 2^ˆ2 1^ˆ1 7 7 | 6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 |

^{三四}3^ˆ5 3^ˆ2 1^ˆ2 1^ˆ7 | ^{一二}6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 | 3^ˆ5 3^ˆ2 1^ˆ2 1^ˆ7 | 6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 |

5^ˆ5 7 7 | 6^ˆ6 6^ˆ6 2^ˆ2 7 7 | 6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 | 6^ˆ6 2^ˆ2 1^ˆ1 2^ˆ2 | 6^ˆ6 6^ˆ6 6^ˆ6 6^ˆ6 |

3^ˆ3 6^ˆ6 2^ˆ2 6^ˆ6 | 3^ˆ3 6^ˆ6 2^ˆ2 6^ˆ6 | 3^ˆ3 1^ˆ1 6^ˆ6 1^ˆ1 | 3^ˆ3 1^ˆ1 6^ˆ6 1^ˆ1 |

^{内一}5^ˆ5 ^{外二}3^ˆ3 | ^{内三}7^ˆ7 ^{内二}3^ˆ3 | 5^ˆ5 3^ˆ3 | 7^ˆ7 3^ˆ3 | ^{内三}7^ˆ7 ^{外四}5^ˆ5 | ^{一四}2^ˆ2 5^ˆ5 | 7^ˆ7 5^ˆ5 | 2^ˆ2 5^ˆ5 |

内 外
一 四

6 6 6 6 3 3 6 6 6 6 6 6 3 3 6 6 | 6 6 6 6 3 3 6 6 6 6 6 6 3 3 6 6 |

$\frac{3}{4}$ 1 1 1 1 2 2 2 2 3 3 3 3 | 1 1 1 1 2 2 2 2 3 3 3 3 |

1 1 4 1 # 1 1 # 4 1 2 2 5 2 3 3 6 3 | 4 4 b 7 4 # 4 4 b 7 4 5 5 1 5 6 6 2 6 |

2 . 2 2 2 . 2 2 | 2 4 2 1 2 1 6 1 6 4 6 4 | 2 4 2 1 2 1 6 1 6 4 6 4 |

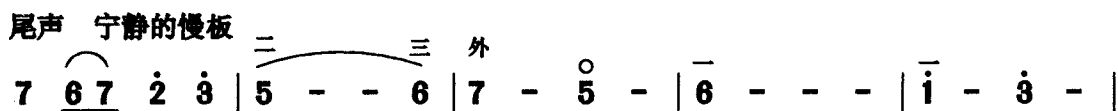
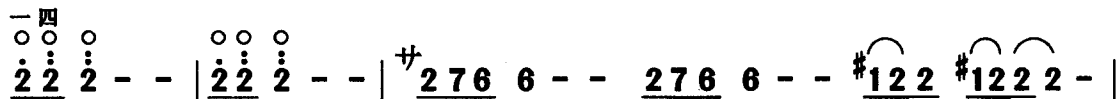
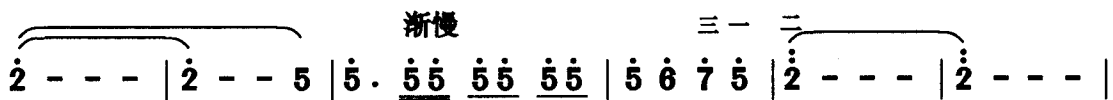
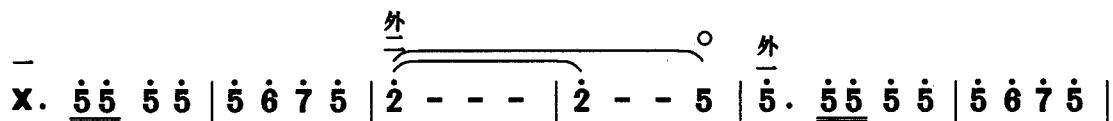
2 4 2 1 2 1 | 2 2 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 2 2 |

抛 3 3 3 3 3 3 3 3 3 3 3 3 | 4 4 4 4 4 4 4 4 4 4 4 4 止

6 4 6 1 6 1 2 6 2 4 1 4 | 5 2 5 6 3 6 1 5 1 2 | 2 . 2 2 2 . 2 2 |

2 7 5 2 7 5 2 7 5 2 7 5 | # 2 1 5 2 1 5 2 1 5 2 1 5 |

3 1 5 3 1 5 4 2 5 4 2 5 | 5 2 5 5 2 5 5 2 5 5 2 5 |



演奏提示:

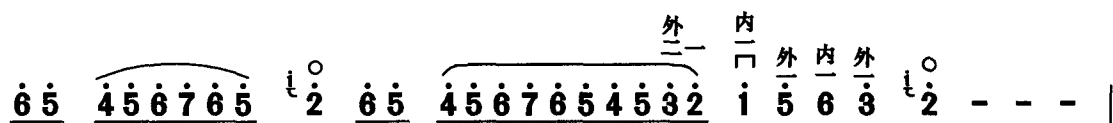
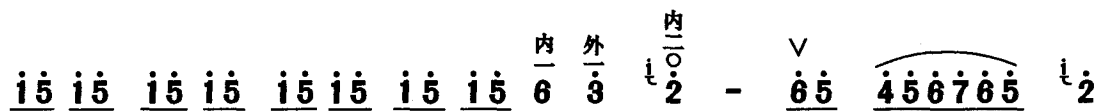
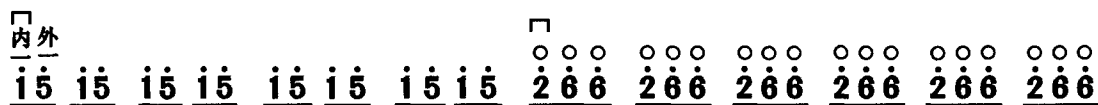
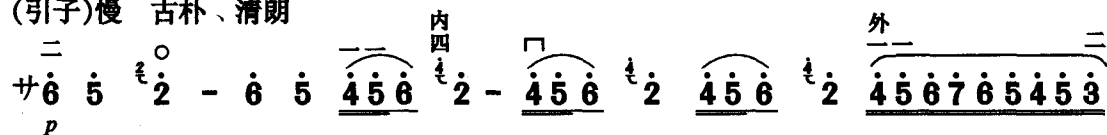
根据唐诗意境而作。“离离原上草，一岁一枯荣，野火烧不尽，春风吹又生”。作品以此为内容描绘古代原野充满生机、生生不息的情景。演奏上以细致和粗犷的不同风格，表现了历史与现实的流动，表达了一种坚韧不拔的精神。引子中略带音头的运弓以及随后的各种处理都要体现一种古朴的苍劲感，带变化音的反复乐句要有流动感和很强的象征意义。钢琴助奏后，主题的演奏要激情和委婉相结合。快板乐段是对大自然生命活力的一种描述，大体上分成四个层次，演奏上要逐渐地加强起来，最后是离离原上草对蓝天的一种高歌。尾声中再现部分主题旋律，要表现一种无限的感叹情绪。

春夜喜雨

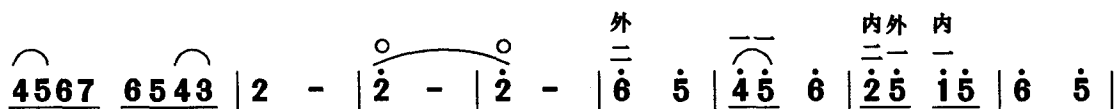
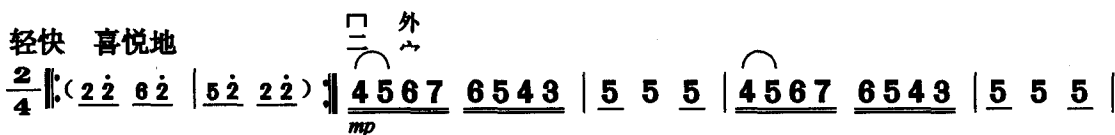
郭變敏曲

1 = C (2 6弦) $\frac{2}{4}$

(引子)慢 古朴、清朗



轻快 喜悦地



$\underline{\dot{2}\dot{5}} \quad \underline{\dot{1}\dot{5}} \mid \overset{\text{内}}{\underline{\dot{6}}} \overset{\text{外}}{\underline{\dot{3}}} \mid \overset{\text{内}}{\underline{\dot{6}\dot{5}}} \overset{\text{三}}{\underline{\dot{5}\dot{3}\dot{5}}} \mid \overset{\text{内}}{\underline{\dot{3}\dot{6}}} \overset{\text{二}}{\underline{\dot{2}\dot{3}}} \mid 5 \quad \underline{\dot{5}\dot{5}\dot{3}\dot{2}} \mid \overset{\text{外}}{\underline{\dot{7}\dot{3}}} \overset{\text{外}}{\underline{\dot{6}}} \mid \underline{\dot{6}\dot{3}} \quad 5 \mid$

$\underline{\underline{\dot{3}\dot{5}\dot{3}\dot{5}}} \quad \underline{\dot{2}\dot{3}} \mid 2 - \mid \overset{\square}{\dot{2}} - \mid \overset{\circ}{\dot{2}} - \mid \overset{\vee}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}} \quad \underline{\underline{\dot{6}\dot{5}\dot{4}\dot{3}}} \mid \underline{\dot{5}} \quad \underline{\dot{5}} \quad \underline{\dot{5}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}\dot{3}} \mid$

$\underline{\dot{5}} \quad \underline{\dot{5}} \quad \underline{\dot{5}} \mid \underline{\dot{6}\dot{2}\dot{1}\dot{2}} \quad \underline{\dot{7}\dot{6}\dot{5}\dot{7}} \mid \underline{\dot{6}} \quad \underline{\dot{6}} \quad \underline{\dot{6}} \mid \underline{\dot{6}\dot{2}\dot{1}\dot{2}} \quad \underline{\dot{7}\dot{6}\dot{5}\dot{7}} \mid \underline{\dot{6}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}} \mid$

$\underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}\dot{3}} \mid 2 - \mid \overset{\circ}{\dot{2}} - \mid \overset{\circ}{\dot{2}} - \mid \overset{\square}{\underline{\dot{6}}} \quad \underline{\dot{5}} \mid \overset{\text{二}}{\underline{\dot{4}\dot{5}}} \quad \underline{\dot{6}} \mid \overset{\text{三}}{\underline{\dot{2}}} \quad \underline{\dot{1}\dot{2}\dot{1}} \mid$

$\overset{\text{二}}{\underline{\dot{6}}} \quad \underline{\dot{5}\dot{6}\dot{5}} \mid \overset{\text{内}}{\underline{\dot{4}\dot{5}}} \quad \overset{\text{二}}{\underline{\dot{2}}} \mid \overset{\text{内}}{\underline{\dot{4}\dot{5}}} \quad \overset{\text{一}}{\underline{\dot{6}\dot{1}}} \mid \underline{\dot{2}} \quad \underline{\dot{1}\dot{2}} \mid \overset{\text{三}}{\underline{\dot{5}\dot{7}}} \quad \underline{\dot{6}} \mid \underline{\dot{5}\dot{6}\dot{5}} \quad \underline{\dot{4}\dot{5}} \mid \underline{\dot{6}\dot{2}} \quad \underline{\dot{1}\dot{2}} \mid \overset{\vee}{\underline{\dot{5}\dot{6}\dot{7}}} \quad \overset{\text{二}}{\underline{\dot{6}}} \mid$

$\underline{\dot{6}} \cdot \underline{\dot{5}} \mid \underline{\dot{4}} \quad \underline{\dot{4}} \quad \underline{\dot{5}} \mid \overset{\square}{\underline{\dot{3}\dot{3}}} \quad \overset{\text{三}}{\underline{\dot{3}\dot{3}}} \quad \overset{\text{三}}{\underline{\dot{3}\dot{3}}} \mid \overset{\vee}{2 -} \mid 2 - \mid \overset{\square}{\dot{2}} - \mid \overset{\circ}{\dot{2}} \quad \overset{\vee}{\underline{\dot{2}\dot{2}\dot{0}}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}\dot{3}} \mid$

$\underline{\dot{5}} \quad \underline{\dot{5}} \quad \underline{\dot{5}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}\dot{3}} \mid \underline{\dot{5}} \quad \underline{\dot{5}} \quad \underline{\dot{5}} \mid \underline{\dot{6}\dot{2}\dot{1}\dot{2}} \quad \underline{\dot{7}\dot{6}\dot{5}\dot{7}} \mid \underline{\dot{6}} \quad \underline{\dot{6}} \quad \underline{\dot{6}} \mid \underline{\dot{6}\dot{2}\dot{1}\dot{2}} \quad \underline{\dot{7}\dot{6}\dot{5}\dot{7}} \mid$

$\underline{\dot{6}} \quad \underline{\dot{6}} \quad \underline{\dot{5}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}} \mid \underline{\dot{4}\dot{5}\dot{6}\dot{7}} \quad \underline{\dot{6}\dot{5}\dot{4}\dot{3}} \mid 2 - \mid \overset{\circ}{\dot{2}} - \mid \overset{\circ}{\dot{2}} - \mid$

$\frac{5}{4} \quad \overset{\square}{\overset{\text{二}}{\underline{\dot{6}}}} \quad \overset{\text{二}}{\underline{\dot{2}}} \mid \overset{\text{内}}{\overset{\text{三}}{\underline{\dot{6}\dot{2}}}} \quad \underline{\dot{3}\dot{2}} \quad \underline{\dot{2}} \mid \overset{\text{内}}{\underline{\dot{5}}} \quad \underline{\dot{2}} \quad \underline{\dot{3}\dot{2}} \quad \underline{\dot{2}\dot{6}} \quad \underline{\dot{2}} \mid \frac{4}{4} \quad \underline{\dot{5}\dot{2}} \quad \underline{\dot{1}\dot{2}} \quad \overset{\text{内}}{\underline{\dot{4}\dot{3}}} \quad \underline{\dot{2}} \mid \frac{3}{4} \quad \overset{\vee}{\underline{\dot{1}\dot{2}}} \quad \overset{\text{一}}{\underline{\dot{5}\dot{7}}} \quad \underline{\dot{6}} \mid$
p

$\frac{5}{4}$ $\overset{\square}{\underline{\dot{5}\dot{6}\dot{5}}}$ $\overset{--}{\underline{\dot{4}\dot{5}}}$ $\overset{\text{内}}{\underline{\dot{6}\dot{2}}}$ $\overset{--\text{三}}{\underline{\dot{1}\dot{3}}}$ $\dot{2}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{7}}}$ $\overset{--}{\underline{\dot{6}\dot{7}\dot{6}\dot{5}}}$ $\overset{\text{内}}{\underline{\dot{3}\dot{5}}}$ $\dot{2}$ | $\frac{3}{4}$ $\overset{\text{内}}{\underline{\dot{1}\dot{6}}}$ $\underline{\dot{1}\dot{3}}$ $\dot{2}$ | $\frac{2}{4}$ $\overset{\square}{\underline{\dot{5}\dot{7}}}$ $\underline{\dot{6}\dot{7}\dot{6}\dot{5}}$ |

$\overset{\text{内}}{\underline{\dot{2}\dot{5}}}$ $\overset{\text{外}}{\underline{\dot{1}\dot{3}}}$ | $\frac{3}{4}$ $\overset{\text{三}}{\underline{\dot{2}\dot{3}\dot{2}\dot{7}}}$ $\overset{\text{内}}{\underline{\dot{6}\dot{2}}}$ $\overset{\text{外}}{\underline{\dot{5}\dot{3}}}$ | $\frac{2}{4}$ $\overset{\text{外}}{\underline{\dot{6}\dot{7}}}$ $\overset{tr}{\underline{\dot{5}\dot{3}}}$ | $2 -$ | $\overset{\circ}{\dot{2}} -$ | $\overset{\circ}{\dot{2}} \overset{v}{\dot{2}} 0$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}}$ $\overset{\square}{\underline{\dot{6}\dot{5}\dot{4}\dot{3}}}$ |
 mp

$\underline{5}$ $\underline{5}$ $\underline{5}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}}$ $\overset{\square}{\underline{\dot{6}\dot{5}\dot{4}\dot{3}}}$ | $\underline{5}$ $\underline{5}$ $\underline{5}$ | $\overset{\square}{\underline{\dot{6}\dot{2}\dot{1}\dot{2}}}$ $\overset{\square}{\underline{\dot{7}\dot{6}\dot{5}\dot{7}}}$ | $\underline{6}$ $\underline{6}$ $\underline{6}$ | $\overset{\square}{\underline{\dot{6}\dot{2}\dot{1}\dot{2}}}$ $\overset{\square}{\underline{\dot{7}\dot{6}\dot{5}\dot{7}}}$ |

$\underline{6}$ $\underline{6}$ $\underline{5}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}}$ $\overset{\square}{\underline{\dot{6}\dot{7}\dot{6}\dot{5}}}$ | $\overset{v}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}}$ $\overset{\square}{\underline{\dot{6}\dot{7}\dot{6}\dot{5}}}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{7}}}$ $\overset{\square}{\underline{\dot{6}\dot{7}\dot{6}\dot{5}}}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{4}\dot{3}}}$ $\underline{55}$ | $\overset{\square}{\underline{\dot{6}\dot{2}\dot{7}\dot{2}}}$ $\overset{\square}{\underline{\dot{7}\dot{2}\dot{7}\dot{6}}}$ |

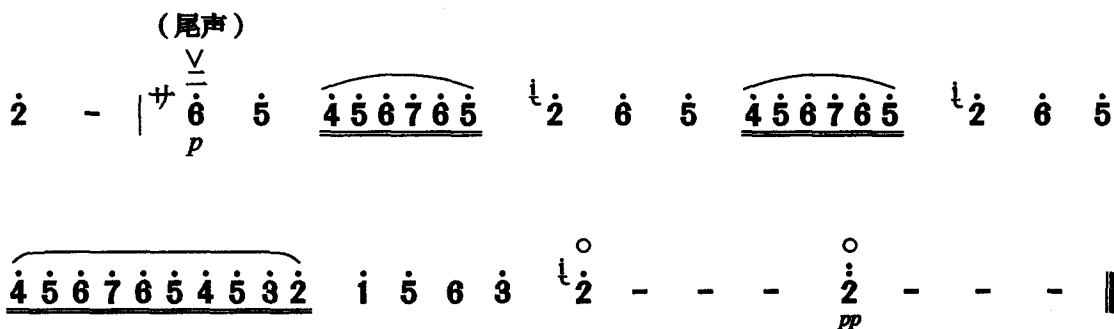
$\overset{\square}{\underline{\dot{6}\dot{2}\dot{7}\dot{2}}}$ $\overset{\square}{\underline{\dot{7}\dot{2}\dot{7}\dot{6}}}$ | $\overset{\square}{\underline{\dot{6}\dot{2}\dot{7}\dot{2}}}$ $\overset{\square}{\underline{\dot{7}\dot{2}\dot{7}\dot{6}}}$ | $\underline{\dot{5}\dot{6}\dot{7}\dot{2}}$ $\underline{\dot{6}\dot{6}}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{6}}}$ $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{6}}}$ | $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{6}}}$ $\overset{\square}{\underline{\dot{4}\dot{5}\dot{6}\dot{6}}}$ |

$\overset{=}{\underline{\dot{6}\dot{6}\dot{6}\dot{6}}}$ $\overset{=}{\underline{\dot{6}\dot{6}\dot{6}\dot{6}}}$ | $\overset{=}{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}$ $\overset{=}{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}$ | $\overset{=}{\underline{\dot{4}\dot{6}\dot{4}\dot{6}}}$ $\overset{=}{\underline{\dot{4}\dot{6}\dot{4}\dot{6}}}$ | $\overset{=}{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}$ $\overset{=}{\underline{\dot{5}\dot{6}\dot{5}\dot{6}}}$ |
 mf

$\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ | $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ | $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ | $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ |

$\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ $\underline{\dot{6}\dot{6}\dot{6}\dot{6}}$ | $\underline{\dot{5}\dot{6}\dot{5}\dot{6}}$ $\underline{\dot{5}\dot{6}\dot{5}\dot{6}}$ | $\underline{\dot{4}\dot{6}\dot{4}\dot{6}}$ $\underline{\dot{4}\dot{6}\dot{4}\dot{6}}$ | $\underline{\dot{5}\dot{6}\dot{5}\dot{6}}$ $\underline{\dot{5}\dot{6}\dot{5}\dot{6}}$ |

$\overset{\text{内}}{\overset{\square}{\underline{\dot{2}\dot{2}\dot{2}\dot{2}}}}$ $\underline{\dot{2}\dot{2}\dot{2}\dot{2}}$ | $\overset{v}{\underline{\dot{2}\dot{2}\dot{2}\dot{2}}}$ $\underline{\dot{2}\dot{2}\dot{2}\dot{2}}$ | $\overset{\square}{\underline{\dot{2}\dot{2}\dot{2}\dot{2}}}$ $\underline{\dot{2}\dot{2}\dot{2}\dot{2}}$ | $\overset{v}{\underline{\dot{2}\dot{2}\dot{2}\dot{2}}}$ $\underline{\dot{2}\dot{2}\dot{2}\dot{2}}$ | $\overset{v}{\underline{\dot{2}\dot{2}\dot{2}\dot{2}}}$ $\underline{\dot{2}\dot{2}\dot{2}\dot{2}}$ |



根据同名唐诗意境而作。“好雨知时节,随风潜入夜,当春乃发生,润物细无声。”乐曲表现了好雨随着春风在夜里悄悄地滋润着大地万物和诗人对春雨的特殊感情。作品以主题循环变奏的手法展示了不同的画面和人物心境,在结构上借鉴运用了古琴的章法,在演奏上也要借鉴古琴的技法与表现的感觉,这一借鉴在引子与尾声中特别显著,那种轻柔的滑奏和五度音程进行为主的旋律乐句中或释疏或渐密地快速回返都要仔细分析,都要细致入微地演奏。

—[德] 哲学家 尼 采

——[美]音乐学家 默塞尔