

笛子与钢琴二重奏

# 好啊，新疆

(随想曲)

王树曲



音乐出版社



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Lento (♩ = 56) 辽阔、豪放、激情

王 桐曲



注: 笛子的实际音高比记谱高一个八度。

A handwritten musical score for piano and voice, consisting of six systems of staves. The notation is in black ink on aged paper. The first system shows a vocal line with a melodic phrase and a piano accompaniment with chords and a walking bass line. The second system continues the vocal melody with some grace notes and the piano accompaniment. The third system features a more complex vocal line with many grace notes and a piano accompaniment with some triplets. The fourth system shows a vocal line with a descending scale and a piano accompaniment with some triplets. The fifth system features a vocal line with a descending scale and a piano accompaniment with some triplets. The sixth system shows a vocal line with a descending scale and a piano accompaniment with some triplets. The score is written in a style typical of early 20th-century musical notation.



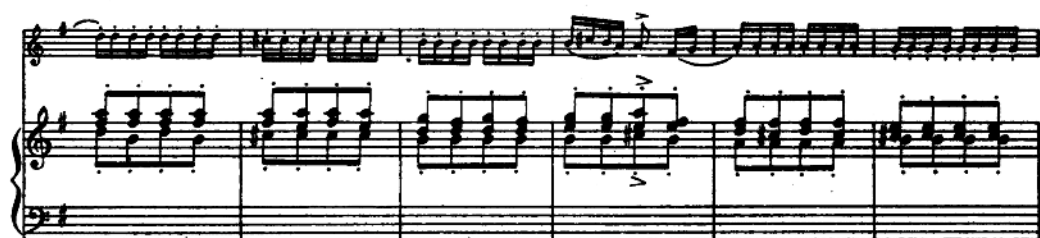


**B. Allegro** (♩=126) 稍快 活泼





**Allegro** (♩ = 132) 极愉快



**D** Allegretto animato (♩=114) 强扩、有力

**E** Adagio (♩=60) 温柔、安静







較自由地演奏



**G** Allegro assai ( $\text{♩} = 140$ ) 迅速、剛強、有力





**Allegro** (♩=132) 热情、激动地 (敏前带从容)





□ Allegro assai (♩ = 140) 活泼 刚劲 有力







**Allegro vivace** ( $\text{♩} = 152$ ) 快而热烈



This page of musical notation, numbered 13, contains six systems of staves. Each system is composed of a single treble staff and a grand staff (treble and bass). The music is written in 4/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) are indicated. The piece concludes with a double bar line and a final chord.



865.1  
21  
370089

## 乐曲说明

乐曲内容主要是刻画新疆人民豪放而又热情的性格，以及对他们建设社会主义的劳动热情的赞美。笛子部分吸收了新疆笛曲的表现特点，它不象汉族北方地区的笛曲——着重滑音、加花和弹吐等唇舌技巧奏法，而是讲究气息宽广、粗犷，感情充沛，着重刻画内心情感。

全曲分两大部分：第一部分是徐缓的慢板。宽畅、豪放而激情，钢琴部分一直以似鼓声的切分持续低音伴随着笛声。它描写新疆辽阔的草原，风景怡人的景色和新疆人民热爱家乡、热爱新生活的内在感情。第二部分是一个贯穿回旋性的欢乐歌舞场面。开始由钢琴奏出粗犷有力的主题（A），这主题在作品中占着主导地位。有时它单独在钢琴中出现，有时又在笛子的声部中变化出现，有时又在钢琴与笛子中交替交织出现。中部的 Adagio 段落，是描写一群少女们的抒情歌舞。钢琴演奏者演奏 B 段时，要注意将钢琴部分三种不同性质的音乐素材（似弦乐泛音的高音部旋律、粗犷的舞蹈节奏和隆隆似鼓声的低音）分别地表现出来。C 段是一段热情而激动的曲调，是根据一首新疆笛曲发展而来，钢琴部分象是独它尔一类弹拨乐器在弹奏。乐曲的最后在欢快热烈的气氛中结束。