

北京高等学校青年英才计划项目  
Beijing Higher Education Young Elite Teacher Project

# 中国当代双钢琴作品精选

ZHONGGUO DANGDAI

SHUANG GANGQIN ZUOPIN JINGXUAN

于美娜 傅红 编

中央音乐学院出版社

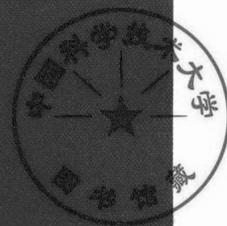
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# 前 言

双钢琴既是一门独立的艺术表演形式，亦是独奏演奏者展开深层次、新高度音乐研习的重要领域。无论是从演奏技艺能力或是从音乐合作提升的层面上来说，都给予了演奏者极大地促进。

就双钢琴演奏形式来讲，即两位演奏者分别运用丰富多样的技法和音响同时在两架钢琴上交替呼应地演绎完成同一首作品；就双钢琴作品而言，织体的多样性及声音色彩的多变性，使其在音乐的表现力上几乎可以与交响乐媲美。双钢琴音乐的演奏，不仅可以训练演奏者敏锐的听觉、自律的节奏感，同时还可以培养演奏者对声音色彩丰富化的想象力以及对声音色彩高度控制的能力，更可提高演奏者对作品微观处理和宏观把控的综合能力。

目前，双钢琴的演奏与教学在我国也日益受到重视。作为兼任钢琴主科与钢琴重奏工作的教师，我们深感目前国内双钢琴教材资源的稀缺，尤其缺乏具有民族韵味、弘扬中华民族文化的中国双钢琴作品。

在教学中，我们更多使用的是国外文献，对中国双钢琴作品的涉足还仅仅是繁星一点。带着更广泛地传播中国双钢琴作品的愿望，我们经过不断地搜集、演奏、实践，收录并整理出大量珍贵而经典的中国双钢琴作品文献，其中很多乐谱都难得一见，最后从中精选出五部在中国舞台乃至国际舞台崭露头角的绝佳新作，集结成《中国当代双钢琴作品精选》，希望可以为中国双钢琴演奏文献的累积奠定基础，成为双钢琴领域里新的民族音乐起始点。

我们希望这本选集能使大家在双钢琴演奏中发现更多的乐趣与挑战，完全投身于中国双钢琴作品的艺术海洋之中。衷心希望本选集能够开阔演奏者们的视野，活跃演奏者们的思维，提高演奏者们之间的音乐协作能力，并对所有热爱双钢琴艺术的演奏者们有所帮助，为中国钢琴室内乐的发展与完善起到一定的积极推动作用。

于美娜 傅红

2016年4月16日

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# 俏伶六旦 The Beauty of Six Operatic Female Roles

张志亮 Zhang Zhiliang

**张志亮** 四川音乐学院电子音乐系青年教师。作品题材、类型广泛，所创作的独奏、室内乐、交响乐等作品曾在成都、上海、北京、武汉、香港和美国、捷克、瑞士、奥地利、卢森堡、新西兰等地演出并获奖。在作品创作中扎根于自身民族音乐文化的同时也试图摆脱固有的民族以及国界符号，通过与当代音乐语言的结合，逻辑地展示出新生代作曲家的所感、所知、所想与民族文化内涵。

**Zhang Zhiliang** is an established young composer who teaches at the Sichuan Conservatory of Music. His compositions cover many subjects, and are presented in different forms, including solo instrumental works, chamber music and symphonies. He has won many awards for his compositions, and they have been performed in Chengdu, Shanghai, Beijing, Wuhan, Hong Kong, USA, Czech Republic, Switzerland and New Zealand. His works display national characteristics and culture, as well as incorporate artistic innovations, such as contemporary music language, new ideas on structure and logical connotation, so as to form a rigorous and exquisite style for the presentation of his feeling, experience and thoughts.

旦角, 俗称“小旦”, 指戏曲中的女性形象。川剧中旦角可细分为以下几种: 1、青衣旦; 2、闺门旦; 3、花旦; 4、摇旦; 5、武旦; 6、老旦; 7、仙狐旦(鬼狐旦); 8、泼辣旦; 9、奴旦。该作品选择了其中六个形象对应每个段落(六段连续演奏), 以此表现出川剧艺术中“旦角”的艺术魅力。

六段顺序为:

- 1 花旦;
- 2 仙狐旦(鬼狐旦);
- 3 武旦;
- 4 青衣旦;
- 5 老旦;
- 6 泼辣旦

The female roles in traditional Chinese opera are collectively known as Dan, and they are divided into nine categories in Sichuanese opera: these include Dan in blue clothes (Qingyi), or those taking martial or elite roles; flower Dan (Huadan) are those who impersonate vivacious and unmarried women; other female roles which are easily distinguished include Laodan (old women), Wudan (female in combat), Yaodan (ugly clown-like women), Guimendan (unmarried women), Nudan (youngmaid servants), Poladan (aggressive women) and Xianhudan (female ghosts and foxes). The composer endeavours to make a musical portrayal of the different characteristics of Dan in Sichuanese opera, focusing on six female roles in six movements, which are performed without a break.

- I *Huadan*
- II *Xianhudan*
- III *Wudan*
- IV *Qingyi*
- V *Laodan*
- VI *Poladan*



俏伶六旦

The Beauty of Six  
Operatic Female Roles

张志亮  
Zhang Zhiliang  
(2017)

I 花旦

♩ = 86

*p* ————— *mf* ————— *mp* ————— *mf*

\* ————— 踩下 \*      Ped. ————— \*      Ped. ————— \*

♩ = 86

mute strings (哑音)

*sf* ————— *f* (左手在钢琴内止弦, 右手弹奏)  
press and hold the string inside the piano with left hand, and play with the right hand

踩下-----慢抬起

*mp* ————— *mf* ————— *mp*

Ped. ————— \*      Ped. ————— \*

*mp* ————— *p*

ord.

Ped. ————— \*

7  $\text{♩} = \text{♩}$   $8^{\text{va}}$

*f* *mp* *mp*  $\rightarrow$  *p*

*f* *sf*  $\rightarrow$  *mf*

较短的延长

5 3

*f* *sf*  $\rightarrow$  *mf*

10  $\text{♩} = \text{♩}$  mute strings

*f* *mp*  $\rightarrow$  *p*

*f* *mp*  $\rightarrow$  *p*

ord.  $\flat$

*f* *mp*  $\rightarrow$  *p*

$\text{♩} = \text{♩}$

*f* *f*

*f* *f*

13 2

Musical score for measures 13-15. The piece is in 4/8 time. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The right hand plays a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *mf* and *f*. Measure 14 features a change to a 3/8 time signature and a key signature of two flats (Bb, Eb). The right hand has a triplet of eighth notes. Dynamics include *mf* and *mp*. Measure 15 continues in 3/8 time with a triplet of eighth notes in the right hand. Dynamics include *mp*. There are some performance markings like a star and a symbol resembling a lambda below the staff.

Musical score for measures 14-15. The piece is in 4/8 time. Measure 14 features a treble clef and a key signature of one sharp (F#). The right hand has a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *mf* and *f*. Measure 15 features a change to a 3/8 time signature and a key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *mp* and *mf*. There are some performance markings like a lambda symbol below the staff.

16

Musical score for measures 16-18. The piece is in 3/8 time. Measure 16 starts with a treble clef and a key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *mf*. Measure 17 features a change to a 4/4 time signature and a key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *p* and *f*. Measure 18 continues in 4/4 time with a triplet of eighth notes in the right hand. Dynamics include *f*. There are some performance markings like a lambda symbol and a star below the staff.

Musical score for measures 18-20. The piece is in 4/4 time. Measure 18 features a treble clef and a key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and accents, while the left hand provides a bass line. Dynamics include *mp* and *mf*. Measure 19 continues in 4/4 time with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*. Measure 20 continues in 4/4 time with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*. There are some performance markings like a lambda symbol below the staff.

22  $\text{♩} = \text{♩}$

*mp* *f* *mp facilmente*

$\text{♩} = \text{♩}$

*mf* *sim.* *mf*

(8<sup>va</sup>)

24

*cresc.*

*mf* *mp*

27 *rit.*

*ff*

*rit.* 较长的延长

*sim.*

*ff* *mp*

29  $\text{♩} = 52$  *ad lib.* *a tempo* ( $\text{♩} = 86$ ) *rit.*

*mp* *espress.*

$\text{♩} = 52$  *ad lib.* *a tempo* ( $\text{♩} = 86$ ) *rit.*

*mp* *p* *mf* *mp*

*pp* *mp*





♩ = 88  
8va

rit.

43

sim.

*sf*

*pp*

♩ = 88

rit.

*sf*

*mp*

II 仙狐旦 (鬼狐旦)

5 ♩ = 52 - 62 *ad lib.*

8va ord.

45

用指甲  
在琴内拨奏

*f*

*mp*

*mf*

*mp*

*mp*

*mf*

♩ = 52 - 62 *ad lib.*

Harmonics 泛音

*f*

*mp*

*mp*

*mp*

*mf*

*mp*