



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Li Yinghai  
Selected Works For The Piano

# 黎英海

## 钢琴作品选

童道锦 王秦雁 / 主编



THE

THE

THE



THE

THE



中国著名作曲家钢琴作品系列

Series Of Piano Works  
By Famous Chinese Composers

Li Yinghai  
Selected Works For The Piano

# 黎英海

## 钢琴作品选

童道锦 王秦雁 / 主编

**图书在版编目 (CIP) 数据**

黎英海钢琴作品选/童道锦, 王秦雁主编 - 上海: 上海音乐出版社,  
2013.5

(中国著名作曲家钢琴作品系列)

ISBN 978-7-5523-0107-6

I. 黎… II. ①童… ②王… III. 钢琴 - 器乐曲 - 中国 - 选集 IV.  
J647.41

中国版本图书馆 CIP 数据核字 (2012) 第 293271 号

书 名: 黎英海钢琴作品选

主 编: 童道锦 王秦雁

---

出 品 人: 费维耀

责任编辑: 朱凌云

封面设计: 宫 超

印务总监: 李霄云

---

上海音乐出版社出版、发行

地址: 上海市绍兴路 7 号 邮编: 200020

上海文艺出版 (集团) 有限公司: [www.shwenyi.com](http://www.shwenyi.com)

上海音乐出版社网址: [www.smph.cn](http://www.smph.cn)

上海音乐出版社电子信箱: [editor\\_book@smph.cn](mailto:editor_book@smph.cn)

上海文艺音像电子出版社邮箱: [editor\\_cd@smph.cn](mailto:editor_cd@smph.cn)

印刷: 上海书刊印刷有限公司

开本: 640×978 1/8 印张: 13.5 插页: 6 谱、文: 108 面

2013 年 5 月第 1 版 2013 年 5 月第 1 次印刷

印数: 1 - 1,000 册

ISBN 978-7-5523-0107-6/J · 0083

定价: 68.00 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

**黎英海** 生于1927年，卒于2007年。四川富顺人，著名作曲家、音乐理论家和音乐教育家。自小酷爱音乐，14岁进川南师范，1943年考入重庆青木关国立音乐院学习声乐、二胡，第二年又转修钢琴和作曲。1948年毕业，先后在湖南音专、中原大学文艺学院和中南部队艺术学院任教。1950—1964年调入上海音乐学院工作，历任作曲系副主任及民族音乐研究室主任。为筹建中国音乐学院专调进京后，在中国与中央两院并校期间（1973-1979），担任中央音乐学院作曲系副主任。1980年中国音乐学院复建，又回院任创作研究部主任、副院长等职，并利用工作之余从事各种音乐创作活动，直至1989年离休。曾任中国音乐家协会常务理事、民族音乐委员会副主任、北京音协副主席、《歌曲》杂志主编、中国民族管弦乐学会副会长及荣誉会长等职。



黎英海在充实、完善民族音乐调式发展理论上有突出贡献，专著有《汉族调式及其和声》《五声音调钢琴指法练习》。把理论研究付诸于音乐实践，创作钢琴独奏曲《夕阳箫鼓》《阳关三叠》《枫桥夜泊》《杂技速写》，出版钢琴曲集《民歌钢琴小曲50首》等。在音乐理论教学上培养了大批优秀的音乐人才，甚至影响着几代音乐人的发展和成长。

**Li Yinghai** (1927-2007) – born in Fushun County of Sichuan province, was a well-known composer, music theorist and educator. He was interested in music since childhood and entered the Normal College of South Sichuan at 14 years old. In 1943 he passed examination to enter the Qing Mu Guan National Conservatory to learn vocal music and Erhu playing, before long he turned to study piano and composition the next year. After his graduation in 1948, he successively taught in the Hunan Music College, the faculty of literature and art in the Central Plains University and the Art College of the Central-South Forces. During 1950-1964, he transferred to Shanghai Conservatory of Music, and worked as the vice-director of Composition Department and the director of national music study. During the foundation of China Conservatory, he went to Beijing and worked as vice-director of Composition Department of Central Conservatory of Music during the merge of the two schools. When China Conservatory was reestablished in 1980, he returned there to be the director of Researching Department and the vice-president of school. During his spare times, he was engaged in various music creation activities until the retirement in 1989. He was a member of the standing committee of Chinese Musicians Association, the vice-director of National Music Committee, the vice-president of Beijing Musicians Association, the chief-editor of the *Song* magazine, and the vice-president and honorary president of China Nationalities of Orchestra Society.

Li Yinghai has made remarkable contribution in enriching and improving the theory of national music mode, and he has published several academic monographs such as *Mode and Harmony of Han Ethnic People*, and *Pentatonic Fingering Etude*. He applies theoretical study to music practice, and composed a series of piano solo piece such as *Instrumental Music At Sunset*, *Three Versrs of yangguan*, *Harbouring Under The Maple Tree Bridge at night*, *Acrobatic Sketches*, and *Fifty Piano Pieces of National Melody*, etc. As a music educator, numerous music talents have greatly benefited from his teaching in music theory, and his idea and thoughts on music deeply influent generations of musicians in China.

顾问 周广仁 鲍蕙荞

主编 童道锦 王秦雁

编辑委员会（以姓氏笔画为序）

王建中	王秦雁	石 夫	叶思敏	朱践耳
陈培勋	杜鸣心	汪立三	郭志鸿	赵晓生
饶余燕	桑 桐	倪洪进	钱亦平	崔世光
黄虎威	黄安伦	储望华	童道锦	黎英海

## 编 者 的 话

原由人民音乐出版社启动的“中国作曲家钢琴作品系列”丛书,在新世纪之初的 2001 年,决定改由上海音乐出版社以推进中华文化艺术建设为动力重新启动,自 2004 年起陆续面世,这是一件十分令人振奋的大喜事。

这部规模宏大的系列丛书,是以名家专集形式向广大读者介绍在我国钢琴创作领域中做出突出贡献的著名作曲家的主要作品,是一套极具学术研究价值,且有着极高艺术鉴赏水准和实用价值的重要书谱。它的出版是我国音乐界和出版界的一件大事,将会对我国钢琴艺术事业的更大发展和中国钢琴音乐真正走向世界产生重大影响。

我们特约了著名钢琴家、钢琴教育家周广仁、鲍蕙荞担任本丛书顾问,约请了钱亦平教授、叶思敏博士及丛书专集的作曲家们和我们共同组成编辑委员会。计划出版包括丁善德、王建中、石夫、朱践耳、陈培勋、杜鸣心、汪立三、贺绿汀、郭志鸿、赵晓生、倪洪进、桑桐、饶余燕、崔世光、黄虎威、黄安伦、储望华和黎英海等十八位著名作曲家的钢琴作品专集。每一部专集均由作曲家本人进行筛选、修订、加注指法和演奏注释,并撰写创作笔记;几乎所有的专集都收选了他们未曾发表过的作品或为专集而创作的新作。我们还为丛书专门设定了作者自序和专家评介文章,并都附有英译,这为便利世界更好地了解中国钢琴音乐创造了条件。

我们在编辑、阅稿过程中,常常为洋溢于乐谱线线间间的民族音韵的深邃含义、炙热的情感而兴奋与激动,这一部部凝聚着中国作曲家天才、智慧与勤奋的作品专集,是中华民族钢琴音乐的瑰宝,是展现在世界乐坛上的一束奇葩,是奉献给我国音乐界广大专业音乐工作者和音乐爱好者们的一份最好的精神食粮。

我国钢琴艺术事业虽然起步晚、历史短,且发展的道路曲折而艰难。但是,经过几代音乐人执着、努力的创作,已为我们的事业能够持续不断地发展奠定了坚实的基础。作为音乐出版人,我们同样肩负着神圣的使命,我们愿和音乐界同仁一道,为发展我们的钢琴艺术事业作出应有的贡献。“中国著名作曲家钢琴作品系列”丛书的出版,便是我们在这方面所做的一件实事。我们代表中国众多的作曲家和广大热爱中国钢琴音乐的人们向上海音乐出版社对本丛书的出版表示衷心的感谢。让我们携手为中国钢琴艺术真正走向世界,以其独特的丰姿屹立于世界艺术之林而不断努力、努力、再努力。

2004 年 5 月



## Editor's Note

*Tong Daojin    Wang Qinyan*

At the beginning of 2001, the "Piano Works by Chinese Composers Series" originally started with the People's Music Publishing House was restarted by the Shanghai Music Publishing House, which encouraged by an effort to advance the Chinese culture and arts and will publish a new "Piano Works by Chinese Composers Series" step by step. This is indeed a very exciting and pleasant event.

This Series introduces major works of the famous Chinese composers who have made outstanding contributions in piano music in China. It is published in the form of selections of personal composition, and is of great value for study and practice as well as a repertoire from the point of view of appreciation and artistry. Therefore, such a major event like this in the music circle and in the publishing industry in China will have positive effect on the further development of the Chinese piano culture and in making the Chinese piano music really known to the world.

Zhou Guangren and Bao Huiqiao, both well-known pianists and piano educators, are invited as special advisers. An editing committee composing of the composers and specialists is formed and Qian Yiping and Ye Simin are invited to be its members. The plan for the Series includes selected piano works by well-known composers like Chen Peixun, Chu Wanghua, Cui Shiguang, Ding Shande, Du Mingxin, Guo Zhihong, He Luting, Huang Anlun, Huang Huwei, Li Yinghai, Ni Hongjin, Rao Yuyan, Sang Tong, Shi Fu, Wang Jianzhong, Wang Lisan, Zhao Xiaosheng and Zhu Jian'er. Works in each album are selected and revised by composers themselves with annotations of techniques of fingering and playing and notes on the intention of their creation. Almost all the selections contain some unpublished pieces or new ones that specifically composed for the Series. In structure, prelude by the composers and comments by specialists together with their English translation are given to facilitate the communication between the Chinese music and the other countries.

When reviewing the papers in editing, we were very often excited by the national melody, profound implication and the composers ardent emotions permeated between the lines of the compositions. Crystallizing the talent, wisdom and diligence of the composers, the selections are gems of the Chinese piano music and a wonderful flower in the world music. It is the best spiritual supply presented to the professionals and the vast lovers of music in China.

Piano culture came to China rather late, and has traversed along a very tortuous and difficult path, yet the devotion of several generations of composers has laid down a solid foundation for

our music cause. As publisher of music books, the Shanghai Music Publishing House equally has the responsibility in this loft mission. Together with all the colleagues in the music circle, we are willing to do our part in endeavors to promote the development of the piano culture in China. The publication of the Series is something practical we have done in this respect. On behalf of many of the Chinese composers, we would like to express our heartfelt gratitude to the Shanghai Music Publishing House for their support in the publication of the Series. We hope it is instrumental in the Chinese piano culture moving towards the world and standing erect in the art of the world with its unique charm belonging to the whole Chinese nation through endless effort.

2004.5

(Translation: Lu Ruiling)

## 总 序 I

中国钢琴艺术事业起步晚，历史短，与西方数百年的历史无法相比，但就在这短短的七、八十年里，钢琴已成为中国人民喜闻乐见的、很普及的乐器了，中国自己也培养了一支钢琴师资队伍和一些在国际上享有盛誉的钢琴演奏家。同时，中国的作曲家们也创作了许多钢琴作品，对钢琴曲的民族特色作了探索和研究。钢琴演奏艺术的发展离不开作品，这早已被西方音乐史所证明。一个民族乐派的形成首先离不开具有民族风格的作品。

半个多世纪以来，中国有几代作曲家和钢琴家谱写了各具特色的钢琴曲，其中有许多经受了时代的考验，受到钢琴演奏家们的喜爱并在国内外演出。但应该承认，过去我们推广很不够。这里有思想认识上的问题，对本国作品不够重视，还有宣传不够及出版困难的问题。

现在，上海音乐出版社推出《中国著名作曲家钢琴作品系列》丛书，由童道锦和王秦雁担任主编。这套丛书精选了中国钢琴创作领域做出突出贡献的十八名作曲家的主要作品，是一套极具学术价值的书谱，可视为中国钢琴作品创作发展史的索引。这里出版的作品都是由作曲家亲自修订的第一手材料，包括演奏注释和创作笔记，是非常珍贵的版本。

近 20 年来，世界上对中国的兴趣越来越大，不少外国钢琴家也开始演奏中国乐曲。因此这部丛书的出版，不仅是中国音乐界的一件大事，而且将对中国钢琴艺术走向世界、中国新文化的传播起到推动作用。希望有更多的作曲家为钢琴谱曲，更多的钢琴演奏家演奏中国钢琴作品，以促进中国的钢琴事业的蓬勃发展。

2002 年 2 月 25 日

## Foreword I

*Zhou Guangren*

The art of piano playing in China started quite late, its history is very short in comparison with that of the several hundred of years in Europe. But within the seventy or eighty years, the piano has become a most popular and beloved instrument among the Chinese people. China has already raised a number of good piano teachers and even brought up a group of pianists who have won world fame. At the same time, Chinese composers created many compositions, making research on piano pieces with Chinese flavor. The art of piano performance is always closely connected with compositions, this has already been proved by the long history of Western Music. Therefore, any national school in music depends on compositions written in a nationalistic style.

Since half a century ago, several generations of Chinese composers have written many characteristic piano compositions, many of them have stood a severe test through the decades and have become favorites of pianists and are performed all over the world. But we need to confess that we did not work so hard to promote our Chinese compositions. The reason is, first of all, we did not pay enough attention to our own compositions, and secondary, there were difficulties in publishing new works.

Now, the Shanghai Music Publishing House is publishing a whole series of piano compositions, called "Piano Works by Famous Chinese Composers", under the two chief editors Tong Daojin and Wang Qinyan. In this series, 18 most prominent Chinese composers are introduced with their best piano works. This is a very valuable music repertoire, which could be taken as an index of the development of Chinese piano music. Special meaning of this edition is that all the compositions were revised by the composers themselves and that they have added illustrations and background material about their creative intentions. Therefore, it's an authentic edition.

In the last twenty years, China is becoming of greater interest to the world. More and more western pianists perform Chinese piano pieces. Therefore, the publishing of this piano series is not only a great thing for the Chinese people, but also plays a big role in introducing China to the outside world and promoting China's new culture. We hope, many more composers will write piano compositions and many more pianists will perform Chinese compositions, to let the art of piano playing blossom in China.

2002.2.25

(Translation: Lu Ruiling)

## 总 序 II

祝贺上海音乐出版社《中国著名作曲家钢琴作品系列》丛书的面世，这的确是中国钢琴乐坛的一件大事。

20 世纪 30 年代，贺绿汀先生以一曲清新的中国风格钢琴曲《牧童短笛》，为中国钢琴音乐的创作竖立了一座划时代的里程碑。

在其后的大半个世纪里，特别是中华人民共和国成立后的半个世纪里，中国几代作曲家继承传统、借鉴西方，创作了大量的钢琴作品。这是中西文化结合的产物，是 20 世纪中国逐渐向世界开放过程中涌现出来的，具有东方新民族乐派意味和中国音乐特征的钢琴作品。它虽然还没有形成系统，但它是世纪之交世界钢琴音乐文献中的一股清泉。

我认为，更好地演奏和弘扬中国钢琴音乐，应该是每一个中国钢琴家、钢琴教师和钢琴学子的使命和责任。如果德国没有巴赫、贝多芬、勃拉姆斯，以及众多钢琴家对他们伟大作品的诠释，就不会有以严谨、深刻著称的德国钢琴学派；同样，没有柴科夫斯基、拉赫玛尼诺夫、斯克里亚宾的大量作品及演奏，也就没有深沉、雄浑的俄罗斯钢琴学派；再同样，如果法国钢琴家们不弹德彪西、拉威尔，只弹贝多芬、拉赫玛尼诺夫，又怎么会有潇洒、细腻的法国钢琴学派呢？由此可见，世界上任何一个优秀的钢琴学派必然离不开那个国家伟大的作曲家们的大量作品，和那个国家优秀的钢琴家们对这些作品的演释。

如果我们真正为中国悠久的历史 and 古老的文明感到无比自豪和骄傲，真正被我们优秀的民族、民间音乐所激动，又真正乐于用心弹奏这些中国钢琴乐曲，那一定已经找到了成功演奏它们的一把金钥匙。

2006 年 2 月于北京

## Foreword II

*Bao Huiqiao*

Congratulations to the publication of "Series of Piano Works By Famous Chinese Composers" by SMPH, which is indeed an important event in the field of piano music in China.

In the 1930s, with his Chinese-style and refreshingly piano piece *Shepherd boy and Piccolo*, Mr. He Lvting built a milestone on the road of development of Chinese piano music.

For over half a century after – especially during the five decades after the establishment of People's Republic of China – generations of Chinese composers combined the Chinese tradition with western elements in their composing practice, which give birth to a wide range of piano pieces. This results from the hybrid of Chinese and western cultures, and these works – emerged during China gradually take its step into the international world in the 20th century – are the piano works that contain with both flavor of oriental new nationalistic elements and Chinese music characteristics. Although they have not form a huge scale, they are a warm spring flowing in the world's piano music literature during the turn of the century.

I believe that it is the mission and responsibility for every pianist, piano teacher as well as piano student of China to play and to promote the Chinese piano music. Suppose that Bach, Beethoven and Brahms have never exist in Germany, and suppose that no one have interpreted their immortal great works, it is hard to imagine that the existence of German school which known to the world for its strictness and insightfulness; also, without Tchaikovsky, Rachmaninov and Skryabin together with the performance of their works in the history of Russia, it is hard to imagine that the existence of Russian school which known to the world for its deepness and vigor; and again, suppose that the French pianists do not perform the pieces of Debussy and Ravel, but only play Beethoven and Rachmaninovs' works, then how is it possible that the unrestrained and exquisite French school exist? Therefore, any remarkable piano school in the world could not struggle to survive without numerous great piano works composed by the composers of that nation, and they still could not survive without the interpretation by excellent pianists from that nation as well.

If we really are proud of the historical heritage and civilization of China, and if we are not only excited with our ethnic and folk music, but also indulge ourselves into performing these piano pieces, I believe that we have found the golden key to successfully interpret them already.

2006.2, Beijing

(Translation: Duan Jinnan)

## 目 录

### CONTENTS

编者的话·····	童道锦 王秦雁 I
Editor's Note	
总 序 I ·····	周广仁 IV
Foreword I	
总 序 II ·····	鲍蕙荞 VI
Foreword II	
一、序曲五首 (1946 年) ·····	1
FIVE OVERTURES	
二、安 慰 (1947 年) ·····	12
CONSOLATION	
三、摇篮曲二首 (1946 年、1948 年) ·····	14
TWO BERCEUSES	
四、随想回旋曲 (1947 年) ·····	26
RONDO CAPRICCIOSO	
五、高楼万丈平地起 (1949 年) ·····	38
HIGH BUILDINGS ARISE FROM THE PLAIN	
六、幼儿钢琴小组曲《动物园》(1985 年) ·····	43
SMALL SUITE FOR LITTLE CHILDREN"THE ZOO"	
1. 熊 猫 ·····	43
Pandas	
2. 长颈鹿 ·····	44
Giraffes	

3. 大 象 .....	45
Elephants	
4. 孔 雀 .....	46
Peacocks	
5. 小猴儿 .....	47
Baby Monkeys	
七、少儿钢琴组曲《记住祖母的话》(1972 年) .....	49
CHILDRENS'SUITE:"REMEMBER WHAT GRANDMA SAID"	
1. 忆苦难 .....	49
Recall the Misery of The Past	
2. 盼解放 .....	50
Longing for the Liberation	
3. 庆翻身 .....	52
Celebration of the Liberation	
4. 向前进 .....	55
Marching Forward	
八、儿童形象练习曲《杂技速写》(1996 年) .....	57
IMAGERY STUDIES FOR CHILDREN "ACROBATIC SKETCHES"	
1. 空 竹 .....	57
Diablo	
2. 走钢丝 .....	61
Wire Walking	
3. 转 碟 .....	64
Plate Playing	
4. 玩 球 .....	67
Ball Technique	



5. 踢 毽 .....	69
Shuttlecock Kicking	
九、移宫变奏曲 (2000 年) .....	71
THEME AND VARIATIONS	
十、夕阳箫鼓 (1979 年) .....	76
INSTRUMENTAL MUSIC AT SUNSET	
十一、阳关三叠 (1978 年) .....	85
THREE VERSRS OF YANGGUAN	
十二、夜曲《枫桥夜泊》(2006 年) .....	89
NOCTURNE"HARBOURING UNDER THE MAPLE TREE BRIDGE AT NIGHT"	
编者后记.....	童道锦 91
Editor's Postscript	