

琵琶协奏曲选

(钢琴伴奏版)

PI PA XIE ZOU QU XUAN



【主编 王建民 编选 舒 银】

中国民族器乐表演专业本科教材系列

ZHONG GUO MIN ZU QI YUE BIAO YAN ZHUAN YE BEN KE JIAO CAI XI LIE



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编者序

从上世纪 80 年代以来,民族器乐的发展进入了一个前所未有的兴旺局面。各大音乐艺术院校的民族器乐表演专业蓬勃发展,许多综合类大学也纷纷开设了民族器乐表演专业,以满足越来越多的学习民族器乐的青少年学生进入大学深造的机会与愿望。至此,民族器乐的普及与提高的关系呈现出一个良好的态势,这无疑是有益于我们民族音乐事业发展的。然而,纵观全局,无论从学科建设、教学方法、表演观念及专业水平等各方面来看,各地区、各院校及各乐种之间的发展是不平衡的,这从历年来我院的招生考试状况及各地专业选手参加全国各种比赛时的表现差异便可得到印证。

一个完善的学科体系,是保证该专业良好发展的必备基础,其中教材建设乃体系中的重要环节。纵观西洋传统乐器表演专业的教材,历经几百年的积淀,其曲目数量浩如烟海,有数不清的练习曲、乐曲及协奏曲可供选用,因此,专业教学方面(特别是技术训练)只是如何合理地“选材”和“配餐”的问题(当然也存在中国教材建设的问题)。而民族器乐表演专业的教材,无论从哪方面与钢琴、小提琴等相比较,仍显得少之又少。这种现状,无疑极大地妨碍了该专业学科向纵深化、科学化、体系化方面的发展。以笔者上世纪 80 年代末创作的《第一二胡狂想曲》来说,当时属高难度曲目,时至今日,就连附中的孩子也能熟练驾驭(技巧方面)了。那么,产生的问题就是,当我们的专业技术在突飞猛进时,我们有否足够的曲目量来改变目前“粥少僧多”的局面?每当一首新的高难度乐曲产生时,我们有否专门的练习曲来攻克其技术难题?当我们的学科专业布局已普遍形成从附中(小)、大学到研究生几个阶段模式时,我们的教材能否系统“分级”,合理、科学地适应不同层面的教学所需?我们民族器乐专业的教学在教材使用上,如何与时俱进,跟上技术飞速发展的当今时代?

这套“中国民族器乐表演专业本科教材系列”正是为完善我们学科体系与教材建设所作的努力与探索。系列教材将分为两大部分:一是各乐器的独奏训练教材;二是重(合)奏教材。内容包括练习曲、传统乐曲、现代乐曲、协奏曲、移植乐曲以及重奏乐曲等各方面,分门别类出版。其中最重要的是练习曲教材编写,强调必须是“原创”。我们期望通过一段时间的努力,出齐一整套完整的为教学所需的练习曲集。这将是一个艰巨的工程。然而,只要我们的学科团队齐心协力,共同努力,一定能完成此宏伟目标。

此系列教材得到上海音乐学院领导、上海音乐学院出版社、上海市教委音乐表演专业教育高地的经费资助及大力支持。在此深表谢意。

此为序。

王建民

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花 木 兰

琵琶协奏曲

ad lib.

【木兰爱家乡】自由地

顾冠仁曲

Pipa

Piano

mp

10

V

The first system of the musical score is for measures 1 and 2. The key signature is two sharps (F# and C#). The tempo/mood is marked 'ad lib.' and the section is titled '【木兰爱家乡】自由地'. The composer is '顾冠仁曲'. The score is for a Pipa and Piano. The Pipa part has whole rests in both staves. The Piano part has a melody in the right hand starting with a quarter note, followed by a series of eighth notes, and a descending scale in the left hand starting at measure 2. Dynamics include 'mp' and 'pp'. There are also markings for '10' and 'V'.

3

p

pp

V

9

The second system of the musical score is for measures 3 and 4. The key signature remains two sharps. The Piano part continues with a melody in the right hand and a descending scale in the left hand. Dynamics include 'p' and 'pp'. There are also markings for 'V' and '9'.

5

lento poi accel.
慢起渐快

p

The third system of the musical score is for measures 5 and 6. The key signature remains two sharps. The tempo/mood is marked 'lento poi accel.' and '慢起渐快'. The Piano part has a melody in the right hand and a descending scale in the left hand. Dynamics include 'p'.

6

p

rit.

pp

8

rit.

6

9

$\text{♩} = 48$

f

6

12

Measures 12-14 of a musical score in D major (two sharps). The score is written for piano with a grand staff (treble and bass clefs). Measure 12 is a whole rest in both staves. Measure 13 features a complex texture: the right hand has a sixteenth-note triplet ascending and then descending, while the left hand has a sixteenth-note triplet ascending. Measure 14 continues with similar textures, including a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The piece concludes with a final chord in the right hand.

15

Measures 15-18 of a musical score in D major. Measure 15 is a whole rest in both staves. Measure 16 features a melody in the right hand starting on a half note, marked *mp* (mezzo-piano). Measure 17 continues the melody in the right hand, marked *mp*. Measure 18 features a melody in the right hand starting on a half note, marked *mp*. The piece concludes with a final chord in the right hand.

19

Measures 19-22 of a musical score in D major. Measure 19 features a melody in the right hand starting on a half note, marked *mp*. Measure 20 continues the melody in the right hand, marked *mp*. Measure 21 features a melody in the right hand starting on a half note, marked *mp*. Measure 22 features a melody in the right hand starting on a half note, marked *mp*. The piece concludes with a final chord in the right hand.

23

Measures 23-26 of a musical score in D major. The top system features a treble clef with a melodic line marked with asterisks (*) and a bass clef with a single note in measure 23. The bottom system features a treble clef with a melodic line marked with a plus sign (+) and a bass clef with a melodic line marked with *mp*. Measure 26 has a dashed line above the treble staff.

27

Measures 27-30 of a musical score in D major. The top system features a treble clef with a melodic line marked with a plus sign (+) and a bass clef with a melodic line marked with a plus sign (+). The bottom system features a treble clef with a melodic line marked with a plus sign (+) and a bass clef with a melodic line marked with *p*. Measure 30 has a dashed line above the treble staff.

31

Measures 31-34 of a musical score in D major. The top system features a treble clef with a melodic line marked with asterisks (*) and a bass clef with a melodic line marked with asterisks (*). The bottom system features a treble clef with a melodic line marked with a plus sign (+) and a bass clef with a melodic line marked with *mp*. Measure 34 has a dashed line above the treble staff.

35

35

36

37

38

p

mp

*

+

39

39

40

41

p

mp

*

+

42

42

43

44

45

mf

f

*

+

46

mp f

50

mp f mp

54

mf f rit.

58

Musical score for measures 58-61. The score is written for piano (p) and mezzo-forte (mf). The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes treble and bass staves for the piano, and a grand staff (treble and bass) for the mezzo-forte section. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The mezzo-forte part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings *mp* and *mf*, and a tempo marking *mp*.

62

Musical score for measures 62-65. The score is written for piano (p) and mezzo-forte (mf). The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes treble and bass staves for the piano, and a grand staff (treble and bass) for the mezzo-forte section. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The mezzo-forte part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings *mp* and *mf*, and a tempo marking *mp*.

66

Musical score for measures 66-69. The score is written for piano (p) and mezzo-forte (mf). The key signature is one sharp (F#). The tempo is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes treble and bass staves for the piano, and a grand staff (treble and bass) for the mezzo-forte section. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The mezzo-forte part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes dynamic markings *mp* and *mf*, and a tempo marking *mp*.

70

p

74

f

78

mp

82

mf

mp

p

85

lento poi accel.
慢起渐快

p

86

$\text{♩} = 144$

f

mp

mf

90

f *mf* *f* *mp*

94

mf

98

mf

102

103 104 105

106

107 108 109

110

111 112 113

114

Musical score for measures 114-117. The right hand plays a continuous eighth-note melody. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

118

mf

Musical score for measures 118-121. The right hand continues the eighth-note melody. The left hand continues the eighth-note accompaniment. The key signature has two sharps (F# and C#).

122

Musical score for measures 122-125. The right hand plays a melody that ends with a whole note. The left hand continues the eighth-note accompaniment. The key signature has two sharps (F# and C#).