



普通高中教科书

# 音乐

选择性必修

合奏

 广东教育出版社

 花城出版社



普通高中教科书

# 音乐

选择性必修

合奏

主 编 程建平

本册主编 李复斌

 广东教育出版社

 花城出版社

· 广州 ·

图书在版编目 ( CIP ) 数据

音乐：选择性必修. 合奏 / 程建平主编. —广州：广东教育出版社：花城出版社，2021.7（2021.12重印）

普通高中教科书

ISBN 978-7-5548-4139-6

I. ①音… II. ①程… III. ①音乐课—高中—教材  
IV. ①G634.951.1

中国版本图书馆CIP数据核字（2021）第114316号

主 编：程建平  
副 主 编：许新华 杨 健  
本册主编：李复斌

出 版 人：朱文清  
责任编辑：郭 真  
责任技编：姚健燕  
装帧设计：李玉玺

普通高中教科书

音乐

YINYUE

选择性必修 合奏

广东教育出版社 出版  
花 城 出 版 社

（广州市环市东路472号12-15楼）

邮政编码：510075

网址：<http://www.gjs.cn>

广东教育书店有限公司发行

佛山市浩文彩色印刷有限公司印刷

（佛山市南海区狮山科技工业园A区）

890毫米×1240毫米 16开本 8印张 155 000字

2021年7月第1版 2021年12月第2次印刷

ISBN 978-7-5548-4139-6

定价：14.51元

（配光盘1张）

批准文号：粤发改价格〔2017〕434号 举报电话：12315

著作权所有·请勿擅自用本书制作各类出版物·违者必究

如有印装质量或内容质量问题，请与我社联系调换。

质量监督电话：020-87613102 邮箱：[gjs-quality@nfc.com.cn](mailto:gjs-quality@nfc.com.cn)

购书咨询电话：020-87772438

# 目录 mulu

## 合奏一

金蛇狂舞（节选）（小型混合乐队适用）	2
达姆，达姆（小型混合乐队适用）	4
《威廉·退尔》序曲（节选）（小型混合乐队适用）	14

## 合奏二

《红楼梦》序曲（中型混合乐队适用）	22
快乐的罗嗦（中型混合乐队适用）	27
检阅进行曲（管乐合奏）	39
《红色娘子军》组曲（节选）（管乐合奏）	45

## 合奏三

中华人民共和国国歌（管乐合奏）	60
放马山歌（弦乐与打击乐合奏）	65
彩云追月（民乐合奏）	73
朝景（管弦乐合奏）	97
《卡门》序曲（节选）（管弦乐合奏）	117

## 合奏一

---

- 金蛇狂舞
- 达姆，达姆
- 《威廉·退尔》序曲

# 金蛇狂舞（节选）

（小型混合乐队适用）

1=G  $\frac{2}{4}$

快板

聂耳 编曲  
周仲康 配器  
王小波 缩编

旋律 I	$\widehat{6 \dot{1}}$	$\widehat{5 \dot{6}}$		$\dot{1}$	$\widehat{5 \dot{6}}$		$\widehat{4 \dot{3}}$	$\dot{2}$		$\widehat{2 \dot{5}}$	$\widehat{5 \dot{2}}$		$\widehat{4 \dot{3}}$	$\widehat{2 \dot{1} \dot{2}}$		$\widehat{4 \dot{4}}$	$\widehat{6 \dot{1}}$		
旋律 II	$\widehat{6 \dot{1}}$	$\widehat{5 \dot{6}}$		$\dot{1}$	$\widehat{5 \dot{6}}$		$\widehat{4 \dot{3}}$	$\dot{2}$		$\widehat{2 \dot{5}}$	$\widehat{5 \dot{2}}$		$\widehat{4 \dot{3}}$	$\widehat{2 \dot{1} \dot{2}}$		$\widehat{4 \dot{4}}$	$\widehat{6 \dot{1}}$		
和声	$\begin{matrix} 1 & 1 \\ 6 & 6 \\ 3 & 3 \end{matrix}$	$\begin{matrix} 1 & 1 \\ 6 & 6 \\ 3 & 3 \end{matrix}$		$\begin{matrix} 1 \\ 6 \\ 3 \end{matrix}$	$\begin{matrix} 2 & 2 \\ 5 & 5 \\ 2 & 2 \end{matrix}$		$\begin{matrix} 2 & 2 & 2 \\ 5 & 5 & 5 \\ 2 & 2 & 2 \end{matrix}$		$\begin{matrix} 5 & 5 \\ 2 & 2 \\ 5 & 5 \end{matrix}$	$\begin{matrix} 5 & 5 \\ 2 & 2 \\ 5 & 5 \end{matrix}$		$\begin{matrix} 4 & 4 \\ 2 & 2 \\ 6 & 6 \end{matrix}$	$\begin{matrix} 4 & 4 \\ 2 & 2 \\ 6 & 6 \end{matrix}$		$\begin{matrix} 2 & 2 \\ 6 & 6 \\ 4 & 4 \end{matrix}$	$\begin{matrix} 2 & 2 \\ 6 & 6 \\ 4 & 4 \end{matrix}$		$\begin{matrix} 2 & 2 \\ 6 & 6 \\ 4 & 4 \end{matrix}$	
低音	$\underset{\cdot}{6}$	$\underset{\cdot}{5}$		$\dot{1}$	$\underset{\cdot}{5}$		$\dot{1}$	$\underset{\cdot}{2}$		$\underset{\cdot}{5}$	$\underset{\cdot}{2}$		$\underset{\cdot}{6}$	$\underset{\cdot}{2}$		$\underset{\cdot}{4}$	$\underset{\cdot}{6}$		
打击乐 I	X	X X X		X	X X X		X	X X X		X	X X X		X	X X X		X	X X X		
打击乐 II	X	0		X	0		0	X		X	0		0	0		0	0		

	$\widehat{2 \dot{4}}$	$\widehat{2 \dot{1} 6 \dot{1}}$		$\overset{>}{5}$	$\overset{>}{6 \dot{6}}$		$\frac{1}{4} \overset{>}{5 \dot{0}}$	$\frac{2}{4} 0$		0	0		0	0		$\overset{>}{5 \dot{5}}$	$\overset{>}{4 \dot{4}}$		$\overset{>}{5 \dot{5}}$	$\overset{>}{2 \dot{2}}$	
	$\widehat{2 \dot{4}}$	$\widehat{2 \dot{1} 6 \dot{1}}$		$\overset{>}{5}$	$\overset{>}{6 \dot{6}}$		$\frac{1}{4} \overset{>}{5 \dot{0}}$	$\frac{2}{4} 0$		0	0		0	0		5	-		5	4	
	$\begin{matrix} 1 & 1 \\ 6 & 6 \\ 2 & 2 \end{matrix}$	$\begin{matrix} 1 & 1 \\ 6 & 6 \\ 2 & 2 \end{matrix}$		$\begin{matrix} 2 \\ 5 \\ 2 \end{matrix}$	$\begin{matrix} 3 & 3 \\ 1 & 1 \\ 6 & 6 \end{matrix}$		$\frac{1}{4} \overset{>}{2 \dot{0}}$	$\frac{2}{4} 0$		0	0		0	0		$\overset{>}{5 \dot{5}}$	$\overset{>}{4 \dot{4}}$		$\overset{>}{5 \dot{5}}$	$\overset{>}{2 \dot{2}}$	
	$\underset{\cdot}{2}$	$\dot{1}$		$\overset{>}{5}$	$\overset{>}{6 \dot{6}}$		$\frac{1}{4} \overset{>}{5 \dot{0}}$	$\frac{2}{4} 0$		0	0		0	0		$\overset{>}{5}$	$\overset{>}{6}$		$\dot{1}$	$\underset{\cdot}{2}$	
	X	X X X X		X	X X		$\frac{1}{4} X 0$	$\frac{2}{4} X X X$		X	X		X X X X X	X X		X X	X X		X X X	X X	
	0	0		0	X X		$\frac{1}{4} X 0$	$\frac{2}{4} X$		0	X		0	X X		X	0		X X	X	

14

$\dot{2}$	$\dot{5}$	$\underline{\dot{4} \dot{4}}$		$\underline{6 \dot{1}}$	$\dot{2}$		$\underline{\dot{4} \dot{2}}$	$\underline{\dot{2} \dot{4}}$		$\overset{>}{5}$	$\overset{>}{5 \dot{6}}$		$\overset{>}{\dot{1}}$	$\overset{>}{\dot{6} \dot{1}}$		$\overset{>}{\dot{1} \dot{6}}$	$\dot{5}$		$\overset{>}{5 \dot{6}}$	$\overset{>}{5 \dot{4}}$	
2	-		2.	$\underline{\dot{6}}$		1	2		5	-		5	6		$\dot{1}$	-		5.	$\underline{4}$		
$\underline{\dot{2} \dot{5}}$	$\underline{\dot{4} \dot{4}}$		$\underline{\dot{6} \dot{1}}$	$\dot{2}$		$\underline{\dot{4} \dot{2}}$	$\underline{\dot{2} \dot{4}}$		$\overset{>}{5}$	$\overset{>}{5 \dot{6}}$		$\overset{>}{1}$	$\overset{>}{\dot{6} \dot{1}}$		$\overset{>}{1 \dot{6}}$	$\overset{>}{\dot{5}}$		$\overset{>}{5 \dot{6}}$	$\overset{>}{5 \dot{4}}$		
$\dot{2}$	$\dot{6}$		1	$\dot{2}$		$\dot{4}$	$\dot{2}$		$\overset{>}{5}$	$\overset{>}{5}$		$\overset{>}{1}$	$\overset{>}{\dot{6}}$		1	$\overset{>}{\dot{5}}$		5	$\dot{4}$		
X X	X X		X X	X		X X	X X		X	X X		X	X X		X X	X		X X	X X		
X	0		X	X		X	0		X	0 X		X	0 X		0 X	X		X	0		

21

$\dot{2}$	$\underline{\dot{2} \dot{5}}$		$\underline{\dot{5} \dot{2}}$	$\underline{\dot{4} \dot{3}}$		$\underline{\dot{2} \dot{1} \dot{2}}$	$\underline{\dot{4} \dot{4}}$		$\underline{6 \dot{1}}$	$\underline{\dot{2} \dot{4}}$		$\underline{\dot{2} \dot{1} \dot{6} \dot{1}}$	$\dot{5}$		$\underline{6 \dot{6}}$	$\dot{5}$	
2	-		2	$\underline{\dot{4} \dot{3}}$		2	-		$\underline{\dot{6} \dot{1}}$	$\underline{\dot{2} \dot{4}}$		$\underline{\dot{2} \dot{1} \dot{6} \dot{1}}$	$\dot{5}$		$\underline{\dot{6} \dot{6}}$	$\dot{5}$	
$\dot{2}$	$\underline{\dot{2} \dot{5}}$		$\underline{\dot{5} \dot{2}}$	$\underline{\dot{4} \dot{3}}$		$\underline{\dot{2} \dot{1} \dot{2}}$	$\underline{\dot{4} \dot{4}}$		$\underline{\dot{6} \dot{1}}$	$\underline{\dot{2} \dot{4}}$		$\underline{\dot{2} \dot{1} \dot{6} \dot{1}}$	$\dot{5}$		$\underline{\dot{6} \dot{6}}$	$\dot{5}$	
$\dot{2}$	$\dot{5}$		1	$\dot{4}$		$\dot{2}$	$\dot{4}$		$\dot{6}$	$\dot{2}$		1	$\dot{5}$		$\underline{\dot{6} \dot{6}}$	$\dot{5}$	
X	X X		X X	X X		X X	X X		X X	X X		X X X X X		X X	X		
X	0		X	0		X	0		X	0		X	X		X X	X	

■ 排练提示:

《金蛇狂舞》由民间《八板》音调发展而成，旋律激昂向上，气氛热烈欢腾。演奏时应注意“对答呼应”表现手法。各声部乐器的配置可参照民族管弦乐队乐器的音区分组，以及音乐对比的效果进行设计。经排练比较后，确定一个最佳方案。



# 达姆，达姆

(小型混合乐队适用)

1=D  $\frac{2}{4}$

中板

阿尔及利亚乐曲  
彭修文改编  
小波缩编

旋律 I	0	0		0	0		<u>i.</u>	<u>7</u>		<u>2̇</u>	<u>i</u>	<u>7</u>	<u>6</u>		5	-		5.	0		
旋律 II	0	0		0	0		0	0		0	0		0	0		0	0		0	0	
和声	<u>1.</u>	<u>3</u>		<u>2</u>	<u>5</u>		<u>1.</u>	<u>3</u>		<u>2</u>	<u>5</u>		<u>1.</u>	<u>3</u>		<u>2</u>	<u>5</u>		<u>5.</u>	<u>5</u>	
低音	<u>1.</u>	<u>5</u>		<u>5</u>	<u>5</u>		<u>1.</u>	<u>5</u>		<u>5</u>	<u>5</u>		<u>1.</u>	<u>5</u>		<u>5</u>	<u>5</u>		<u>5</u>	<u>5</u>	
打击乐 I	0	0 X		0	X		0	0 X		0	X		0	0 X		0	X		0	X	
打击乐 II	X	0		X	0		X	0		X	0		X	0		X	0		X	0	

7	<u>i.</u>	<u>i</u>		<u>7</u>	<u>i</u>		6	-		6.	0		7.	7		<u>i</u>	<u>6</u>	<u>7</u>			
	0	0		0	0		0	0		0	0		0	0		0	0		0	0	
	<u>1.</u>	<u>3</u>		<u>2</u>	<u>5</u>		<u>4.</u>	<u>6</u>		<u>5</u>	<u>1</u>		<u>5.</u>	<u>7</u>		<u>6</u>	<u>2</u>		<u>2</u>	<u>2</u>	
	<u>1.</u>	<u>5</u>		<u>5</u>	<u>5</u>		<u>1.</u>	<u>6</u>		<u>4</u>	<u>6</u>		<u>5.</u>	<u>4</u>		<u>2</u>	<u>4</u>		<u>4</u>	<u>4</u>	
	0	0 X		0	X		0	0 X		0	X		0	0 X		0	X		0	X	
	X	0		X	0		X	0		X	0		X	0		X	0		X	0	

13

5.	<u>4 3</u>	2.	<u>3</u>	4.	<u>6</u>	<u>5 4</u>	<u>3 2</u>	1 -		1.	<u>0</u>
0	0	0	0	0	0	0	0	0	0	0	0
5.	<u>7 5</u>	6	<u>2</u>	7.	<u>4</u>	<u>2</u>	<u>7</u>	1.	<u>3</u>	<u>2</u>	<u>5</u>
2.	<u>5</u>	2	<u>2</u>	5.	<u>2</u>	<u>5</u>	<u>5</u>	5.	<u>1</u>	<u>5</u>	<u>5</u>
5.	<u>4</u>	2	<u>4</u>	7.	<u>4</u>	2	<u>4</u>	1.	<u>5</u>	<u>5</u>	<u>5</u>
5.	<u>4</u>	2	<u>4</u>	7.	<u>4</u>	2	<u>4</u>	1.	<u>5</u>	<u>5</u>	<u>5</u>
0	<u>0 X</u>	0	X	0	<u>0 X</u>	0	X	0	<u>0 X</u>	0	X
X	0	X	0	X	0	X	0	X	0	X	0

19

0	0	0	0	i.	<u>7</u>	<u>2 i</u>	<u>7 6</u>	5 -		5.	<u>0</u>
0	0	0	0		<u>3</u>	-	<u>3</u>	-	<u>3</u>	-	<u>3</u>
0	0	0	0		<u>1</u>	-	<u>1</u>	-	<u>1</u>	-	<u>1</u>
1.	<u>3</u>	<u>2</u>	<u>5</u>		1.	<u>3</u>	<u>2</u>	<u>5</u>	1.	<u>3</u>	<u>2</u>
5.	<u>1</u>	<u>5</u>	<u>5</u>		5.	<u>1</u>	<u>5</u>	<u>5</u>	5.	<u>1</u>	<u>5</u>
1.	<u>5</u>	<u>5</u>	<u>5</u>		1.	<u>5</u>	<u>5</u>	<u>5</u>	1.	<u>5</u>	<u>5</u>
1.	<u>5</u>	<u>5</u>	<u>5</u>		1.	<u>5</u>	<u>5</u>	<u>5</u>	1.	<u>5</u>	<u>5</u>
0	<u>0 X</u>	0	X		0	<u>0 X</u>	0	X	0	<u>0 X</u>	0
X	0	X	0		X	0	X	0	X	0	X

25

i.	<u>i</u>	7	i	6	-	6.	0	7.	<u>7</u>	i	<u>6 7</u>
5	-	5	-	4	-	4	-	4	-	4	-
3	-	3	-	1	-	1	-	7	-	7	-
1.	<u>3</u>	2	<u>5</u>	4.	<u>6</u>	5	1	5.	<u>7</u>	6	<u>2</u>
1.	<u>3</u>	2	<u>5</u>	1.	<u>4</u>	1	1	2.	<u>5</u>	2	<u>2</u>
1.	<u>5</u>	<u>5</u>	<u>5</u>	1.	<u>6</u>	4	6	5.	<u>4</u>	2	<u>4</u>
0	<u>0 X</u>	0	X	0	<u>0 X</u>	0	X	0	<u>0 X</u>	0	X
X	0	X	0	X	0	X	0	X	0	X	0

31

5.	<u>4 3</u>	2.	<u>3</u>	4.	<u>6</u>	<u>5 4</u>	<u>3 2</u>	1	-	1	-
2	-	2	-	7	-	7	-	1	-	1	-
7	-	7	-	5	-	5	-	5	-	5	-
5.	<u>7</u>	6	<u>2</u>	7.	<u>4</u>	2	<u>7</u>	1	0	0	0
2.	<u>5</u>	2	<u>2</u>	5.	<u>2</u>	5	<u>5</u>	1	0	0	0
5.	<u>4</u>	2	<u>4</u>	7.	<u>4</u>	2	<u>4</u>	5	-	5	-
5.	<u>4</u>	2	<u>4</u>	7.	<u>4</u>	2	<u>4</u>	1	-	1	-
0	<u>0 X</u>	0	X	0	<u>0 X</u>	0	X	0	<u>0 X</u>	X	0
X	0	X	0	X	0	X	0	X	0	X	0



49

$\dot{7}$	$\dot{2}$	$\dot{1}$	$\dot{7}$	$\dot{7}$	$\dot{1}$	$\dot{6}$	$\dot{7}$	$5\cdot$	$\underline{\underline{4\ 3}}$	$\dot{2}\cdot$	$\dot{3}$	$4\cdot$	$\dot{6}$	$\dot{5}$	$\dot{4}$	$\dot{3}$	$\dot{2}$			
7.	7	$\dot{1}$	$\underline{6\ 7}$	5.	$\underline{\underline{4\ 3}}$	2.	$\underline{3}$	4.	$\underline{6}$	$\underline{5\ 4}$	$\underline{3\ 2}$									
0	$\begin{smallmatrix} 5\ 5 \\ 2\ 2 \\ 7\ 7 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 2\ 2 \\ 7\ 7 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 2 \\ 7 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 2 \\ 7 \end{smallmatrix}$	0	$\begin{smallmatrix} 4\ 4 \\ 7\ 7 \\ 5\ 5 \end{smallmatrix}$	$\begin{smallmatrix} 4\ 4 \\ 7\ 7 \\ 5\ 5 \end{smallmatrix}$	0	$\begin{smallmatrix} 4 \\ 7 \\ 5 \end{smallmatrix}$	0	$\begin{smallmatrix} 4 \\ 7 \\ 5 \end{smallmatrix}$	0	$\begin{smallmatrix} 4\ 4 \\ 2\ 2 \\ 7\ 7 \end{smallmatrix}$	$\begin{smallmatrix} 4\ 4 \\ 2\ 2 \\ 7\ 7 \end{smallmatrix}$	0	$\begin{smallmatrix} 4 \\ 2 \\ 7 \end{smallmatrix}$	0	$\begin{smallmatrix} 4 \\ 2 \\ 7 \end{smallmatrix}$
$5\cdot$	$\underline{4}$	$\underline{2}$	$\underline{4}$	$5\cdot$	$\underline{4}$	$\underline{2}$	$\underline{4}$	$7\cdot$	$\underline{4}$	$\underline{2}$	$\underline{4}$									
0	$\underline{X\ X}$	$\underline{X\ X}$	0	X	0	X	0	$\underline{X\ X}$	$\underline{X\ X}$	0	X	$\underline{X\ X}$	$\underline{X\ X}$	0	$\underline{X\ X}$	$\underline{X\ X}$	0	X	0	X
X	0	X	X	X	0	X	X	X	0	X	X	X	0	X	X	X	X			

55

$\dot{1}$	$\underline{\underline{5\ 4}}$	$\underline{\underline{3\ 4\ 3\ 2}}$	$\dot{1}$	0	0	0	0	0	0	0	0									
1	-	1.	0	$\dot{1}$	7	$\underline{2\ 1}$	$\underline{7\ 6}$	5	-	5.	$\underline{1}$									
0	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 3 \\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5 \\ 3 \\ 0\ 1 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5 \\ 3 \\ 0\ 1 \end{smallmatrix}$	0	$\begin{smallmatrix} 5 \\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5 \\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5 \\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5\ 5 \\ 3\ 3 \\ 1\ 1 \end{smallmatrix}$	$\begin{smallmatrix} 5 \\ 3 \\ 1\ 1 \end{smallmatrix}$
1.	$\underline{5}$	$\underline{5}$	$\underline{5}$	1.	$\underline{5}$	$\underline{5}$	$\underline{5}$	1.	$\underline{5}$	$\underline{5}$	$\underline{5}$									
0	$\underline{X\ X}$	$\underline{X\ X}$	0	X	0	X	(打击乐 I)						$\underline{X\ X}$	$\underline{0\ X}$	$\underline{0\ X}$	$\underline{X\ X}$	$\underline{X\ X}$	$\underline{0\ X}$	$\underline{0\ X}$	$\underline{X\ X}$
X	0	X	X	X	X	X	0	X	0	X	X	X	X	0	X	0	X	X	X	

61

0	0		0	0		0	0		0	0		6̇.	7̇		ī	6̇ 7̇		5̇	4̇ 3̇	
6.	6		7	2̇ 3̇		ī	-		ī	-		4.	5		6	4̇ 5̇		3̇	2̇ 1̇	
$\frac{6}{1}$ $\frac{6}{1}$	0	$\frac{6}{1}$	$\frac{7}{2}$ $\frac{7}{2}$	$\frac{7}{2}$	$\frac{7}{2}$	$\frac{1}{3}$ $\frac{1}{3}$	$\frac{1}{3}$	$\frac{1}{3}$	$\frac{1}{3}$	$\frac{1}{3}$	$\frac{1}{3}$	$\frac{6}{0}$ $\frac{6}{1}$	$\frac{6}{1}$ $\frac{6}{1}$	$\frac{6}{0}$	$\frac{6}{1}$	$\frac{5}{0}$ $\frac{5}{2}$	$\frac{5}{2}$ $\frac{5}{2}$	$\frac{5}{2}$ $\frac{5}{2}$	$\frac{5}{2}$ $\frac{5}{2}$	$\frac{5}{2}$ $\frac{5}{2}$
4.	6̇		5̇	5̇		1̇.	5̇		5̇	5̇		1̇	6̇		4̇	6̇		7̇	5̇	
X X	0 X		X X	0 X		X X	0 X		0 X	X		0	0		0	0		0	0	

68

2̇.	3̇		4̇.	6̇		5̇ 4̇	3̇ 2̇		ī	-		ī	-		ī ī	0 7̇ ī		2̇ 3̇ 2̇ ī	7̇ 6̇ 7̇ ī	
7.	ī		2̇.	4̇		3̇ 2̇	ī 7̇		ī	-		ī	-		ī ī	0 7̇ ī		2̇ 3̇ 2̇ ī	7̇ 6̇ 7̇ ī	
$\frac{5}{0}$ $\frac{2}{7}$	$\frac{5}{0}$ $\frac{2}{7}$		$\frac{4}{0}$ $\frac{4}{7}$	$\frac{4}{2}$ $\frac{4}{7}$		$\frac{4}{0}$ $\frac{2}{7}$	$\frac{0}{7}$		$\frac{5}{0}$ $\frac{3}{1}$	$\frac{5}{3}$ $\frac{5}{1}$		$\frac{5}{0}$ $\frac{3}{1}$	$\frac{5}{3}$ $\frac{5}{1}$		$\frac{5}{1}$ $\frac{5}{1}$	0		0	0	
7̇	5̇		7̇	4̇		2̇	4̇		1̇	5̇		5̇	5̇		$\frac{5}{1}$ $\frac{5}{1}$	0		0	0	
0	0		0	0		0	0		0	0		0	0		X X	0		0	0	

(打击乐 II)

75

<u><math>\dot{2}</math></u> <u><math>\dot{3}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u>   <u><math>\dot{7}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u> <u><math>\dot{1}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{6}</math></u>   0 <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{5}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u>										
<u><math>\dot{2}</math></u> <u><math>\dot{3}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u>   <u><math>\dot{7}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u> <u><math>\dot{1}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{6}</math></u>   0 <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{2}</math></u> <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{7}</math></u>   <u><math>\dot{5}</math></u> <u><math>\dot{5}</math></u> <u><math>\dot{6}</math></u>   <u><math>\dot{1}</math></u> <u><math>\dot{7}</math></u> <u><math>\dot{6}</math></u> <u><math>\dot{5}</math></u>										
0	0	$\begin{array}{c} \dot{6} \ \dot{6} \\ \dot{3} \ \dot{3} \\ \dot{1} \ \dot{1} \end{array}$	0	0	0	0	0	$\begin{array}{c} \dot{5} \ \dot{5} \\ \dot{3} \ \dot{3} \\ \dot{1} \ \dot{1} \end{array}$	0	
0	0	$\begin{array}{c} \dot{6} \ \dot{6} \\ \dot{6} \ \dot{6} \\ \vdots \ \vdots \end{array}$	0	0	0	0	0	$\begin{array}{c} \dot{5} \ \dot{5} \\ \dot{1} \ \dot{1} \\ \vdots \ \vdots \end{array}$	0	
0	0	X X	0	0	0	0	0	X X	0	

80

<u>4</u> <u>4</u> <u>5</u>   <u>6</u> <u>5</u> <u>4</u> <u>3</u>   <u>2</u> <u>2</u> <u>3</u>   <u>5</u> <u>4</u> <u>3</u> <u>2</u>   4. $\overset{7}{\underset{6}{\text{C}}}$   <u>5</u> <u>4</u>   <u>3</u> <u>2</u>   1. <u>2</u> <u>3</u>   <u>4</u> <u>3</u> <u>4</u> <u>5</u>   <u>6</u> <u>5</u> <u>6</u> <u>7</u> :										
4 4 5   6 5 4 3   2 2 3   5 4 3 2   4. $\overset{7}{\underset{6}{\text{C}}}$   5 4   3 2   1. <u>2</u> <u>3</u>   <u>4</u> <u>3</u> <u>4</u> <u>5</u>   <u>6</u> <u>5</u> <u>6</u> <u>7</u> :										
$\begin{array}{c} \dot{6} \ \dot{6} \\ \dot{4} \ \dot{4} \\ \dot{1} \ \dot{1} \end{array}$	0	$\begin{array}{c} \dot{7} \ \dot{7} \\ \dot{5} \ \dot{5} \\ \dot{2} \ \dot{2} \end{array}$	0	$\begin{array}{c} \dot{7} \ - \\ \dot{4} \ - \\ \dot{2} \ - \end{array}$	$\begin{array}{c} \dot{7} \ - \\ \dot{4} \ - \\ \dot{2} \ - \end{array}$	$\begin{array}{c} \dot{1} \ - \\ \dot{5} \ - \\ \dot{3} \ - \end{array}$	$\begin{array}{c} \dot{1} \ - \\ \dot{5} \ - \\ \dot{3} \ - \end{array}$	-	-	:
$\begin{array}{c} \dot{1} \ \dot{1} \\ \dot{4} \ \dot{4} \\ \vdots \ \vdots \end{array}$	0	$\begin{array}{c} \dot{2} \ \dot{2} \\ \dot{5} \ \dot{5} \\ \vdots \ \vdots \end{array}$	0	$\begin{array}{c} \dot{7} \ \dot{4} \\ \vdots \ \vdots \end{array}$	$\begin{array}{c} \dot{2} \ \dot{4} \\ \vdots \ \vdots \end{array}$	$\begin{array}{c} \dot{1} \ \dot{5} \\ \vdots \ \vdots \end{array}$	$\begin{array}{c} \dot{1} \\ \vdots \end{array}$	0	0	:
X X	0	X X	0	0	0	0	0	0	0	:

0	0	0	0	0	0	0	0	<u>1̇ 3̇</u>	<u>1̇ 7̇</u>	<u>2̇ 1̇</u>	<u>7̇ 6̇</u>
<u>1̇ 1̇ 1̇</u> <u>5̇ 5̇ 5̇</u> <u>3̇ 3̇ 3̇</u>	<u>1̇ 1̇</u> <u>5̇ 5̇</u> <u>3̇ 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇ 1̇ 1̇</u> <u>5̇ 5̇ 5̇</u> <u>3̇ 3̇ 3̇</u>	<u>1̇ 1̇</u> <u>5̇ 5̇</u> <u>3̇ 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇ 1̇ 1̇</u> <u>5̇ 5̇ 5̇</u> <u>3̇ 3̇ 3̇</u>	<u>1̇ 1̇</u> <u>5̇ 5̇</u> <u>3̇ 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>
3. 1̇. 5̇.	3 1̇ 5̇	3 1̇ 5̇	3 1̇ 5̇	3. 1̇. 5̇.	3 1̇ 5̇	3 1̇ 5̇	3 1̇ 5̇	3. 1̇. 5̇.	3 1̇ 5̇	3 1̇ 5̇	3 1̇ 5̇
<u>1̇ 1̇ 1̇</u>	<u>1̇ 5̇</u>	<u>1̇ 3̇</u>	<u>2̇ 5̇</u>	<u>1̇ 1̇ 1̇</u>	<u>1̇ 5̇</u>	<u>1̇ 3̇</u>	<u>2̇ 5̇</u>	<u>1̇ 1̇ 1̇</u>	<u>1̇ 5̇</u>	<u>1̇ 3̇</u>	<u>2̇ 5̇</u>
<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>	<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>	<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>
X	0	X	X	X	0	X	X	X	0	X	X

5̇.	<u>7̇ 6̇</u>	5̇	5̇	<u>1̇ 1̇</u>	<u>1̇</u>	7̇	<u>1̇ 7̇</u>	6̇.	<u>1̇ 7̇</u>	6̇	6̇	<u>7̇ 2̇ 1̇</u>	<u>7̇ 7̇</u>
<u>1̇ 1̇ 1̇</u> <u>5̇ 5̇ 5̇</u> <u>3̇ 3̇ 3̇</u>	<u>1̇ 1̇</u> <u>5̇ 5̇</u> <u>3̇ 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇ 1̇ 1̇</u> <u>5̇ 5̇ 5̇</u> <u>3̇ 3̇ 3̇</u>	<u>1̇ 1̇</u> <u>5̇ 5̇</u> <u>3̇ 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇</u> <u>5̇</u> <u>0 3̇</u>	<u>1̇ 1̇ 1̇</u> <u>6̇ 6̇ 6̇</u> <u>4̇ 4̇ 4̇</u>	<u>1̇ 1̇</u> <u>6̇ 6̇</u> <u>4̇ 4̇</u>	<u>1̇</u> <u>6̇</u> <u>0 4̇</u>	<u>1̇</u> <u>6̇</u> <u>0 4̇</u>	<u>7̇ 7̇ 7̇</u> <u>5̇ 5̇ 5̇</u> <u>2̇ 2̇ 2̇</u>	<u>7̇ 7̇</u> <u>5̇ 5̇</u> <u>2̇ 2̇</u>
3. 1̇. 5̇.	3 1̇ 5̇	3 1̇ 5̇	3 1̇ 5̇	3. 1̇. 5̇.	3 1̇ 5̇	3 1̇ 5̇	3 1̇ 5̇	4. 1̇. 6̇.	4 1̇ 6̇	4 1̇ 6̇	4 1̇ 6̇	5. 2̇. 7̇.	5 2̇ 7̇
<u>1̇ 1̇ 1̇</u>	<u>1̇ 5̇</u>	<u>1̇ 3̇</u>	<u>2̇ 5̇</u>	<u>1̇ 1̇ 1̇</u>	<u>1̇ 5̇</u>	<u>1̇ 3̇</u>	<u>2̇ 5̇</u>	<u>4̇ 4̇ 4̇</u>	<u>4̇ 1̇</u>	<u>4̇ 6̇</u>	<u>5̇ 1̇</u>	<u>5̇ 5̇ 5̇</u>	<u>5̇ 2̇</u>
<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>	<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>	<u>0 X X</u>	<u>X X</u>	<u>0 X</u>	<u>0 X</u>	<u>0 X X</u>	<u>X X</u>
X	0	X	X	X	0	X	X	X	0	X	X	X	0





111

$\dot{2}\dot{2}\dot{4}\dot{4}$	$\dot{2}\dot{2}\dot{5}\dot{5}$	$\dot{5}$	-	$\dot{5}$	-	$\dot{5}$	-	$\dot{5}$	-	$\dot{6}$	$\dot{7}$
$\dot{2}\dot{2}\dot{4}\dot{4}$	$\dot{2}\dot{2}\dot{5}\dot{5}$	$\dot{1}\dot{1}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{1}\dot{1}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{6}\dot{6}\dot{5}\dot{5}$	$\dot{6}$	$\dot{7}$
$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 & 5 \\ 3 & 3 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 5 & 5 \\ 3 & 3 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 5 & 5 \\ 3 & 3 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 5 & 5 \\ 3 & 3 \\ 1 & 1 \end{matrix}$	$\begin{matrix} 6 & 6 \\ 3 & 4 \\ 1 & 1 \end{matrix}$	
$\dot{0}$	$\dot{7}$	$\dot{0}$	$\dot{7}$	$\dot{0}$	$\dot{1}$	$\dot{6}$	$\dot{0}$	$\dot{0}$	$\dot{1}$	$\dot{6}$	$\dot{0}$
$\dot{0}$	$\dot{7}$	$\dot{0}$	$\dot{7}$	$\dot{0}$	$\dot{1}$	$\dot{6}$	$\dot{0}$	$\dot{1}$	$\dot{1}$	$\dot{1}$	$\dot{1}$
$\dot{0}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$
$\dot{0}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{X}$	$\dot{0}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$

117

渐慢

$\dot{1}$	$\dot{6}$	$\dot{7}$	$\dot{5}$	$\dot{4}$	$\dot{3}$	$\dot{2}$	$\dot{3}$	$\dot{4}$	$\dot{6}$	$\dot{5}$	$\dot{2}$	$\dot{3}$	$\dot{1}$	-	$\dot{1}$	-	
$\dot{1}$	$\dot{6}$	$\dot{7}$	$\dot{5}$	$\dot{4}$	$\dot{3}$	$\dot{2}$	$\dot{3}$	$\dot{4}$	$\dot{6}$	$\dot{5}$	$\dot{2}$	$\dot{3}$	$\dot{1}$	-	$\dot{1}$	-	
$\begin{matrix} 6 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 6 \\ 4 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 6 \\ 4 \\ 1 \end{matrix}$	$\begin{matrix} 6 \\ 4 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 7 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	-	-	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	-	-		
$\dot{4}$	$\dot{6}$	$\dot{5}$	$\dot{2}$	$\dot{5}$	$\dot{7}$	$\dot{6}$	$\dot{4}$	$\dot{5}$	$\dot{5}$	$\dot{1}$	-	$\dot{1}$	-				
$\dot{0}$	$\dot{0}$	$\dot{0}$	$\dot{0}$	$\dot{X}$	-	$\dot{0}$	$\dot{0}$	$\dot{0}$	$\dot{0}$	$\dot{X}$	-	$\dot{X}$	-				
$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	$\dot{X}$	-	$\dot{X}$	-				

■ 排练提示:

《达姆，达姆》是我国作曲家、指挥家彭修文根据阿尔及利亚民间音乐改编而成的民乐合奏曲。各声部注意把握非洲音乐的律动感特性，将欢快、活泼的情绪尽可能地表现出来。

# 《威廉·退尔》序曲（节选）

（小型混合乐队适用）

[意]罗西尼曲  
魏扬缩编

$\text{♩} = 120$

主旋律 I *f*

主旋律 II *f*

副旋律

和声

低音

小军鼓

钹

大军鼓

4

7

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

*mf*

10

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mf*

*mf*

13

2.

*f*

*f*

*ff*

*ff*

*f*

*f*

16

1.

2.

*f*

*f*

19

*f*

*f*

*f*

*f*

*f*

22

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

25

1. 2.

Fine

28

*f*

31

Musical score for measures 31-33. The score is written for a piano and features a complex texture with multiple staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

34

Musical score for measures 34-36. The score continues from the previous system and features a complex texture with multiple staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).



37

*mf*

*mf*

D.S.

■ 排练提示：

《威廉·退尔》是意大利作曲家罗西尼的代表作之一，而《〈威廉·退尔〉序曲》比歌剧《威廉·退尔》本身更为有名。各声部的旋律比较简单，但须注意重音、节奏要准确。可先以慢速练习，待各声部熟练以后，再逐渐加快，并按照规定速度演奏。

## 合奏二

---

- 《红楼梦》序曲
- 快乐的罗嗦
- 检阅进行曲
- 《红色娘子军》组曲

# 《红楼梦》序曲

(中型混合乐队适用)

王立平曲  
李复斌编配

**Largo 慢板** ♩ = 40

长笛、双簧管、单簧管、竹笛、箫

箫

小提琴、中提琴、高胡、二胡、中胡

笙、圆号、口风琴

弹拨乐器

大提琴、低音提琴、低音吉他

木琴、钢片琴、云锣、马林巴

鼓、镲、铃鼓、木鱼

8

3

14

*mf*

*mf*

Moderato 中板 ♩ = 108

20

*mf*

*pizz.*

*mf*

26

31

acro

吊擦

定音鼓或大鼓

*p* *mf* *f*

35

Musical score for measures 35-37. The score consists of five systems. The first system has two staves with treble clefs, the second system has two staves with treble clefs, the third system has two staves with treble clefs, the fourth system has one staff with a bass clef, and the fifth system has two staves with treble and bass clefs. The music is in G major and 2/4 time. A dashed line connects the first two staves of the first system. The first two staves of the second system also have a dashed line. The first two staves of the third system have a dashed line. The first staff of the fourth system has a dashed line. The first two staves of the fifth system have a dashed line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

38

Musical score for measures 38-40. The score consists of five systems. The first system has two staves with treble clefs, the second system has two staves with treble clefs, the third system has two staves with treble clefs, the fourth system has one staff with a bass clef, and the fifth system has two staves with treble and bass clefs. The music is in G major and 2/4 time. A dashed line connects the first two staves of the first system. The first two staves of the second system also have a dashed line. The first two staves of the third system have a dashed line. The first staff of the fourth system has a dashed line. The first two staves of the fifth system have a dashed line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic marking *f* is present in the first staff of the first system, the first staff of the second system, and the first staff of the fourth system.

■ 排练提示：

《〈红楼梦〉序曲》总体音响深邃、厚重、幽怨。前奏第1—4小节以打击乐I为主奏乐器的音响，要有“空灵”感。随后由箫主奏的主题速度不能太快，背景和声不能太响，尽量达到幽深而孤独的意境。第2段弦乐的旋律尽可能以平稳的旋律来表现人生的起伏。此版本虽然对乐器的使用做了一定的设想与安排，但在实际操作中仍须进行细化处理。

# 快乐的罗嗦

(中型混合乐队适用)

彝族舞蹈音乐  
李复斌 编曲

**Allegretto con brio 有活力的小快板** ♩=120

长笛、双簧管、单簧管、竹笛、箫

小提琴、中提琴、高胡、二胡、中胡

笙、圆号、口风琴

弹拨乐器

大提琴、低音提琴、低音吉他

木琴、钢片琴、云锣

大鼓、铃鼓

旋律声部 I

旋律声部 II

和声声部 I

和声声部 II

低音声部

打击乐 I

打击乐 II

7



14

*mf*

*mf*

*mf*

*mf*

铃鼓

*mf*

23

*mf*

*mf*

*mf*

*mf*

*mf*

37

mp

mp

mp

mp

p

Detailed description: This system contains measures 37 and 38. It features five staves. The top two staves are treble clef, the middle two are alto clef, and the bottom is bass clef. The key signature has two sharps (F# and C#). Measure 37 shows various rhythmic patterns including eighth and sixteenth notes. Measure 38 begins with a double bar line and a repeat sign, followed by a change in dynamics to *p* (piano).

39

mf

mf

mf

mf

mf

Detailed description: This system contains measures 39 and 40. It features five staves. The top two staves are treble clef, the middle two are alto clef, and the bottom is bass clef. The key signature has two sharps (F# and C#). Measure 39 shows various rhythmic patterns including eighth and sixteenth notes. Measure 40 begins with a double bar line and a repeat sign, followed by a change in dynamics to *mf* (mezzo-forte).

47

1. 2.

55

*p poco a poco cresc.*

*p poco a poco cresc.*

64

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

71

*p*

*p*

*pizz.*

吊鏢

77

mf

div.

82

mf

div.

87

unis.  
mf

acro  
mf

铃鼓

邦戈鼓

92

98

Musical score for measures 98-103. The score consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). It features a melody with long slurs and a bass line with eighth-note patterns. The second system continues the melody and bass line. The third system has a treble clef and a key signature of one sharp, with a melody of quarter notes and a bass line of eighth notes. The fourth system continues the melody and bass line. The fifth system has a treble clef and a key signature of one sharp, with a melody of quarter notes and a bass line of eighth notes.

104

Musical score for measures 104-109. The score consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). It features a melody with a slur and a bass line with eighth-note patterns. The second system continues the melody and bass line, with a dynamic marking of *mp* (mezzo-piano) under a slur. The third system has a treble clef and a key signature of one sharp, with a melody of quarter notes and a bass line of eighth notes. The fourth system continues the melody and bass line, with a dynamic marking of *pizz.* (pizzicato) under a slur. The fifth system has a treble clef and a key signature of one sharp, with a melody of quarter notes and a bass line of eighth notes.

110

*p* *ff* *ff* *ff* *ff* *f* *mf*

acro

钢片琴

117



123

*mf*

*mf*

*pizz.*  
*mf*

*mf*

129

*mf*

*mf*

*mf*

*mf*

135

Musical score for measures 135-140. The score is written for six staves. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are in treble clef. The music features complex rhythmic patterns with many sixteenth notes and accents. A repeat sign with first and second endings is present at the end of the section.

141

Musical score for measures 141-146. The score is written for eight staves. The top four staves are in treble clef, the fifth is in bass clef, and the bottom two are in treble clef. Measures 141-145 feature sustained chords in the upper staves and moving lines in the lower staves. Measure 146 features a new rhythmic pattern. The instruction *p poco a poco cresc.* is repeated throughout.

146

*p*

*p*

*p*

*p*

*p*

151

*cresc.*

*fp*

*cresc.*

*fp*

*cresc.*

*fp*

*cresc.*

*fp*

*fp*

*fp*

排练提示:

《快乐的罗嗦》原是彝族舞蹈《快乐的罗嗦》的音乐，此版本在原曲的基础上进行了扩充。前奏以强烈的节奏使乐曲获得了具有冲击力的音响效果。随后第10—14小节下行半音阶的运用，力度也应随之由强变弱，使其更具诙谐趣味。第6段是具有呼应式的过渡段落，注意做好音色间的对比。之后是歌唱性旋律，演奏时应注意主旋律与伴奏织体的关系、主旋律与对位旋律的关系。

# 检阅进行曲

(管乐合奏)

庄重地 ♩ = 62

郑路曲

The musical score is arranged in a grand staff format with 14 staves. The instruments and their parts are as follows:

- Flauti Piccolo:** Treble clef, playing a melodic line with slurs and accents.
- Clarinet (B<sup>b</sup>) I:** Treble clef, playing a melodic line with slurs and accents.
- Clarinet (B<sup>b</sup>) II/III:** Treble clef, playing a harmonic accompaniment with chords and slurs.
- Saxophone (E<sup>b</sup>) I/II:** Treble clef, playing a melodic line with slurs and accents.
- Saxophone (B<sup>b</sup>):** Treble clef, playing a melodic line with slurs and accents.
- Corni (F) I/II/III:** Treble clef, playing a harmonic accompaniment with chords and slurs.
- Trombe (B<sup>b</sup>) I/II:** Treble clef, playing a melodic line with slurs and accents.
- Tromboni I/II:** Bass clef, playing a harmonic accompaniment with chords and slurs.
- Tamburo:** Percussion, playing a rhythmic pattern with accents.
- Gran cassa:** Percussion, playing a rhythmic pattern with accents.
- Cornetti I/II:** Treble clef, playing a melodic line with slurs and accents, marked *a.2* in the final measure.
- Baritone (B<sup>b</sup>) I/II:** Treble clef, playing a melodic line with slurs and accents, marked *a.2* in the final measure.
- Baritone (B<sup>b</sup>) III:** Treble clef, playing a melodic line with slurs and accents.
- Tuba:** Bass clef, playing a melodic line with slurs and accents.

The score includes dynamic markings such as *f* (forte) and *a.2* (second ending). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

Fl. Picc.  
 Cl.(B $\flat$ ) I  
 Cl.(B $\flat$ ) II  
 Sax. (E $\flat$ ) I  
 Sax. (B $\flat$ )  
 Cor.(F) I  
 Trb. (B $\flat$ ) I  
 Trbn. I  
 Tamb.  
 G.c.  
 Ctt. I  
 Bar.(B $\flat$ ) I  
 Bar.(B $\flat$ ) III  
 Tub.

Fl. Picc.  
 Cl.(B $\flat$ ) I  
 Cl.(B $\flat$ ) II III  
 Sax. (E $\flat$ ) I II  
 Sax. (B $\flat$ )  
 Cor.(F) I II III  
 Trb. (B $\flat$ ) I II  
 Trbn. I II  
 Tamb.  
 G.c.  
 Ctt. I II  
 Bar.(B $\flat$ ) I II  
 Bar.(B $\flat$ ) III  
 Tub.

Musical score for a concert band, featuring staves for Flute (Fl.), Piccolo (Picc.), Clarinet in B-flat (Cl.(B $\flat$ )) I and II, Saxophone in E-flat (Sax. (E $\flat$ )) I and II, Saxophone in B-flat (Sax. (B $\flat$ )), Cor in F (Cor.(F)) I, II, and III, Trumpet in B-flat (Trb. (B $\flat$ )) I and II, Trombone (Trbn.) I and II, Tambourine (Tamb.), Gong (G.c.), Cymbals (Ctt.) I and II, Baritone in B-flat (Bar.(B $\flat$ )) I and II, Baritone in B-flat (Bar.(B $\flat$ )) III, and Tubas (Tub.). The score includes various musical notations such as notes, rests, and dynamic markings.

14

Fl. Picc.

Cl.(B<sup>b</sup>) I

Cl.(B<sup>b</sup>) II III

Sax. (E<sup>b</sup>) I II

Sax. (B<sup>b</sup>)

Cor.(F) I II III

Trb. (B<sup>b</sup>) I II

Trbn. I II

Tamb.

G.c.

Ctt. I II

Bar.(B<sup>b</sup>) I II

Bar.(B<sup>b</sup>) III

Tub.

1. 结束句 2.

a.2

18

Fl. Picc. *f*

Cl.(B $\flat$ ) I *f*

Cl.(B $\flat$ ) II III *f* a.2

Sax. (E $\flat$ ) I II *f*

Sax. (B $\flat$ ) *f*

Cor.(F) I II III *ff* a.2

Trb. (B $\flat$ ) I II a.2

Trbn. I II *ff*

Tamb. *f*

G.c. *f*

Ctt. I II *dolce f* a.2

Bar.(B $\flat$ ) I II *ff*

Bar.(B $\flat$ ) III *ff*

Tub. *ff*



Fl. Picc.

Cl.(B<sup>b</sup>) I

Cl.(B<sup>b</sup>) II III

Sax. (E<sup>b</sup>) I II

Sax. (B<sup>b</sup>)

Cor.(F) I II III

Trb. (B<sup>b</sup>) I II

Trbn. I II

Tamb.

G.c.

Ctt. I II

Bar.(B<sup>b</sup>) I II

Bar.(B<sup>b</sup>) III

Tub.

D.C.

排练提示：

《检阅进行曲》是由我国作曲家郑路创作的管乐合奏曲。该曲具有庄重雄壮的进行曲风格，可适用于很多大型活动，如阅兵式、运动会等。该曲的第一部分结构规整，音乐要干净有力；第二部分的旋律具有很强的推动力；第三部分是对第一部分的再现。

# 《红色娘子军》组曲（节选）

（管乐合奏）

吴祖强、杜鸣心等 曲  
陈 黔 改编

Moderato 中板 ♩ = 90

Allegretto 小快板 ♩ = 116

Piccolo

Flauti I

Clarinete (B♭) I

Clarinete (B♭) III

Alto Saxophone (E♭) I

Tenor Saxophone (B♭) I

Trombe (B♭) I

Trombe (B♭) III

Corn (F) I

Corn (F) III

Tromboni I

Tromboni III

Euphonium

Tuba

Percussion I 小 鼓

Percussion II 掌 鼓

Percussion III 大 鼓

Percussion IV 吊 镲

Percussion V 小 军 鼓

Percussion VI 四 音 碰 铃 鼓

Percussion VII 大 军 鼓

Percussion VIII 铙 片 琴

Picc.  
 Fl. I  
 Fl. II  
 Cl.(Bb) I  
 Cl. (Bb) II  
 Cl. (Bb) III  
 A Sax. (Eb) I  
 A Sax. (Eb) II  
 T.Sax (Bb) I  
 T.Sax (Bb) II  
 Trb. (Bb) I  
 Trb. (Bb) II  
 Trb. (Bb) III  
 Cor. (F) I  
 Cor. (F) II  
 Cor. (F) III  
 Cor. (F) IV  
 Trbn. I  
 Trbn. II  
 Trbn. III  
 Euph.  
 Tub.  
 Perc. I  
 Perc. II  
 Perc. III  
 Perc. IV  
 Perc. V  
 Perc. VI  
 Perc. VII  
 Perc. VIII

This page of a musical score features the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute I (Fl. I), Clarinet in B-flat I (Cl.(Bb) I), Clarinet in B-flat III (Cl.(Bb) III), Alto Saxophone (A Sax. (Eb)), Tenor Saxophone (T.Sax (Bb)), Trumpet in B-flat I (Trb.(Bb) I), Trumpet in B-flat III (Trb.(Bb) III), Cor in F I (Cor.(F) I), Cor in F III (Cor.(F) III), Trombone I (Trbn. I), Trombone III (Trbn. III), Euphonium (Euph.), and Tuba (Tub.).
- Percussion:** Percussion I through VII (Perc.I-VII) and Percussion III (Perc.III).

The score includes dynamic markings such as *mf* and *ff*, and a rehearsal mark *15* at the beginning of the first system. The percussion parts show various rhythmic patterns and textures, including a prominent snare drum line in Perc.V and a cymbal line in Perc.III.

Moderato 中板 ♩ = 72

21

Picc.

Fl. I

Fl. II

Cl. (B $\flat$ ) I

Cl. (B $\flat$ ) II

A Sax. (E $\flat$ )

T. Sax. (B $\flat$ )

Trb. (B $\flat$ ) I

Trb. (B $\flat$ ) II

Cor. (F) I

Cor. (F) II

Trbn. I

Trbn. II

Euph.

Tub.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. VIII

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

Moderato 中板 ♩ = 72

27

Picc.

Fl. I II

Cl.(Bb) I II

Cl. (Bb) III

A Sax. (Eb) I II

T.Sax. (Bb) I II

Trb. (Bb) I II

Trb.(Bb) III

Cor. (F) I II

Cor.(F) III IV

Trbn. I II

Trbn. III

Euph.

Tub.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. III

32 **Vivace 活板** ♩ = 162

Picc.

Fl. I

Fl. II

Cl.(Bb) I

Cl. (Bb) II

Cl. (Bb) III

A Sax. (Eb)

T.Sax (Bb)

Trb. (Bb) I

Trb. (Bb) II

Trb. (Bb) III

Cor. (F) I

Cor. (F) II

Trbn. I

Trbn. II

Euph.

Tub.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. VIII

*ff*

*f*

Picc.  
Fl. I  
Cl.(B♭) I  
Cl.(B♭) III  
A Sax.(E♭) I  
T.Sax.(B♭) I  
Trb.(B♭) I  
Trb.(B♭) III  
Cor.(F) I  
Cor.(F) III/IV  
Trbn. I  
Trbn. III  
Euph.  
Tub.  
Perc.I  
Perc.II  
Perc.III  
Perc.IV  
Perc.V  
Perc.VI  
Perc.VII  
Perc.VIII

38

39

40

41

Detailed description: This page contains the musical score for the Percussion section, measures 38 through 41. The score is written for 18 different percussion parts, labeled Perc. I through Perc. VIII. The notation includes various rhythmic patterns, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. The percussion parts are written on a grand staff (treble and bass clefs) and include a variety of rhythmic textures, from simple quarter notes to complex sixteenth-note patterns.



This page of a musical score is for a concert band, starting at measure 43. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting with a rest in measure 43 and then playing a melodic line.
- Fl. I & II**: Flute I and II, playing a melodic line with grace notes.
- Cl. (Bb) I & II**: Clarinet in Bb I and II, playing a rhythmic accompaniment.
- A Sax. (Eb) I & II**: Alto Saxophone in Eb I and II, playing a rhythmic accompaniment.
- T. Sax. (Bb) I & II**: Tenor Saxophone in Bb I and II, playing a rhythmic accompaniment.
- Trb. (Bb) I & II**: Trumpet in Bb I and II, playing a rhythmic accompaniment.
- Cor. (F) I & II**: Cor Anglais in F I and II, playing a melodic line with grace notes.
- Trbn. I & II**: Trombone I and II, playing a rhythmic accompaniment.
- Euph.**: Euphonium, playing a rhythmic accompaniment.
- Tub.**: Tuba, playing a rhythmic accompaniment.
- Perc. I-VII**: Percussion I through VII, playing various rhythmic patterns.
- Perc. III**: A third Percussion III staff, playing a rhythmic pattern.

This page of a musical score is for Percussion II, covering measures 48 to 51. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a variety of percussion instruments, each with its own staff. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line in the first measure.
- Fl. I & II**: Flutes, playing a melodic line in the first measure.
- Cl. (Bb) I & II**: Clarinets in Bb, playing a melodic line in the first measure.
- Cl. (Bb) III**: Clarinet in Bb, playing a melodic line in the first measure.
- A Sax. (Eb) I & II**: Alto Saxophones in Eb, playing a melodic line in the first measure.
- T. Sax. (Bb) I & II**: Tenor Saxophones in Bb, playing a melodic line in the first measure.
- Trb. (Bb) I & II**: Trumpets in Bb, playing a melodic line in the first measure.
- Trb. (Bb) III**: Trumpet in Bb, playing a melodic line in the first measure.
- Cor. (F) I & II**: Cor Anglais in F, playing a melodic line in the first measure.
- Cor. (F) III & IV**: Cor Anglais in F, playing a melodic line in the first measure.
- Trbn. I & II**: Trombones I and II, playing a melodic line in the first measure.
- Trbn. III**: Trombone III, playing a melodic line in the first measure.
- Euph.**: Euphonium, playing a melodic line in the first measure.
- Tub.**: Tuba, playing a melodic line in the first measure.
- Perc. I**: Percussion I, playing a melodic line in the first measure.
- Perc. II**: Percussion II, playing a rhythmic pattern in the first measure.
- Perc. III**: Percussion III, playing a melodic line in the first measure.
- Perc. IV**: Percussion IV, playing a melodic line in the first measure.
- Perc. V**: Percussion V, playing a rhythmic pattern in the first measure.
- Perc. VI**: Percussion VI, playing a melodic line in the first measure.
- Perc. VII**: Percussion VII, playing a melodic line in the first measure.
- Perc. VIII**: Percussion VIII, playing a melodic line in the first measure.

The score includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano) across various staves. The percussion parts are marked with various rhythmic notations, including eighth and sixteenth notes, and rests. The score is divided into four measures, with measure numbers 48, 49, 50, and 51 indicated at the beginning of each measure.

53

Picc.

Fl. I

Fl. II

Cl.(B $\flat$ ) I

Cl.(B $\flat$ ) II

Cl.(B $\flat$ ) III

A Sax. (E $\flat$ ) I

A Sax. (E $\flat$ ) II

T.Sax (B $\flat$ ) I

T.Sax (B $\flat$ ) II

Trb.(B $\flat$ ) I

Trb.(B $\flat$ ) II

Trb.(B $\flat$ ) III

Cor.(F) I

Cor.(F) II

Trbn. I

Trbn. II

Trbn. III

Euph.

Tub.

Perc.I

Perc.II

Perc.III

Perc.IV

Perc.V

Perc.VI

Perc.VII

Perc. III

*fp*

*mp*

*f*

Picc.  
 Fl. I  
 Cl.(Bb) I  
 Cl. (Bb) III  
 A Sax. (E) I  
 T.Sax (Bb) I  
 Trb. (Bb) I  
 Trb.(Bb) III  
 Cor. (F) I  
 Cor.(F) III  
 Trbn. I  
 Trbn. III  
 Euph.  
 Tub.  
 Perc.I  
 Perc.II  
 Perc.III  
 Perc.IV  
 Perc.V  
 Perc.VI  
 Perc.VII  
 Perc.VIII

63

Picc.

Fl. I  
II

Cl.(Bb) I  
II

Cl. (Bb) III

A Sax. (Eb) I  
II

T.Sax (Bb) I  
II

Trb. (Bb) I  
II

Trb. (Bb) III

Cor. (F) I  
II

Cor.(F) III  
IV

Trbn. I  
II

Trbn. III

Euph.

Tub.

63

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. VIII

**排练提示：**

交响管乐组曲《红色娘子军》是根据芭蕾舞剧《红色娘子军》的音乐改编而成的。第1—6小节是全曲的“序”，演奏时注意力度标记和以小号为主与长号为主的乐句呼应关系。第2段是《娘子军连歌》的旋律，在力度的处理上要强一点。第3段音乐在原剧中是表现琼花哭诉、反抗的音乐，因此在演奏时要注意把握压抑并具有抗争的情绪。



## 合奏三

---

- 中华人民共和国国歌
- 放马山歌
- 彩云追月
- 朝景
- 《卡门》序曲





# 中华人民共和国国歌

(管乐合奏)

聂耳 曲  
李焕之 配器  
程义明 移植

Majestically 庄严地 ♩ = 96

The musical score is arranged for a wind band and includes the following instruments:

- Piccolo
- Flauti
- Oboe
- Clarinet (Eb)
- Clarinet (Bb) I
- Clarinet (Bb) II
- Clarinet (Bb) III
- Fagotti
- Alto Saxophone (Eb) I, II
- Tenor Saxophone (Bb) I, II
- Corn in (F) I, II
- Corn in (F) III, IV
- Cornet
- Trombe (Bb) I, II, III
- Tromboni I, II, III
- Baritone (Bb)
- Euphonium (Bb)
- Tuba
- Tamburo
- Cassa
- Piatti

The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Majestically 庄严地" with a quarter note equal to 96 beats per minute (♩ = 96). The music features various dynamics such as *mf* (mezzo-forte) and *f* (forte).

Picc.  
 Fl.  
 Ob.  
 Cl.(E)  
 Cl.(Bb) I  
 Cl.(Bb) II  
 Cl.(Bb) III  
 Fag.  
 A Sax. (Eb) I  
 T Sax. (Bb) I  
 Cor. (F) I  
 Cor. (F) II  
 Cnt.  
 Trb. (Bb) I  
 Trb. (Bb) II  
 Trb. (Bb) III  
 Trbn. I  
 Trbn. II  
 Trbn. III  
 Bar. (Bb)  
 Euph. (Bb)  
 Tub.  
 Tamb.  
 Cs.  
 Pat.

Musical score for a large orchestra, featuring 25 staves for various instruments including Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones, Cor Anglais, Trumpets, Trombones, Baritone, Euphonium, Tuba, and Percussion. The score includes dynamic markings like *ff* and *f*.

This page of a musical score is for a large orchestra, featuring multiple staves for woodwinds, brass, and percussion. The score includes dynamic markings like *mf* and *cresc.*, and a rehearsal mark **16**. The instruments listed on the left are:

- Picc.
- Fl.
- Ob.
- Cl.(E)
- Cl.(B $\flat$ ) I
- Cl.(B $\flat$ ) II
- Cl.(B $\flat$ ) III
- Fag.
- A Sax. (E) I II
- T Sax. (B $\flat$ ) I II
- Cor. (F) I II
- Cor. (F) III IV
- Cnt.
- Trb. (B $\flat$ ) I
- Trb. (B $\flat$ ) II
- Trb. (B $\flat$ ) III
- Trbn. I
- Trbn. II
- Trbn. III
- Bar. (B $\flat$ )
- Euph. (B $\flat$ )
- Tub.
- Tamb.
- Cs.
- Pat.

The score is written in a key signature of two sharps (F# and C#) and a time signature of 4/4. The woodwind and brass parts feature complex rhythmic patterns, often with accents and dynamic markings. The percussion parts include a snare drum (Cs.) and a bass drum (Pat.).

24

Picc. *cresc.* *ff marcato*

Fl. *cresc.* *ff marcato*

Ob. *cresc.* *ff marcato*

Cl.(E) *cresc.* *ff marcato*

Cl.(Bb) I *cresc.* *ff marcato*

Cl.(Bb) II *cresc.* *ff marcato*

Cl.(Bb) III *cresc.* *ff marcato*

Fag. *cresc.* *ff marcato*

A Sax. (Eb) I II *f cresc.* *ff marcato*

T Sax. (Bb) I II *cresc.* *ff marcato*

Cor. (F) I II *f cresc.* *ff marcato*

Cor. (F) III IV *f cresc.* *ff marcato*

Cnt. *cresc.* *ff marcato*

Trb. (Bb) I *f cresc.* *ff marcato*

Trb. (Bb) II *f cresc.* *ff marcato*

Trb. (Bb) III *f cresc.* *ff marcato*

Trbn. I *cresc.* *ff marcato*

Trbn. II *cresc.* *ff marcato*

Trbn. III *cresc.* *ff marcato*

Bar. (Bb) *cresc.* *ff marcato*

Euph. (Bb) *cresc.* *ff marcato*

Tub. *cresc.* *ff marcato*

Tamb. *f cresc.* *ff marcato*

Cs. *f cresc.* *ff marcato*

Pat. *f cresc.* *ff marcato*

**排练提示：**

《中华人民共和国国歌》旋律铿锵有力，句法清晰，强弱变化有致。在演奏时要注意第1—6小节是全曲的前奏，由小号发出号角般的旋律，三连音的演奏要干净利落。第15—16小节的四个音均为重音记号，演奏时力度要饱满，不可“拖泥带水”。第21—26小节注意力度变化标记，由弱渐强，使音乐达到步步推进的效果。

# 放马山歌

(弦乐与打击乐合奏)

云南民歌  
鲍元恺 编曲

Allretto 小快板

First system of the musical score for '放马山歌'. It includes staves for Piatti Triangolo, Bianzi Woodblock, Castagnetti Sleigh Bell, Violin I, Violin II, Viole, Violoncelli, and Contrabassi. The Piatti Triangolo, Bianzi Woodblock, and Castagnetti Sleigh Bell parts feature rhythmic patterns with triplets and dynamic markings such as *ppp* and *poco a poco cresc.*. The string parts (Violin I, Violin II, Viole, Violoncelli, and Contrabassi) are mostly silent in this section, with a *gliss.* marking on the Violin I staff.

Second system of the musical score for '放马山歌'. It includes staves for Pat. Trg., Bianzi W.block, Cast. Slei-Bell, VI.I, VI.II, Vle., Vc., and Cb. The Pat. Trg., Bianzi W.block, and Cast. Slei-Bell parts continue with rhythmic patterns and dynamic markings like *mf* and *f*. The string parts (VI.I, VI.II, Vle., Vc., and Cb.) are more active, featuring *gliss.*, *8va*, *fff*, *pizz.*, and *acero* markings, along with dynamic changes from *f* to *p* and *mf*.



23

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*ff*

*acros*

*ff*

*acros*

*ff*

*acros*

*ff*

*acros*

*ff*

Andante 行板

29

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*solo*

*mf*

*tutti*

*mf*

*mf*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*div.*

*div.*

*mp*

*mp*

*mp*



36

Pat. Trg.

Bianzi W.block

Cast. Sleib-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

42

Pat. Trg.

Bianzi W.block

Cast. Sleib-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

48

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*p*

*mp*

*mf*

*f*

*unis.*

*pizz.*

*mf*

*f*

54

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*mp*

*mf*

*mp*

*mp*

*mf*

*p*

*p*

*acro*

*p*

*solo*

*rit.*

Allretto 小快板

60

Pat. Trg.

*poco a poco cresc.*

Bianzi W.block

*poco a poco cresc.*

Cast. Slei-Bell

*poco a poco cresc.*

VI.I

VI.II

Vle.

Vc.

Cb.

65

Pat. Trg.

*mf*

Bianzi W.block

*f*

*mf*

Cast. Slei-Bell

*f*

*mf*

VI.I

*gliss.*

*8va*

*pizz.*

*p*

*mf*

VI.II

*f*

*pizz.*

*p*

*mf*

Vle.

*pizz.*

*p*

*mf*

Vc.

*p*

*mf*

Cb.

*p*

*mf*

71

Pat. Trg.  
Bianzi W.block  
Cast. Slei-Bell  
VI.I  
VI.II  
Vle.  
Vc.  
Cb.

75

Pat. Trg.  
Bianzi W.block  
Cast. Slei-Bell  
VI.I  
VI.II  
Vle.  
Vc.  
Cb.

*f* *mf* *f* *mf* *f* *mf* *f* *mp* *f*

*acro* *pizz.* *pizz.* *pizz.*

79

Pat. Trg.

Bianzi W.block

Cast. Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*f*

*pizz.*

*f*

*acro*

*f*

83

Pat. Trg.

Bianzi W.block

Cast. Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*p*

*ff*

*fff*

*fff*

*fff*

*fff*

*fff*

*mp*

*ff*

*fff*

*fff*

*mp*

*ff*

*fff*

*acro*

*acro*

*acro*

*gliss.*

*gliss.*

排练提示：

《放马山歌》原是一首表现放马人豪爽性格的云南山歌，后经改编成为以弦乐队加小件打击乐器配置而成的室内乐小品。第1—10小节是前奏，打击乐应该要特别注意力度的变化。从第11小节开始是主旋律的第一次呈示，打击乐应注意配合好旋律。从第29小节开始是抒情性的中段，前部分旋律主要在第一小提琴上，随后是第二小提琴和大提琴的交替进行，其他声部要注意保持适度的力度和伴奏音色的处理。

# 彩云追月

(民乐合奏)

任光曲  
李复斌编曲

Adagio Libero 较自由的柔板 ♩ = 58

The musical score is arranged in a vertical format with the following instruments and parts from top to bottom:

- 竹笛 (Bamboo Flute): Treble clef, C major, common time, rests.
- 高音笙 (High Pitch Sheng): Treble clef, C major, common time, rests.
- 扬琴 I (Yangqin I): Treble clef, C major, common time, *pp*, sustained chords.
- 扬琴 II (Yangqin II): Treble clef, C major, common time, *pp*, sustained chords.
- 柳琴 (Liuqin): Treble clef, C major, common time, *pp*, *div.*, sustained chords.
- 琵琶 (Pipa): Treble clef, C major, common time, *pp*, *div.*, sustained chords.
- 中阮 (Zhongruan): Treble clef, C major, common time, *pp*, *div.*, sustained chords.
- 大阮 (Daruhan): Bass clef, C major, common time, rests.
- 箏 (Zong): Treble and Bass clefs, C major, common time, rests.
- 打击乐 I (打击乐 I): Treble clef, C major, common time, 邦戈鼓 (Bongos), rests.
- 打击乐 II (打击乐 II): Treble clef, C major, common time, 铃鼓 (Tabla), rhythmic patterns with triplets.
- 打击乐 III (打击乐 III): Treble clef, C major, common time, 铃鼓 (Tabla), rests.
- 高胡 (Gao Hu): Treble clef, C major, common time, *pp*, sustained chords.
- 二胡 (Erhu): Treble clef, C major, common time, *pp*, sustained chords.
- 大提琴 (Violoncello): Bass clef, C major, common time, rests.
- 低音提琴 (Double Bass): Bass clef, C major, common time, rests.

5 *mp*

竹笛

高音笙

5 *mp*

扬琴 I

扬琴 II

5 *mp*

柳琴

琵琶

中阮

大阮

5 *mp*

笙

*rit.* *accel.* 慢起渐快 *mp*

5 *mp*

打击乐 I

打击乐 II

打击乐 III

5 *mp*

高胡

二胡

5 *mp*

大提琴

5 *mp*

低音提琴

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

吊镲

*pp*



Andante mosso 稍快的行板 ♩ = 74

13

竹笛 *mf*

高音笙 *mf*

扬琴 I *mf*

扬琴 II *mf*

柳琴 *mf* *div.*

琵琶 *mf* *div.*

中阮 *mf*

大阮 *mf*

箏 *mf*

打击乐 I *mp*

打击乐 II *mf*

打击乐 III

Andante mosso 稍快的行板 ♩ = 74

高胡 *mf*

二胡 *mf*

大提琴 *mf* *pizz.*

低音提琴 *mf* *pizz.*

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

G调箫

*p*

*mf*

*mf*

*mf*

*p*

邦戈鼓

响棒

*p*

*mp*







竹笛 *mf* *tr* *mp*

高音笛 *mp* *mp*

钢琴 I *mf* (王村) *mf*

钢琴 II *mf* *mf*

柳琴 *mf* *div* *tutti*

琵琶 *mf* *div* *tutti*

中阮 *mf* *div* *tutti*

大阮 *mf*

筝 *mf* *mf*

打击乐 I

打击乐 II

打击乐 III

高胡 *mf* *tr* *mp*

二胡 *mf* *tr* *mp*

大提琴 *mf* *pizz* *mp*

低音提琴 *pizz* *mp*







竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*pizz*

33

竹笛 *mf*

高音笙 *mf*

扬琴 I *p* *mp* *mf*

扬琴 II *p* *mp* *mf*

柳琴 *p* *mp* *mf*

琵琶 *p* *mp* *mf*

中阮 *p* *mp* *mf*

大阮 *p* *mp* *mf*

琴 *p* *mp* *mf*

打击乐 I

打击乐 II *mf*

打击乐 III

高胡 *mf* *mf*

二胡 *mf* *mf*

大提琴 *mf*

低音提琴 *mf*





67

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

Detailed description: This is a page of a musical score, page 88, for a symphony. The score is written in G major (one sharp) and 4/4 time. It features a large ensemble of instruments. The woodwinds include a bamboo flute (竹笛) and a high soprano sheng (高音笙). The strings consist of two harp parts (扬琴 I and II), two guqin parts (柳琴 and 琵琶), two ruan parts (中阮 and 大阮), two sheng parts (笙), and a percussion section with three parts (打击乐 I, II, III). The string section includes gao hu (高胡), er hu (二胡), cello (大提琴), and double bass (低音提琴). The score shows measures 67 through 70. The guqin and guzheng parts have specific performance markings, including asterisks and arrows. The percussion parts use various rhythmic notations, including accents and slurs.



73

竹笛 *poco a poco cresc.*

高音笙 *mf*

扬琴 I *poco a poco cresc.* *p poco a poco cresc.*

扬琴 II *p poco a poco cresc.*

柳琴 *poco a poco cresc.* *mf* *p poco a poco cresc.*

琵琶 *poco a poco cresc.* *p poco a poco cresc.*

中阮 *poco a poco cresc.* *p poco a poco cresc.*

大阮 *poco a poco cresc.* *p poco a poco cresc.*

箏 *poco a poco cresc.* *p poco a poco cresc.*

打击乐 I *poco a poco cresc.*

打击乐 II *poco a poco cresc.*

打击乐 III *poco a poco cresc.*

高胡 *poco a poco cresc.* *mf* *p poco a poco cresc.*

二胡 *poco a poco cresc.* *p poco a poco cresc.*

大提琴 *poco a poco cresc.* *p poco a poco cresc.*

低音提琴 *poco a poco cresc.* *p poco a poco cresc.*





竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴



Meno Mosso 稍慢地

This musical score page covers measures 92 to 95. The instruments are arranged vertically from top to bottom: 竹笛 (Bamboo Flute), 高音笙 (Alto Sheng), 扬琴 I (Yangqin I), 扬琴 II (Yangqin II), 柳琴 (Liuqin), 琵琶 (Pipa), 中阮 (Zhongruan), 大阮 (Daruhan), 箏 (Zongzi), 打击乐 I (Percussion I), 打击乐 II (Percussion II), 打击乐 III (Percussion III), 高胡 (Gao Hu), 二胡 (Erhu), 大提琴 (Cello), and 低音提琴 (Double Bass). The score is written in G major (one sharp) and 4/4 time. Measures 92 and 93 feature a dynamic of *mf* (mezzo-forte) for the Yangqin and Pipa parts. Measures 94 and 95 transition to a dynamic of *p* (piano) for most instruments. The tempo marking 'Meno Mosso 稍慢地' is present at the top right and bottom right of the page.



# 朝 景

(管弦乐合奏)

Allegretto pastorale  $\text{♩} = 60$  [挪] 格里格 曲

The score is arranged for a woodwind and string ensemble. The woodwind section includes Flauti I and II, Oboe, Clarinet(A) I and II, Fagotti I and II, and Corn (E) I, II, III, IV. The string section includes Violin I and II, Viole, Violoncelli, and Contrabassi. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto pastorale' with a quarter note equal to 60 beats. The piece is in the key of A major. The woodwinds play a melodic line with various dynamics including *p*, *mf*, and *pp*. The strings provide a harmonic accompaniment, with the violins and violas playing a sustained chord in the final measure, marked *pp* and *div.* (divisi).

6

Fl. I

Fl. II

Ob.

Cl. (A) I

Cl. (A) II

Fag. I

Fag. II

*mf*  $\curvearrowright$  *p*

Cor. (E) I

Cor. (E) II

Cor. (E) III

Cor. (E) IV

Tpt. (E)

Timp.

6

VI. I

VI. II

Vle.

Vc.

Cb.

FL I  
 FL II  
 Ob.  
 Cl.(A) I  
 Cl.(A) II  
 Fag. I  
 Fag. II  
 Cor. (E) I  
 Cor. (E) II  
 Cor. (E) III  
 Cor. (E) IV  
 Tpt.(E)  
 Timp.  
 VI. I  
 VI. II  
 Vle.  
 Vc.  
 Cb.



16

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt.(E)

Timp.

Vl.I

Vl.II

Vle.

Vc.

Cb.

*mf*  $\rightrightarrows$  *p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

Musical score for a symphony orchestra, measures 21-25. The score includes parts for Flutes I and II, Oboe, Clarinets in A (I and II), Bassoons I and II, Cor Anglais (I and II), Cor Anglais III and IV, Trumpet in E, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic marking is forte (f).



30

Fl. I *ff*

Fl. II *ff*

Ob. *ff*

Cl. (A) I *ff*

Cl. (A) II *ff*

Fag. I *ff* *p*

Fag. II *ff* *p*

Cor. (E) I *ff*

Cor. (E) II *ff*

Cor. (E) III *ff*

Cor. (E) IV *ff*

Tpt. (E) *f*

Timp. *ff*

30

VI. I *ff* *dim.* *p* *cresc.*

VI. II *ff* *dim.* *p* *cresc.*

Vle. *ff* *dim.*

Vc. *ff* *p* *cresc.*

Cb. *ff*

34

Fl. I *f* *f* *f*

Fl. II *f* *f* *f*

Ob. *f* *f* *f*

Cl. (A) I *f* *f* *p* *f*

Cl. (A) II *f* *f* *p* *f*

Fag. I *f* *p* *f* *p* *f*

Fag. II *f* *p* *f* *p* *f*

Cor. (E) I *f* *f* *p* *cresc.* *f*

Cor. (E) II *f* *f* *p* *cresc.* *f*

Tpt. (E) *f* *f* *f*

Timp.

34

VI. I *f* *f* *p* *molto cresc.* *f*

VI. II *f* *p* *f* *p* *p* *molto cresc.* *f*

Vle. *f* *p* *f* *p* *p* *molto cresc.* *f*

Vc. *f* *p* *f* *p* *p* *molto cresc.* *f*

Cb. *f* *f* *p* *pizz.* *molto cresc.* *f* *acro*

38  
 Fl.I *ff*  
 Fl.II *ff*  
 Ob. *ff*  
 Cl.(A) I II *ff*  
 Fag.I *ff* *p*  
 Fag.II *ff* *p*  
 Cor.(E) I II *ff*  
 Cor.(E) III IV *ff*  
 Tpt.(E) *ff*  
 Timp.  
 VI.I *ff* *dim.* *p* *cresc.*  
 VI.II *ff* *dim.* *p* *cresc.*  
 Vle. *ff* *dim.*  
 Vc. *ff* *p* *cresc.*  
 Cb. *ff*



45

FLI  
*f* *ff* *dim.*

FLII  
*f* *ff* *dim.*

Ob.  
*f* *ff* *dim.*

Cl.(A) I  
 II  
*f* *ff* *dim.*

Fag.I  
*f* *ff* *dim.*

Fag.II  
*f* *ff* *dim.*

Cor. (E) I  
 II  
*f* *ff* *dim.*

Cor. (E) III  
 IV  
*f* *ff* *dim.*

Tpt.(E)  
*f* *ff* *dim.*

Timp.

45

VI I  
*ff* *dim.*

VI II  
*ff* *dim.*

Vle.  
*ff* *dim.*

Vc.  
*ff* *dim.*

Cb.  
*acro*  
*ff* *dim.*



48 *tranquillo*

F.I. *p*

F.II *p* *pp*

Ob. *p* *pp*

Cl.(A) I *p* *dim.* *pp*

Cl.(A) II *p* *dim.*

Fag.I *p* *dim.*

Fag.II *p* *dim.*

Cor.(E) I *p*

Cor.(E) II *p* *tranquillo*

Cor.(E) III *p* *tranquillo* *mf solo* *(very prominent)*

Cor.(E) IV *p* *tranquillo*

Tpt.(E) *p*

Timp.

VI.I *p* *tranquillo* *dim.* *pizz.*

VI.II *p* *tranquillo* *dim.* *pizz.*

Vle. *p* *tranquillo* *dim.* *pizz.*

Vc. *p* *pp*

Cb. *p* *pp*

51

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt.(E)

Timp.

51

VI.I

VI.II

Vle.

Vc.

Cb.

*p*

*p*

54

Fl. I *pp*

Fl. II *pp*

Ob. *mf*

Cl. (A) I *pp*

Cl. (A) II *p*

Fag. I *mf*

Fag. II *pp*

Cor. (E) I *pp*

Cor. (E) II *pp*

Tpt. (E)

Timp. *pp*

54 *acro* *div.* *pp*

54 *acro* *div.* *pp*

54 *acro* *div.* *pp*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *mf cantabile*

Cb. *pizz.* *pp*

57

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt.(E)

Timp.

VI.I

VI.II

Vle.

Vc.

Cb.

*acro*

Detailed description of the musical score: This page contains measures 57 through 60 of a symphony. The score is arranged in a standard orchestral format with staves for woodwinds, brass, and strings. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flutes I and II, Oboe, Clarinet in A (I and II), Bassoons I and II, Cor Anglais (I and II), and Trumpets in E. The brass section includes Trombones III and IV, and Trumpets in E. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained chords and rhythmic patterns. The Contrabass part includes the instruction 'acro' (acrobatic) in measure 58.



66

Fl. I *p*

Fl. II

Ob. *p*

Cl. (A) I *p dolce*

Cl. (A) II

Fag. I *pp*

Fag. II *pp*

Cor. (E) I *pp*

Cor. (E) II *pp*

Cor. (E) III

Cor. (E) IV

Tpt. (E)

Timp.

VI. I

VI. II

Vle.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 66 to 70. The woodwind section includes Flute I (Fl. I) with a *p* dynamic and trills in measures 67-69; Flute II (Fl. II) is silent; Oboe (Ob.) with *p* dynamics and accents in measures 67-69; Clarinet in A (Cl. (A) I & II) with *p dolce* dynamics and trills in measures 67-69; Bassoon I (Fag. I) and Bassoon II (Fag. II) with *pp* dynamics and long notes in measures 67-69. The brass section includes Cor Anglais (E) I & II with *pp* dynamics and chords in measures 67-69; Cor Anglais (E) III & IV with *pp* dynamics and long notes in measures 67-69; Trumpet (E) and Timpani (Timp.) are silent. The string section (VI. I, VI. II, Vle., Vc., Cb.) plays a melodic line with slurs and accents in measures 66-70.



*più tranquillo*

77

Fl. I *p*

Fl. II

Ob. *p* *fp*

Cl. (A) I *p* *fp*

Cl. (A) II

Fag. I *p*

Fag. II

Cor. (E) I *p* *rit.* *molto*

Cor. (E) II *p* *rit.* *molto*

Cor. (E) III *p* *rit.* *molto*

Cor. (E) IV *p* *rit.* *molto*

Tpt. (E)

Timp.

77

Vi. I *più tranquillo*

Vi. II *p*

Vle. *p*

Vc. *pizz.* *p* *rit.* *molto* *div. acro* *p*

Cb. *pizz.* *p* *rit.* *molto* *pp*



82 *poco rit.* *pp*

Fl.I *poco rit.* *pp*

Fl.II *poco rit.* *pp*

Ob. *fp* *poco rit.* *pp*

Cl.(A) I *fp* *dim.* *poco rit.* *pp*

Cl.(A) II *fp* *dim.* *poco rit.* *pp*

Fag.I *dim.* *poco rit.* *pp*

Fag.II *dim.* *poco rit.* *pp*

Cor.(E) I *dim.* *poco rit.* *pp*

Cor.(E) II *fp* *poco rit.* *pp*

Tpt.(E) *poco rit.* *pp*

Timp. *poco rit.* *pp*

82 *div.* *poco rit.* *pp*

Vl.I *pp* *div.* *poco rit.* *pp*

Vl.II *pp* *div.* *poco rit.* *pp*

Vle. *pp* *div.* *poco rit.* *pp*

Vc. *pp* *div.* *poco rit.* *pp*

Cb. *poco rit.* *acro* *pp*

排练提示:

《朝景》是挪威作曲家里格为易卜生的诗剧《培尔·金特》创作的配乐第一组曲的第一首。主题由木管乐器交替奏出，旋律清新平稳，应表现出清晨日出的绚丽景象。在该曲中，木管多以主角出现，尤其是长笛优美抒情的音色、双簧管一应一答的形象、大管朦胧缥缈的意境需要尽量体现出来；弦乐多以伴奏的角色出现，应富有明朗、积极的色彩；铜管乐器相对较少，音色应柔和。

# 《卡门》序曲（节选）

（管弦乐合奏）

[法]比才曲

Allegro giocoso  $\text{♩} = 116$

Piccolo *ff*

Flauti *ff*

Oboi *ff*

Clarinet (A) *ff*

Fagotti *ff*

Corni (A) *ff*

Corni (E) *ff*

Trombe (A) *ff*

Tromboni *ff*

Timpani *ff*

Triangolo *ff*

Drums  
Piatti *ff*

Arpa

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (A)

Cor. (E)

Trb. (A)

Trbn.

Timp.

Trgl.

D. Piat.

Arp.

VI. I

VI. II

Vle.

Ve.

Cb.

17

Picc. *p*

Fl. *p*

Ob. *a.2* *p*

Cl. (A) *p*

Fag. *a.2* *p*

Cor. (A) *p*

Cor. (E)

Trb. (A) *p*

Trbn.

Timp.

Trgl. *p*

D. Piat. *p*

Arp.

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *pizz.* *p*

25

Picc. *f* *pp* *molto cresc.*

Fl. *f* *pp* *molto cresc.*

Ob. *f*

Cl. (A) *f* *pp* *molto cresc.*

Fag. *f* *pp* *molto cresc.*

Cor. (A)

Cor. (E) *f* *p*

Trb. (A) *f* *p*

Trbn.

Timp.

Trgl. *f* *pp* *molto cresc.*

D. Piat.

Arp.

VI. I *f* *pp*

VI. II *f* *pp*

Vle. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp* *molto cresc.*

33  
Picc.  
Fl.  
Ob.  
Cl. (A)  
Fag.  
Cor. (A)  
Cor. (E)  
Trb. (A)  
Trbn.  
Timp.  
Trgl.  
D. Piat.  
Arp.  
VI. I  
VI. II  
Vle.  
Vc.  
Cb.

*ff*

This musical score page contains measures 39 through 44 for an orchestra. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor in A (Cor. (A)), Cor in E (Cor. (E)), Trumpet in A (Trb. (A)), Trombone (Trbn.), Timpani (Timp.), Triangle (Trgl.), Double Bass Drum (D. Piat.), Arpeggiator (Arp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle.), Violoncello (Ve.), and Contrabass (Cb.). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measures 39-43 feature a rhythmic pattern of eighth notes, while measure 44 contains a long, sustained note with a tremolo effect. The Arpeggiator part is silent throughout the page.

45

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (A)

Cor. (E)

Trb. (A)

Trbn.

Timp.

Trgl.

D. Piat.

Arp.

VI. I

VI. II

Vle.

Ve.

Cb.

排练提示:

《〈卡门〉序曲》选自法国作曲家比才于1874年创作的歌曲《卡门》。该曲句法方正，演奏时要注意对句法的切割与断句。





绿色印刷产品

批准文号：粤发改价格〔2017〕434号 举报电话：12315



定价：14.51元  
(配光盘1张)