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# 作 者 简 介



司徒华城(1927 ~ 1987)我国已故著名小提琴演奏家，音乐教育家。早年就读于上海音乐专科学校，毕业于上海沪江大学，先后在上海市府交响乐团，上海市人民政府交响乐团，中央歌舞团，中央乐团(现中国交响乐团)，中央音乐学院工作，曾任乐队首席廿余年，同时还担任过大型音乐舞蹈史诗《东方红》大歌舞的乐队总首席。司徒华城教授生前为中国音乐家协会会员、中国音协表演艺术委员会委员，中央音乐学院管弦系副主任及实验乐团团长，文化部艺术专业高级职称评审委员会副主任、交响乐爱好者学会理事兼室内乐部部长、上海音乐学院校友会理事、华音音乐学校顾问。

司徒华城教授从事小提琴演奏和教学近四十年，对交响乐、小提琴的民族化和“洋为中用”做了不懈的探讨，进行了大量的理论研究和翻译工作，在演奏、创作、教学等各方面都取得了引人注目的成就，为我国音乐事业的发展作出了重要贡献。

## 编 者 的 话

在我汇编这本曲集的过程中，翻阅着华城大量遗作，一个个熟悉的旋律在耳边回响，因为华城创作的作品都是经过他在琴上反复演奏和修改过的，我几乎都能熟背了。他的作品可以说是“逼”出来的，在演奏和教学中他深感材料的不足，是责任感和迫切感导致他终于自己动手写作。他是在小提琴领域致力于民族化最早的先行者之一。华城生前常说这是一件非常有意义的事，绝不是个人或一代人能做好的。他常把自己的作品分赠有此志向的同行，征求意见，并进行交流……。

当我校对这本曲集时，我们在舞台上夫唱妇随的情景经常出现，使我眼前一片模糊……。由于我不是搞小提琴专业的，在校对中不免会有错误之处，请读者谅解。

在纪念他逝世十周年的時候，出版这本曲集，既是寄托亲人们对他的怀念和哀思，也想通过这本曲集把他的探索成果奉献给小提琴同行和朋友们。如果他的这些点滴经验对朋友们能起借鉴的作用，我深信这是他由衷的愿望。

在此我还要向百忙之中抱病为本书作序的李凌先生及资助出版这本曲集的亲友们致以衷心的谢意。

## 前　　言

小提琴家司徒华城是在一个爱好音乐的家庭中成长，他的父亲是个小提琴迷，自己喜爱，也希望孩子们都成为一个在这方面有贡献的人才，二哥司徒海城、三哥司徒兴城、妹妹司徒志文、包括华城自己，后来都没有辜负父亲的愿望，终于都成为在音乐上比较出色的人才。兄弟三人在解放前就是上海市府交响乐团的演奏家，海城还在上海中华音乐学院任教，1956年中央乐团一成立，华城就担任交响乐队的首席。

他的音色纤浓，富有感情，特别是演奏富有民族特色的乐曲，委婉情深、沁人肺腑。他演奏的《梁祝小提琴协奏曲》独树一格，为朋辈所称誉。

华城在演奏之余，在缺少新的民族风格浓厚的民族新作时，他自己也常常编写一些曲子来满足群众的渴望，他改编了广东音乐《旱天雷》和《嘎达梅林》、《闹元宵》、《金蛇狂舞》，也写作了《草原夕照》、《山村晨歌》、《哈尼心向北京城》、《竹楼月夜》等。

华城的曲作，平易、深情、特富乡土风味。因为他的琴音秀丽纤浓，行音转折，带有一种撩乱人心的魅力，使经过他改编的曲作，带有一种别的作曲家演奏家所没有的情致。华城在十年动乱中，几乎停止演奏，后来又转任教学工作，他很想为我国的小提琴事业、交响事业多开辟一些途径，但不幸由于心脏病过早去世了。

和他共事过的朋友，对于华城那种为人热情，肯于担当艰苦的工作，和在小提琴艺术的民族化方面的努力的思想品德是异常敬重的。

如今，《华城小提琴曲集》得以和后人见面，正是朋友们对他的怀念的心意的奉献！

司徒华城  
1976.4.

1976.4.8

# 钢 琴 伴 奏 谱

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# 瑶族舞曲

铁山、茅原作曲  
司徒华城改编1958年

Adagio

Adagio

dolce

p

① pp  
② f

p

mp

pp

*mp*

*p*      *sempre stacc.*

30

31

**Allegro non troppo**

**f**

**Allegro non troppo**

1. *p* *legg.*  
*mp*  
*f*  
*mf*

60  
*p*  
*p*

65

*mp*

*f*

*mf*

*p*

*sostenuto*

*rit.*

*pp*

70

80



A continuation of the musical score. The top staff begins with a dynamic of forte (f). Measures 1-2 show eighth-note pairs. Measure 3 starts with a dynamic of piano (p) followed by crescendo markings. Measures 4-5 show eighth-note pairs. Measure 6 ends with a dynamic of piano (p) followed by crescendo markings.

A continuation of the musical score. The top staff begins with a dynamic of piano (p). Measures 1-2 show eighth-note pairs. Measure 3 ends with a dynamic of forte (f).

A continuation of the musical score. The top staff begins with a dynamic of piano (p). Measures 1-2 show eighth-note pairs. Measure 3 ends with a dynamic of mezzo-forte (mf).

A continuation of the musical score. The top staff begins with a dynamic of piano (p). Measures 1-2 show eighth-note pairs. Measure 3 ends with a dynamic of piano (p) followed by crescendo markings.

A continuation of the musical score. The top staff begins with a dynamic of piano (p). Measures 1-2 show eighth-note pairs. Measure 3 ends with a dynamic of piano (p) followed by crescendo markings.

100

*mf*

*f*

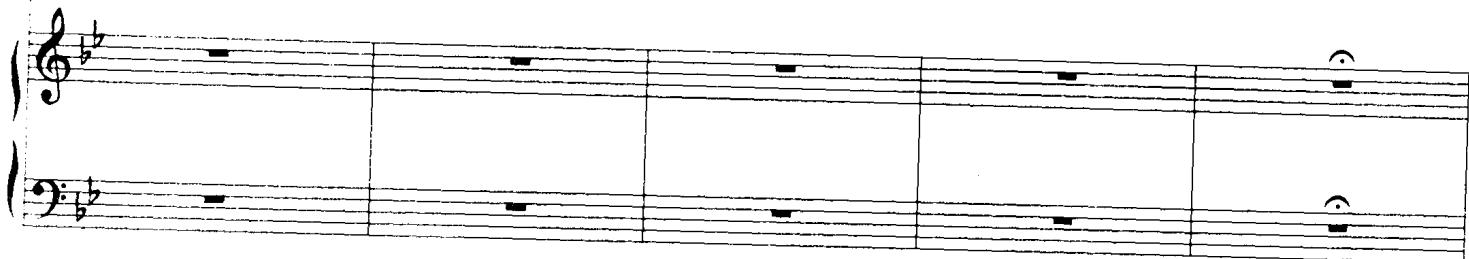
*f*

*larg.*

*cadenza ad lib.*

*p*

110



A musical score for three staves, likely for piano or organ, in common time and G major. The score consists of eight measures, numbered 1 through 8 at the bottom of each staff.

- Measure 1:** The top staff features eighth-note patterns. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 2:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 3:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 4:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 5:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 6:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 7:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.
- Measure 8:** The top staff has eighth-note chords. The middle staff has eighth-note chords. The bass staff has eighth-note chords.

Musical score for piano, page 9, featuring four staves of music. The score consists of two systems of five measures each. Measure 160 starts with a dynamic of ***ff***. The first measure of the second system begins with a dynamic of ***f***. Measure 170 starts with a dynamic of ***ff***. Measure 171 begins with a dynamic of ***ff***. Measure 172 begins with a dynamic of ***ff***. Measure 173 begins with a dynamic of ***sf***.

160

*ff*

*f*

*p* *piu mosso* *f*

*p* *piu mosso* *f*

170

*ff*

*ff*

*molto allarg.*

*molto allarg.* *sf*

# 金蛇狂舞

司徒华城编曲(1958年)

Vivace

小提琴 钢琴

The musical score consists of eight staves of music. The top staff is for the Violin, indicated by a treble clef and 'G' key signature. The bottom staff is for the Piano, indicated by a bass clef and 'F' key signature. The score is in 2/4 time. Various dynamics are used throughout, including forte (f), piano (p), and mezzo-forte (mf). The piano part includes both bass and treble clef staves, with many grace notes and complex rhythmic patterns. The violin part has a single staff with a treble clef.

Musical score for two staves (treble and bass). The score consists of six systems of four measures each. The key signature alternates between G major (two sharps) and F# major (one sharp). The time signature changes frequently: common time, 3/4, 2/4, common time, 3/4, and 2/4. Dynamics include forte (f), piano (p), and mezzo-forte (mf). Measure 1: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.