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HEZOU

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主 编 张 前 曾 赛 丰



湖南文艺出版社

CONTENTS

目 录



合 奏

阶 梯 一

1. 北京的金山上·····2
2. 雪绒花·····4
3. 爱我中华····· 12
4. 瑶族舞曲····· 17
5. 友谊地久天长····· 28

合 奏

阶 梯 二

1. 边寨舞曲····· 42
2. 猜调····· 50
3. 军队进行曲····· 58



合 奏 阶 梯 三

1. 阿拉木汗·····	70
2. 浏阳河·····	84
3. 拉德斯基进行曲·····	107
合奏推荐曲目·····	123
MP3 目录 ·····	123
后记·····	124



合 奏

阶 梯 一

1. 北京的金山上

藏族民歌
教材组编配

1=C
中速

主旋律

低音

双响筒

mf *mp* *mf* *mp* *mf* *mp*

4/4 6 $\dot{1}$ 2 $\dot{3}$ 6 $\dot{1}$ 2 $\dot{3}$ | 3 $\dot{5}$ 6 $\dot{1}$ 2 $\dot{2}$ 1 $\dot{1}$ 6 | 6 - 6 $\dot{6}$ 6 | 6 6 $\dot{1}$ 3 $\dot{3}$ 2 $\dot{2}$ | 1 $\dot{1}$ 2 $\dot{3}$ 2 $\dot{2}$ 2 $\dot{1}$ 1 $\dot{6}$ |

4/4 6 - 4 - | 5 - 2 - | 6 - 6 $\dot{6}$ 6 | 6 $\dot{6}$ 6 $\dot{4}$ 4 | 5 $\dot{5}$ 2 $\dot{3}$ 3 |

4/4 xX xX xX xX | xX xX xX xX | xX xX xX x | xX xX xX xX | xX xX xX xX |

6

6 - - 1 | 3 2 $\dot{1}$ 6 1 2 $\dot{3}$ | 6 1 $\dot{2}$ 6 6 $\dot{5}$ 5 $\dot{3}$ | 3 - - 0 | 6 $\dot{6}$ 5 $\dot{3}$ 6 $\dot{6}$ 5 $\dot{3}$ |

6 $\dot{6}$ 6 $\dot{6}$ 6 $\dot{6}$ - | 6 $\dot{6}$ 6 $\dot{4}$ 4 | 5 $\dot{5}$ 2 $\dot{3}$ 2 | 6 $\dot{6}$ 6 $\dot{6}$ 3 | 6 - 6 - |

xX xX xX xX | xX xX xX xX | xX xX xX xX | xX xX xX xX | x - x - |

11

6 $\dot{6}$ 6 $\dot{1}$ 3 $\dot{3}$ 2 $\dot{2}$ 2 $\dot{1}$ 1 $\dot{6}$ | 6 - - 0 | 1 $\dot{6}$ 1 $\dot{2}$ 2 $\dot{3}$ 6 $\dot{6}$ 5 3 | 3 $\dot{5}$ 6 $\dot{1}$ 2 $\dot{2}$ 2 $\dot{2}$ 2 $\dot{1}$ 1 $\dot{6}$ | 6 - - 0 |

4 - 5 - | 6 $\dot{6}$ 6 $\dot{6}$ 3 | 6 $\dot{6}$ 6 $\dot{4}$ 4 | 5 $\dot{5}$ 2 $\dot{3}$ 3 | 6 $\dot{6}$ 6 $\dot{6}$ 3 |

xX xX xX xX | xX xX xX xX | xX xX xX xX | xX xX xX xX | xX xX xX xX |

16

6 6 $\dot{1}$ 3 $\dot{3}$ 2 $\dot{2}$ | 1 $\dot{1}$ 2 $\dot{3}$ 2 $\dot{2}$ 2 $\dot{1}$ 1 $\dot{6}$ | 6 - - 1 | 3 2 $\dot{1}$ 6 1 2 $\dot{3}$ | 6 1 $\dot{2}$ 6 6 $\dot{5}$ 5 $\dot{3}$ |

6 $\dot{6}$ 6 $\dot{4}$ 4 | 5 $\dot{5}$ 2 $\dot{3}$ 3 | 6 $\dot{6}$ 6 $\dot{6}$ - | 6 $\dot{6}$ 6 $\dot{4}$ 4 | 5 $\dot{5}$ 2 $\dot{3}$ 2 |

xX xX xX xX | xX xX xX xX | xX xX xX xX | xX xX xX xX | xX xX xX xX |

mf *mf* *mf*

21

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

25

{	<u>1̇ 6̇ 1̇</u>	<u>2̇ 3̇</u>	<u>6 6 5</u>	<u>3</u>		<u>3 5</u>	<u>6 1̇</u>	<u>2̇ 2̇ 2̇</u>	<u>2̇ 1̇ 1̇ 6</u>		6	-	-	<u>2̇ 1̇ 1̇ 6</u>		$\frac{2}{4}$	<u>6</u>	<u>6</u>	<u>6</u>	<u>0</u>	
{	6̇.	6̇	4̇.	4̇		5̇.	5̇	2̇	3̇		6̇.	6̇	6̇	-		$\frac{2}{4}$	6̇	6̇	6̇	0	
{	x X	x X	x X	x X		x X	x X	x X	x X		x X	x X	x X	x X		$\frac{2}{4}$	x	x	x		



排练指南

合奏曲《北京的金山上》由藏族同名民歌改编而来，旋律高亢动听，情绪欢快热烈，充分展现了藏族人民幸福美好的新生活，表达了对党和伟大领袖的热爱之情。

(1) 乐器分配

主旋律声部适合大部分有音高的乐器，如竖笛、口风琴等，有条件的班级还可使用长笛、单簧管、竹笛、小提琴、二胡等乐器。

低音声部可采用电子琴的电贝司音色，或低音提琴、电贝司。

打击乐声部使用双响筒。

(2) 演奏提示

乐曲完整呈现了原歌曲的旋律，并整体反复一次。演奏时，需注意乐句的连贯及乐句间的呼吸；在进入第二次主题旋律时，情绪可稍稍加强。

低音声部大量使用了附点节奏，在增加乐曲低音流动性的同时也使演奏难度稍有提高。建议首先跟随节拍器分声部练习，在演奏出节奏稳定、颗粒感强的音符后，再进入合成排练。

2. 雪 绒 花

[美] 理查德·罗杰斯 曲
蔡 葵 编曲

中速

The musical score is arranged in a system with six staves. The top staff is the Main Melody (主旋律) in treble clef, 3/4 time, with dynamics *mp* and *p*. The second staff is the Sub-melody (副旋律) in treble clef. The third staff is the Harmony (和声) in treble clef, with dynamics *mp*. The fourth staff is the Bass (低音) in bass clef, with dynamics *mp*. The fifth staff is the Triangle (三角铁) in 3/4 time. The sixth staff is the Piano (钢琴) in grand staff (treble and bass clefs), with dynamics *mp*. The score is divided into two systems, with a measure number '7' at the beginning of the second system.

14



20



26

Musical score for measures 26-31. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody in the upper staff features a series of eighth notes and quarter notes, with a long phrase spanning measures 26-31. The piano accompaniment consists of chords and moving lines in both hands. A repeat sign is present at the end of measure 31.

32

Musical score for measures 32-37. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The melody in the upper staff features a series of eighth notes and quarter notes, with a long phrase spanning measures 32-37. The piano accompaniment consists of chords and moving lines in both hands. A repeat sign is present at the end of measure 37.

38

f

mf

f

f

mf

44

mf

f

f

f

mf

50

Musical score for measures 50-55. The score consists of five systems. The first system has two staves with melodic lines. The second system has two staves with rhythmic accompaniment. The third system has two staves with a bass line. The fourth system has a single staff with a drum line. The fifth system has two staves with piano accompaniment. The music features various note values, rests, and dynamic markings.

56

Musical score for measures 56-61. The score consists of five systems. The first system has two staves with melodic lines, starting with a dynamic marking of *f*. The second system has two staves with piano accompaniment, starting with a dynamic marking of *mf*. The third system has two staves with a bass line, starting with a dynamic marking of *f*. The fourth system has a single staff with a drum line, starting with a dynamic marking of *f*. The fifth system has two staves with piano accompaniment, starting with a dynamic marking of *f*. The music features various note values, rests, and dynamic markings.

62



mf

mp

68



mf

mf

p

75

mp

mp

mp

mp

83

rit...

rit.

 @ 排练指南

《雪绒花》是美国电影《音乐之声》的插曲，全曲为二段体结构。A段节奏平稳舒缓，旋律优雅深情。B段进入高音区，力度加强，情绪起伏，与A段形成对比。此曲带有浓郁的奥地利民歌风，通过对雪绒花的赞美，抒发了对祖国的热爱之情。

(1) 乐器分配

在为各声部选择乐器时，以各类常见乐器为主。

主、副旋律声部可选择竖笛、口风琴，有条件的可选用长笛、单簧管、竹笛等吹管类乐器，或小提琴、二胡等弓弦类乐器。

和声声部可选用吉他、琵琶等弹拨类乐器，或键盘类乐器。

低音声部可采用电子琴的贝司音色、低音提琴或电贝司。

打击乐声部选用三角铁。

(2) 演奏提示

演奏时需突出主旋律，把乐曲优美、抒情的特点表现出来。注意主、副旋律要形成呼应，产生连绵不断、气息悠长的效果。

在每一次主题反复时，可更换主奏乐器，以产生音色的变化，丰富演奏的效果。

对于副旋律声部，可根据实际情况进行灵活处理。

3. 爱我中华

徐沛东 曲
蔡葵 编曲

1=D
快速

主旋律	$\frac{4}{4}$	$\overset{>}{\dot{3}.}$ $\overset{\vee}{\dot{1}}$ $\overset{\vee}{\dot{2}\dot{1}}$ 0	$\dot{2}\dot{2}$ $\dot{1}$ $\underline{76}$ $\underline{75}$ 0	$\overset{>}{\dot{3}.}$ $\overset{\vee}{\dot{1}}$ $\overset{\vee}{\dot{2}\dot{1}}$ 0	$\dot{2}\dot{2}$ $\dot{1}$ $\underline{7}$ $\dot{2}\dot{2}$ $\dot{1}$ $\underline{7}$
		<i>f</i>			<i>mp</i>
副旋律	$\frac{4}{4}$	0 0 0 $\underline{567\dot{1}}$	$\dot{2}$ 0 0 0 0	0 0 0 $\underline{567\dot{1}}$	$\overset{\vee}{\dot{2}}$ $\overset{\vee}{7}$ $\overset{\vee}{5}$ $\overset{\vee}{7}$
		<i>mf</i>			<i>fp</i>
和声	$\frac{4}{4}$	$\dot{1}.$ $\dot{1}$ $\dot{2}\dot{1}$	$\underline{77}$ $\underline{654}$ $\underline{54}$	$\dot{1}.$ $\dot{1}$ $\dot{2}\dot{1}$	$\underline{77}$ $\underline{65}$ $\underline{77}$ $\underline{65}$
		<i>f</i>	$\underline{55}$ $\underline{432}$ $\underline{22}$ 0	<i>f</i>	$\underline{55}$ $\underline{44}$ $\underline{55}$ $\underline{44}$
					<i>mp</i>
低音	$\frac{4}{4}$	$\dot{1}.$ $\underline{5}$ $\underline{55}$ 0	$\underline{5}$ $\underline{6}$ $\underline{7}$ $\underline{5}$	$\dot{1}.$ $\underline{5}$ $\underline{55}$ 0	$\underline{5}$ - $\underline{2}$ -
		<i>f</i>			<i>fp</i>
铃鼓	$\frac{4}{4}$	X 0X XX 0	X 0 0 X//	X 0X XX 0	X 0 0 0 0
		<i>f</i>			
小军鼓	$\frac{4}{4}$	X 0X XX 0	X 0 0 0 0X//	X 0X XX 0	X 0X X 0X
		<i>f</i>			
大鼓	$\frac{4}{4}$	X 0 0 0	0 0 0 0	X 0 0 0	0 0 0 0
		<i>f</i>			

	5	$\dot{2}\dot{2}$ $\dot{1}$ $\underline{7}$ $\dot{2}\dot{2}$ $\dot{1}$ $\underline{7}$	$\dot{2}$ 5 0 $\dot{2}$ $\dot{1}$ 0	$\overset{\#}{\dot{1}}$ $\overset{\#}{\dot{2}}$ $\overset{\#}{\dot{4}}$ $\overset{\#}{\dot{5}}$ $\overset{\#}{\dot{1}}$ $\overset{\#}{\dot{2}}$ $\overset{\#}{\dot{4}}$ $\overset{\#}{\dot{5}}$	$\dot{1}\dot{2}\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ 0
		<i>f</i>		<i>mf</i>	<i>f</i>
		$\dot{2}$ $\dot{3}$ $\dot{4}$ 7	$\underline{5.}$ $\underline{4}$ $\underline{3}$ 0	$\overset{\vee}{\underline{5}}$ 0 $\overset{\vee}{\underline{1}}$ 0 $\overset{\vee}{\underline{5}}$ 0 $\overset{\vee}{\underline{1}}$ 0	3. $\underline{2}$ 1 0
		<i>f</i>		<i>mf</i>	<i>f</i>
		$\underline{77}$ $\underline{65}$ $\underline{77}$ $\underline{65}$	$\underline{72}$ $\underline{75}$	0 0 0 0	$\underline{35}$ $\underline{54}$ $\underline{3}$
		$\underline{55}$ $\underline{44}$ $\underline{55}$ $\underline{44}$	$\underline{57}$ $\underline{05}$ $\underline{3}$ 0		$\underline{13}$ $\underline{32}$ $\underline{1}$ 0
		<i>f</i>			
		$\underline{5}$ - $\underline{7}$ -	$\overset{\vee}{\underline{55}}$ $\overset{\vee}{\underline{05}}$ $\overset{\vee}{\underline{1}}$ 0	$\overset{\vee}{\underline{5}}$ 0 $\overset{\vee}{\underline{1}}$ 0 $\overset{\vee}{\underline{5}}$ 0 $\overset{\vee}{\underline{1}}$ 0	$\underline{5.}$ $\underline{4}$ $\underline{3}$ 0
		<i>f</i>			<i>f</i>
		X 0 0 X 0 0	X X 0 X X 0 0	0 0 0 0	X X 0 X X X 0
		<i>f</i>			
		X 0 X X 0 X 0	X 0 0 X X 0 0	0 0 0 0	0 0 0 X X 0
		<i>f</i>			
		0 0 0 0	0 0 0 0	0 0 0 0	X 0 X 0

9

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

13

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

17

$\dot{2}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{2}$ 0 $\underline{\underline{55}}$	$\dot{2}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{1}$ 0 $\underline{\underline{55}}$	$\dot{2}$ $\dot{5}$ $\dot{1}$ $\dot{5}$ $\dot{2}$ $\dot{5}$ $\dot{1}$ $\dot{5}$	$\dot{1}\dot{2}\dot{3}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ 0 :
0 0 $\underline{\underline{72}}$ $\underline{\underline{20}}$	0 0 $\underline{\underline{13}}$ $\underline{\underline{30}}$	$\dot{7}$ 1 2 3	$\underline{\underline{11}}$ $\underline{\underline{17}}$ 1 0 :
5 5 5	5 5 5	7 5 5 4 7 5 5 4	$\dot{3}$ $\dot{3}$ 5 3
$\underline{20}$ $\underline{30}$ $\underline{40}$ 0	$\underline{20}$ $\underline{30}$ $\underline{30}$ 0	$\underline{52}$ $\underline{32}$ $\underline{52}$ $\underline{32}$	$\underline{11}$ $\underline{03}$ 1 0 :
$\dot{5}$ - $\dot{7}$ $\dot{2}$	$\dot{5}$ - $\dot{1}$ $\dot{1}$	$\dot{5}$ - $\dot{7}$ $\dot{2}$	$1.$ $\dot{5}$ $\dot{1}$ 0 :
x 0 0 $\underline{0x}$	x 0 0 $\underline{0x}$	$\underline{x0}$ $\underline{x0}$ $\underline{x0}$ $\underline{x0}$	\underline{x} x \underline{x} x 0 :
$\underline{x0}$ 0 $\underline{x0}$ $\underline{0xx}$	$\underline{x0}$ 0 $\underline{x0}$ $\underline{0xx}$	$\underline{x0}$ x $\underline{x0}$ 0	\underline{x} x \underline{x} x 0 :
x 0 0 $\underline{0x}$	x 0 0 $\underline{0x}$	x 0 0 0	x 0 x 0 :

21

$\dot{3}.$ $\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{\underline{76}}$ $\underline{\underline{75}}$	$\dot{3}.$ $\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{\underline{76}}$ $\underline{\underline{77}}$ $\underline{\underline{1234}}$
0 0 0 0	0 0 $\underline{\underline{71}}$ $\underline{\underline{27}}$	1 0 0 0	0 0 $\underline{\underline{71}}$ $\underline{\underline{27}}$
$\dot{1}.$ 5 7 5	7 7 5 4 3 4 $2.$	$\dot{1}.$ 5 7 5	7 7 5 4 3 4 2 6 7 $\dot{1}$ $\dot{2}$
$5.$ $\underline{3}$ $\underline{5}$ $\underline{3}$ 0	$\underline{55}$ $\underline{3}$ $\underline{21}$ $\underline{2}$ $\underline{7}.$	$5.$ $\underline{3}$ $\underline{5}$ $\underline{3}$ 0	$\underline{55}$ $\underline{3}$ $\underline{21}$ $\underline{2}$ $\underline{7}$ $\underline{4567}$
$\dot{1}$ $\dot{3}$ $\dot{1}$ $\dot{5}$	$\dot{7}$ $\dot{2}$ $\dot{5}$ $\dot{5}$	$\dot{1}$ $\dot{5}$ $\dot{1}$ $\dot{5}$	$\dot{7}$ $\dot{2}$ $\dot{5}$ $\dot{7}$
\underline{x} \underline{x} $\underline{0x}$ \underline{xx} 0	$\underline{x0}$ $\underline{x0}$ \underline{xx} 0	\underline{x} \underline{x} $\underline{0x}$ \underline{xx} 0	$\underline{x0}$ $\underline{x0}$ \underline{xx} 0
x $\underline{0x}$ \underline{xx} 0	x $\underline{0x}$ $\underline{x0}$ $\underline{0x}$	x $\underline{0x}$ \underline{xx} 0	x $\underline{0x}$ $\underline{x0}$ $\underline{0x}$
x 0 x 0	x 0 x 0	x 0 x 0	x 0 x \underline{xx}

25

<i>mf</i>	$\dot{3}.$ $\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{76}$ $\underline{7}$ 5.	$\dot{3}.$ $\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{7}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ $\underline{7}$
	1 0 0 0	0 0 $\underline{7}$ $\underline{1}$ $\underline{2}$ $\underline{7}$	1 0 0 0	$\underline{7}$ - 2 -
				<i>mp</i>
	$\dot{5}.$ $\dot{3}$ $\dot{4}$ $\dot{3}$	$\dot{4}$ $\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ $\dot{2}$ $\dot{1}$.	$\dot{5}.$ $\dot{3}$ $\dot{4}$ $\dot{3}$	$\underline{7}$ $\underline{7}$ $\underline{6}$ $\underline{5}$ $\underline{7}$ $\underline{7}$ $\underline{6}$ $\underline{5}$
	$\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\underline{7}$ $\underline{7}$ $\underline{5}$ $\underline{5}$ $\underline{5}$ 3.	$\dot{1}$ $\dot{2}$ $\dot{1}$ 0	$\underline{5}$ $\underline{5}$ $\underline{4}$ $\underline{4}$ $\underline{5}$ $\underline{5}$ $\underline{4}$ $\underline{4}$
				<i>mp</i>
<i>mf</i>	$\dot{1}$ $\dot{3}$ $\dot{1}$ $\dot{5}$	$\dot{7}$ $\dot{2}$ $\dot{7}$ $\dot{5}$	$\dot{1}$ $\dot{3}$ $\dot{1}$ $\dot{5}$	$\underline{5}$ - $\underline{7}$ $\underline{5}$
				<i>mf</i>
	X X // 0 X X X 0	X 0 X 0 X X 0	X X // 0 X X 0 0	X 0 0 X 0 0
	X 0 X X X 0	X 0 X X 0 0 X //	X 0 X X 0 0	X 0 0 X 0 0 X
	X 0 X 0	X 0 X 0	X 0 X 0	0 0 0 0

29

	$\dot{2}$ $\dot{2}$ $\dot{1}$ $\dot{7}$ $\dot{2}$ $\dot{2}$ $\dot{1}$ $\dot{7}$	$\dot{2}$ $\dot{5}$ 0 $\dot{2}$ $\dot{1}$ 0	$\dot{4}$ $\dot{3}$ $\dot{2}$ $\dot{1}$ 0	$\underline{2}$ 3 $\underline{2}$ $\overset{\frown}{1}$ $\overset{\vee}{1}$
	4 - 7 -	$\dot{5}.$ $\dot{4}$ $\dot{3}$ 0	$\dot{2}$ - $\dot{2}$ $\dot{1}$ 0	5 - $\overset{\frown}{3}$ $\overset{\vee}{5}$
		<i>f</i>	<i>sf</i>	<i>mf</i>
	$\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{4}$ $\dot{5}$ $\dot{5}$ $\dot{4}$ $\dot{4}$	$\underline{5}$ $\underline{7}$ 0 $\underline{5}$ 3 0	2 2 $\underline{2}$ $\underline{1}$ 0	$\underline{7}$ $\underline{1}$ $\underline{7}$ $\underline{1}$ 5
		<i>f</i>	<i>sf</i>	<i>mf</i>
	$\dot{2}$ - $\dot{7}$ $\dot{5}$	$\dot{5}$ - $\dot{1}$ $\dot{1}$	$\dot{5}$ $\dot{5}$ $\underline{7}$ $\underline{1}$ 0	$\underline{5}$ $\underline{5}$ $\underline{5}$ $\overset{\frown}{1}$ $\overset{\vee}{1}$
		<i>f</i>	<i>sf</i>	<i>mf</i>
	X 0 X 0 X 0 X 0	X X 0 X X 0 0	X 0 X 0 X X 0	X X 0 X $\overset{\frown}{X}$ 0
	X 0 0 X 0 0 X	X X 0 X X 0 0	X 0 X 0 X X 0	X X 0 X $\overset{\frown}{X}$ 0
	X 0 X 0	X X 0 X X 0	X 0 X X 0	0 0 $\overset{\frown}{X}$ 0
		<i>f</i>		

原歌曲以广西、云南等地少数民族的音调为素材创作而成。曲调活泼，节奏跳跃，洋溢着热烈、欢快、自豪的情绪，表达了全国各族人民对伟大祖国的热爱。

(1) 乐器分配

主、副旋律声部建议选择音色明亮，适宜演奏中、高音区的乐器，如长笛、小号等，同时，还可根据具体情况选择其他乐器。

和声声部可选用键盘类乐器，或吉他、琵琶等弹拨类乐器。

低音声部可采用电子琴的贝司音色、低音提琴或电贝司。

打击乐声部一般按照谱面标记选择乐器，如果条件有限，可进行适当调整。

(2) 演奏提示

乐曲分为两个段落，情绪热烈、欢快。

乐曲中的和声与低音共同组成了特点鲜明的节奏型并贯穿全曲，而副旋律则用加花的形式对主旋律进行填充、点缀。

排练时，需正确把握主、副旋律的节奏，找到它们之间的衔接感，使之自然流畅。

打击乐器声部较多，演奏时节奏要准确，表现出富于动感的歌舞风格。

4. 瑶族舞曲

刘铁山 茅沅 曲
蔡 葵 缩编

1 = \flat E
柔板 $\text{♩} = 56$

主旋律	$\frac{2}{4}$	0	0	0	0	0	0	0	0	0	0	0	0		
副旋律	$\frac{2}{4}$	0	0	0	0	0	0	0	0	3 -	5 -	4	3		
和声	$\frac{2}{4}$	0	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{6}}$	0	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	0	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{6}}$	0	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{7}}$	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{2}} \overset{\vee}{\underset{\cdot}{1}}$	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{7}}$
低音	$\frac{2}{4}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$!	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	5	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{7}} \overset{\vee}{\underset{\cdot}{2}}$!
碰铃	$\frac{2}{4}$	0	0	0	0	0	0	0	0	0 X	X 0	0	0	0	0 X
钹	$\frac{2}{4}$	0	0	0	0	0	0	0	0	0	0	0	0	0	0
小鼓	$\frac{2}{4}$	0	X X	0	X X	0	X X	0	X X	X 0	X X	X 0	X X	X 0	X X
大鼓	$\frac{2}{4}$	X 0	0	X 0	0	X 0	0	X 0	0	X 0	0	X 0	0	X 0	0

8

	0	0	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{1}}$	$\overset{\vee}{\underset{\cdot}{7}} \overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{7}}$	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{5}}$	$\overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}} \overset{\vee}{\underset{\cdot}{7}}$	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{5}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{2}}$
	1	-	0	0	0	0	0	0	0	0	0	0	0	0
	$\overset{\vee}{\underset{\cdot}{6}}$	-	0	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{1}}$	0	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{1}}$	0	$\overset{\vee}{\underset{\cdot}{2}} \overset{\vee}{\underset{\cdot}{2}}$	0	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	0	$\overset{\vee}{\underset{\cdot}{1}} \overset{\vee}{\underset{\cdot}{1}}$	0	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$
	$\overset{\vee}{\underset{\cdot}{6}}$	-	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{4}} \overset{\vee}{\underset{\cdot}{4}}$	5	$\overset{\vee}{\underset{\cdot}{2}} \overset{\vee}{\underset{\cdot}{2}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$	$\overset{\vee}{\underset{\cdot}{6}}$	$\overset{\vee}{\underset{\cdot}{3}} \overset{\vee}{\underset{\cdot}{3}}$!	$\overset{\vee}{\underset{\cdot}{5}} \overset{\vee}{\underset{\cdot}{5}}$
	X 0	0	X	0	0	0	0	0	0	0	X	0	0	0
	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	X	X X	X 0	0	X 0	0	X 0	0 X	X 0	0	X 0	0	X 0	0
	X 0	0	0	0	0	0	0	0	0	0	0	0	0	0

15

$\dot{1}$	$\underline{\dot{2}\dot{3}}$	$\dot{2}$	$\dot{1}$	6.	0	$\overset{\frown}{6\dot{3}}$	$\overset{\frown}{\dot{3}6}$	$\overset{\frown}{2.}$	$\dot{1}$	$\underline{7\dot{2}}$	$\dot{1}$	$\underline{7}$	$\underline{6.5}$	3	$\underline{6.7}$	$\dot{1}$	$\dot{2}$	
0	0	0	0			$\dot{1}$	-	6	-	7	-	6	3	$\dot{1}$	-			
$\overset{1}{0}$	$\overset{2}{6}$	$\overset{1.}{0}$	$\overset{2}{7}$	6.	0	$\overset{1}{0}$	$\overset{3}{6}$	$\overset{1}{1}$	$\overset{3}{6}$	$\overset{2}{0}$	$\overset{4}{6}$	$\overset{2}{2}$	$\overset{5}{0}$	$\overset{2}{7}$	$\overset{1}{0}$	$\overset{3}{6}$	$\overset{1}{1}$	$\overset{3}{6}$
$\underset{\cdot}{6}$	$\underset{\cdot}{5}$	$\underset{\cdot}{6}$	0			$\underset{\cdot}{6}$	$\underset{\cdot}{\dot{3}\dot{3}}$	$\underset{\cdot}{6}$	$\underset{\cdot}{\dot{4}\dot{4}}$	$\underset{\cdot}{5}$	$\underset{\cdot}{\dot{2}\dot{2}}$	$\underset{\cdot}{6}$	$\underset{\cdot}{\dot{3}\dot{3}}$	$\underset{\cdot}{6}$	$\underset{\cdot}{\dot{3}\dot{3}}$	$\underset{\cdot}{6}$	$\underset{\cdot}{\dot{3}\dot{3}}$	
0	0	0	<u>XX</u>	X	0	0	0	X	0	0	<u>XX</u>	X	0					
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
<u>X0</u>	<u>0X</u>	<u>X0</u>	<u>0X</u>	<u>X0</u>	0	0	0	0	0	0	<u>0X</u>	<u>X0</u>	0					
<u>X0</u>	<u>XX</u>	<u>X0</u>	0	<u>X0</u>	0	0	0	<u>X0</u>	0	0	0	<u>X0</u>	0					

mp

22

$\dot{3.}$	$\underline{\dot{5}\dot{3}}$	$\dot{2}$	$\dot{1}$	$\dot{1}$	$\underline{\dot{2}\dot{3}}$	$\dot{2}$	$\dot{1}$	6.	0	$\underline{\dot{5}\dot{5}\dot{6}}$	$\underline{\dot{1}\dot{6}}$	$\underline{\dot{1}\dot{1}\dot{2}}$	$\underline{\dot{3}\dot{5}}$	$\underline{\dot{3}\dot{3}\dot{5}}$	$\underline{\dot{2}\dot{3}\dot{5}}$	3	-
$\dot{1}$	-	$\underline{6\dot{1}}$	$\underline{\dot{3}\dot{1}}$	6.	0	0	0	0	0	3	4	5	-				
$\overset{3}{0}$	$\overset{5}{1}$	$\overset{3}{3}$	$\overset{3}{1}$	$\overset{1.}{0}$	$\overset{2}{6}$	$\overset{1.}{0}$	$\overset{2}{7}$	6.	0	0	$\overset{1}{6}$	$\overset{3}{5}$	$\overset{1}{6}$	$\overset{1}{5}$	$\overset{2}{7}$	$\overset{3}{1}$	-
$\underset{\cdot}{1}$	$\underset{\cdot}{\dot{5}\dot{5}}$	$\underset{\cdot}{6}$	$\underset{\cdot}{5}$	$\underset{\cdot}{6}$	0	$\underset{\cdot}{1}$	-	$\underset{\cdot}{6}$	-	$\underset{\cdot}{5}$	$\underset{\cdot}{7}$	$\underset{\cdot}{1}$	0				
0	<u>0X</u>	X	<u>0X</u>	X	<u>XX</u>	X	0	0	0	X	X	X	<u>XX</u>				
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	<u>X0</u>	<u>0X</u>	<u>X0</u>	0	0	<u>0X</u>	<u>X0</u>	0	0	<u>0X</u>	<u>X0</u>	0				
0	0	<u>X0</u>	<u>X0</u>	<u>X0</u>	0	<u>X0</u>	0	0	0	<u>X0</u>	0	<u>X0</u>	0				

29

<i>mf</i>	<u>6̣ 3̣</u> <u>6̣ 3̣</u> <u>6̣ 2̣</u> <u>6̣ 2̣</u> <u>1̣ 2̣3̣</u> <u>2̣ 1̣</u> 6̣. 0 <u>6̣ 3̣</u> <u>3̣ 6̣</u> <u>2̣.</u> <u>1̣</u> <u>7̣ 2̣</u> <u>1̣ 7̣</u>
<i>mp</i>	1 1 2 4 3 <u>7̣ 5̣</u> 6̣. 0 <u>1̣</u> - 6 - 7 -
	<u>3 1</u> <u>3 1</u> <u>2 6̣</u> <u>2 6̣</u> 1 2 1. 0 <u>6̣7̣1̣6̣</u> <u>1231</u> <u>2342</u> <u>6̣7̣12</u> <u>2345</u> <u>4327</u>
	<u>1 6̣</u> <u>1 6̣</u> <u>6̣ 4̣</u> <u>6̣ 4̣</u> 6̣ 7̣ 6̣. 0 <u>4564</u> <u>6716</u> <u>7127</u> <u>4567</u> <u>7123</u> <u>2175</u>
	<i>mf</i>
	6̣ - 4̣ - 6̣ 5̣ 6̣ 0 6̣ 3̣ 3̣ 6̣ 4̣ 4̣ 5̣ 2̣ 2̣
	<i>mf</i>
	X 0 X X 0 X 0 X X X X X 0 0 0 X 0
	<i>mf</i>
	0 0 0 0 0 0 0 0 0 0 0 0 0 0
	0 0 0 0 X 0 X 0 X 0 0 X 0 0 0 0 0 0
	<i>mf</i>
<i>mp</i>	X 0 0 0 0 X 0 X 0 X 0 0 X 0 0 0 0 X 0 0
	<i>mf</i>

36

	<u>6̣. 5̣ 3̣</u> <u>6̣. 7̣ 1̣ 2̣</u> <u>3̣. 5̣ 3̣ 2̣</u> <u>1̣ 2̣3̣ 2̣ 1̣</u> 6̣. 0 <u>5 56 1̣ 6</u> <u>1̣ 1̣2̣ 3̣ 5̣</u>
	6 3 <u>1̣</u> - <u>1̣</u> - <u>6 1 3 1</u> 6̣. 0 0 0 <u>5 56 1̣ 7</u>
	<u>1231</u> <u>2176</u> <u>6716</u> <u>1231</u> <u>3456</u> <u>5432</u> <u>1613</u> <u>2742</u> 1. 0 <u>1231</u> <u>3453</u> <u>3453</u> <u>5615</u>
	<u>6716</u> <u>7653</u> <u>3563</u> <u>6716</u> <u>1234</u> <u>3217</u> <u>6361</u> <u>7527</u> 6̣. 0 <u>5715</u> <u>1231</u> <u>1231</u> <u>3453</u>
	6̣ 3̣ 3̣ 6̣ 3̣ 3̣ 1̣ 5̣ 5̣ 6̣ 5̣ 6̣ 0 <u>1̣.</u> <u>1̣</u> <u>6̣.</u> <u>6̣</u>
	<i>f</i>
	0 X X X 0 0 0 X X 0 X X X X X 0 0 0
	0 0 0 0 0 0 0 0 0 0 0 0 0 0
	0 <u>0 X</u> <u>X 0 0</u> 0 0 <u>X 0 0 X</u> <u>X 0 0</u> 0 <u>0 X</u> <u>X 0 0</u>
	<i>pp</i> <i>mf</i> <i>pp</i> <i>mf</i>
	0 0 <u>X 0 0</u> 0 0 <u>X 0 X 0</u> <u>X 0 0</u> <u>X 0 0</u> 0 0

小快板 ♩=138

43

$\dot{3}$ $\underline{\dot{3}\dot{5}}$ $\underline{\dot{2}\dot{3}\dot{5}}$	$\dot{3}$ -	$\underline{\dot{6}\dot{3}}$ $\underline{\dot{6}\dot{3}}$	$\underline{\dot{6}\dot{2}}$ $\underline{\dot{6}\dot{2}}$	$\underline{\dot{1}\dot{2}\dot{3}}$ $\underline{\dot{2}\dot{1}}$	$\underline{\dot{6}}$ 0	$\underline{\dot{6}\dot{3}}$ $\underline{\underline{\dot{2}\dot{3}\dot{2}\dot{1}}}$
$\underline{\dot{1}\dot{1}\dot{2}}$ $\underline{\dot{7}\dot{7}}$	$\underline{\dot{1}\dot{3}\dot{5}}$ $\underline{\dot{2}\dot{3}\dot{5}}$	$\dot{3}$ -	$\dot{4}$ -	$\dot{3}$ 7	6 0	0 0
$\underline{\underline{3456}}$ $\underline{\underline{7654}}$	$\underline{\underline{3531}}$ $\underline{\underline{4542}}$	$\underline{\underline{1133}}$ $\underline{\underline{1133}}$	$\underline{\underline{2244}}$ $\underline{\underline{2244}}$	1 2	1 0	1 0 0
$\underline{\underline{1234}}$ $\underline{\underline{5432}}$	$\underline{\underline{1316}}$ $\underline{\underline{2327}}$	$\underline{\underline{6611}}$ $\underline{\underline{6611}}$	$\underline{\underline{6622}}$ $\underline{\underline{6622}}$	6 7	6 0	6 0 0
$\underline{\underline{5\cdot}}$ $\underline{\underline{7\cdot}}$	1 -	$\underline{\underline{6\cdot}}$ -	$\underline{\underline{4\cdot}}$ -	$\underline{\underline{6\cdot}}$ $\underline{\underline{5\cdot}}$	$\underline{\underline{6\cdot}}$ 0	$\underline{\underline{6\cdot}}$ 0
X X	X X X	X 0 X	X 0	X 0 X	X X	0 0
0 0	0 0	0 0	0 0	0 0	0 0	0 0
0 0 X	X 0 0	X 0 X 0	X 0 X 0	X 0 0 X	X 0 0	X 0 0
X 0 0	X 0 0	X // -	X // -	X 0 X 0	X 0 0	X 0 0

ppp < *f* > *ppp* < *f* > *ppp* *mf* *p*

50

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

57

$\underline{0 \ 6 \ 1 \ 2 \ 0}$	$\underline{0 \ 6 \ 1 \ 2 \ 0}$	$\underline{0 \ 3 \ 5 \ 6 \ 0}$	$\underline{0 \ 3 \ 5 \ 6 \ 0}$	$\underline{0 \ 6 \ 1 \ 2 \ 0}$	$\underline{0 \ 6 \ 1 \ 2 \ 0}$	$\underline{0 \ 3 \ 5 \ 6 \ 0}$
<i>mp</i>						
$\dot{2} \quad \dot{1}$	$\dot{2} \quad \dot{1}$	$6 \quad \dot{1}$	$6 \quad \dot{1}$	$\dot{2} \quad \dot{1}$	$\dot{2} \quad \dot{1}$	$6 \quad \dot{1}$
$\overset{2}{7} - \overset{2}{7}$	$\overset{2}{7} - \overset{2}{7}$	$\overset{1}{6} - \overset{6}{3}$	$\overset{6}{3} - \overset{2}{7}$	$\overset{2}{7} - \overset{2}{7}$	$\overset{2}{7} - \overset{2}{7}$	$\overset{1}{6} - \overset{1}{6}$
$\nabla \overset{2}{\dot{2}} \ 0$	$\nabla \overset{2}{\dot{2}} \ 0$	$\nabla \overset{6}{\dot{6}} \ 0$	$\nabla \overset{6}{\dot{6}} \ 0$	$\nabla \overset{2}{\dot{2}} \ 0$	$\nabla \overset{2}{\dot{2}} \ 0$	$\nabla \overset{6}{\dot{6}} \ 0$
<i>mf</i>						
X 0	0 0	X 0	0 0	X 0	0 0	X 0
0 0	0 0	0 0	0 0	0 0	0 0	0 0
0 X //	0 0	0 X //	0 0	0 X //	0 0	0 X //
<i>pp</i>		<i>pp</i>		<i>pp</i>		<i>pp</i>
0 0	0 0	0 0	0 0	0 0	0 0	0 0

64

$\underline{0 \ 3 \ 5 \ 6 \ 0}$	$\underline{6 \ 3 \ 2 \ 3 \ 2 \ 1}$	$\underline{6 \ 1 \ 6 \ 3}$	$\underline{6 \ 3 \ 2 \ 3 \ 2 \ 1}$	$\underline{6 \ 1 \ 6 \ 3}$	$\underline{6 \ 6 \ 1 \ 2 \ 2 \ 1}$	$\underline{2 \ 5 \ 3}$
	<i>mf</i>					
$6 \quad 0$	$\underline{1 \ 1 \ 7 \ 1 \ 7 \ 6}$	$\underline{1 \ 3 \ 1 \ 6}$	$\underline{1 \ 1 \ 7 \ 1 \ 7 \ 6}$	$\underline{1 \ 3 \ 1 \ 6}$	$2 \quad -$	$\underline{7 \ 0 \ 1 \ 0}$
	<i>mf</i>					
$\overset{6}{3} - \overset{1}{6}$	$\overset{3}{1} \ 0 \ 0$	$\overset{3}{1} \ 0 \ \overset{1}{6} \ 0$	$\overset{1}{6} \ 0 \ 0$	$\overset{3}{1} \ 0 \ \overset{1}{6} \ 0$	$\overset{2}{6} \ 0 \ 0$	$\overset{2}{7} \ 0 \ \overset{3}{1} \ 0$
	<i>mf</i>					
$\nabla \overset{6}{\dot{6}} \ 0$	$\nabla \overset{0}{\dot{0}} \ \overset{6}{\dot{6}}$	$\nabla \overset{0}{\dot{0}} \ \overset{6}{\dot{6}}$	$\nabla \overset{0}{\dot{0}} \ \overset{6}{\dot{6}}$	$\nabla \overset{0}{\dot{0}} \ \overset{6}{\dot{6}}$	$\nabla \overset{0}{\dot{0}} \ \overset{2}{\dot{2}}$	$\nabla \overset{0}{\dot{0}} \ \overset{3}{\dot{3}}$
	<i>mf</i>					
X 0	X 0	X 0	X 0	X 0	X 0	X 0
	<i>mf</i>					
0 0	0 0	0 0	0 0	0 0	0 0	0 0
0 X 0	X 0 0	0 0	X 0 0	0 0	X 0 0	0 0
	<i>mf</i>					
0 0	0 X 0 X	0 X X 0	0 X 0 X	0 X X 0	0 X 0 X	0 X X 0
	<i>mf</i>					

85

0	0	<i>tr</i> 2	<u>2̣</u> <u>1̣</u> <u>6̣</u> <u>3̣</u> <u>2̣</u>	0	0	<i>tr</i> 6̣	<u>6̣</u> <u>5̣</u> <u>3̣</u> <u>2̣</u> <u>6̣</u>	<i>8¹⁰²</i> 6̣ 3̣ <u>2̣3̣2̣1̣</u>	6̣ 1̣ 6̣ 3̣	6̣ 3̣ <u>2̣3̣2̣1̣</u>
2̣.	1̣	2̣.	1̣	6̣.	1̣	6̣.	0	<i>f</i> 6̣ 3̣ <u>2̣3̣2̣1̣</u>	6̣ 1̣ 6̣ 3̣	6̣ 3̣ <u>2̣3̣2̣1̣</u>
2̣.	2̣	2̣.	2̣	1̣.	1̣	6̣.	0	<i>f</i> 1̣ 3̣ 1̣	6̣ 1̣	1̣ 3̣ 1̣
7̣.	7̣	7̣.	7̣	6̣.	6̣	3̣.	0	<i>f</i> 6̣ 1̣ 6̣	3̣ 6̣	6̣ 1̣ 6̣
2̣.	2̣	2̣.	2̣	3̣.	3̣	3̣.	0	<i>f</i> 6̣ 3̣	6̣ 3̣	6̣ 3̣
2̣.	2̣	2̣.	2̣	3̣.	3̣	3̣.	0	<i>f</i> 6̣ 3̣	6̣ 3̣	6̣ 3̣
X	0	0	0	X	0	X	0	<i>f</i> X 0 0 X	X 0 0	X 0 0 X
0	0	0	0	0	0	0	0	<i>f</i> 0 X 0 X	0 X X 0	0 X 0 X
X	∥ -	X	∥ -	X	∥ -	X	∥ -	<i>f</i> 0 X 0 X	0 X X 0	0 X 0 X
<i>PPP</i>	0	<i>mf</i>	0	<i>mf</i>	0	<i>PPP</i>	0	<i>f</i> X 0 X	X 0 0	X 0 X
		<i>PPP</i>		<i>f</i>		<i>f</i>		<i>PPP f</i>		

92

(8)

6̣ 1̣ 6̣ 3̣	6̣ 6̣ 1̣ 2̣ 2̣ 1̣	2̣ 5̣ 3̣	2̣ 3̣ 2̣ 1̣ 2̣ 1̣	6̣ 3̣ 6̣ 3̣	<i>></i> 1̣ 2̣ 1̣ 2̣ 3̣ 6̣	6̣ 3̣ 6̣ 3̣
6̣ 1̣ 6̣ 3̣	6̣ 6̣ 1̣ 2̣ 2̣ 1̣	2̣ 5̣ 3̣	2̣ 3̣ 2̣ 1̣ 2̣ 1̣	6̣ 3̣ 6̣ 3̣	<i>></i> 1̣ 2̣ 1̣ 2̣ 3̣ 6̣	6̣ 3̣ 6̣ 3̣
6̣ 1̣	2̣ 2̣ 4̣	2̣ 3̣	2̣ 1̣	<i>></i> 3̣	<i>></i> 5̣ 3̣	0 0
3̣ 6̣	6̣ 6̣ 2̣	7̣ 1̣	7̣ 6̣	6̣ 0	0 1 1	0 0
6̣ 3̣	2̣ 2̣	2̣ 3̣	2̣ 3̣	<i>></i> 6̣ 0	<i>></i> 5̣ 6̣	0 0
6̣ 3̣	2̣ 0 2̣	0 2̣ 3̣ 0	2̣ 3̣	6̣ 0	0 5̣ 6̣	0 0
					<i>mf</i>	
X 0 0	X 0 0 X	0 X X 0	X 0 X X	X 0 0	0 X X	0 0
					<i>mf</i>	
0 X X 0	0 X 0 X	0 X X 0	X 0 X 0	0 0	0 0	0 0
0 X X 0	0 X 0 X	0 X X 0	X 0 X 0	X 0 0	0 X 0	0 0
					<i>mf</i>	
X 0 0	X 0 0 X	0 X X 0	X ∥ -	X 0 0	0 X ∥ X	0 0
					<i>mf</i>	
					<i>PPP < f > PPP</i>	

(8)

$\dot{1}\dot{2}\dot{1}\dot{2}$	$\dot{3}\dot{6}$	$\dot{3}\dot{5}$	$\dot{3}\dot{5}\dot{3}$	$\dot{2}\dot{1}$	$\dot{1}\dot{6}$	$\dot{3}\dot{5}$	$\dot{3}\dot{5}\dot{3}$	$\dot{2}\dot{1}$	$\dot{1}\dot{6}$	$\dot{3}\dot{3}$	$\dot{3}\dot{3}$	$\dot{3}\dot{3}$	$\dot{3}\dot{3}$
$\dot{1}\dot{2}\dot{1}\dot{2}$	$\dot{3}\dot{6}$	$\dot{3}\dot{5}$	$\dot{3}\dot{5}\dot{3}$	$\dot{2}\dot{1}$	$\dot{1}\dot{6}$	$\dot{3}\dot{5}$	$\dot{3}\dot{5}\dot{3}$	$\dot{2}\dot{1}$	$\dot{1}\dot{6}$	$\dot{6}\dot{2}$	$\dot{1}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{2}$
$\overset{>}{0}$	$\overset{3}{1}$	$\overset{3}{1}$	0	0	$\overset{>}{0}$	$\overset{3}{1}$	$\overset{3}{1}$	0	0	$\overset{>}{0}$	$\overset{3}{1}$	$\overset{3}{1}$	-
$\overset{5}{0}$	$\overset{6}{5}$	$\overset{6}{6}$	0	0	$\overset{5}{0}$	$\overset{6}{5}$	$\overset{6}{6}$	0	0	$\overset{5}{0}$	$\overset{6}{5}$	$\overset{6}{6}$	-
0	X	X	0	0	0	X	X	0	0	0	X	X	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	X	0	0	0	0	X	0	0	0	0	X	0	0
0	X	X	0	0	0	X	X	0	0	0	X	X	0

$\dot{3}\dot{3}$	$\dot{3}\dot{3}$	$\dot{3}\dot{3}$	$\dot{3}\dot{3}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$
$\dot{2}\dot{2}$	$\dot{2}\dot{2}$	$\dot{2}\dot{2}$	$\dot{2}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$	$\dot{6}\dot{2}$	$\dot{1}\dot{6}\dot{2}$
$\overset{2}{6}$	-	$\overset{2}{6}$	-	$\overset{f}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$	$\overset{3}{2}$
$\overset{2}{6}$	-	$\overset{2}{6}$	-	$\overset{f}{6}$	$\overset{2}{2}$	-	$\overset{6}{2}$	-	$\overset{6}{2}$	-	$\overset{6}{2}$	-	$\overset{6}{2}$
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	-	X	-	X	-	X	-	X	-	X	-	X	-

112

tr

$\dot{6}$	-	$\dot{6}$	-	$\dot{6}$	-	$\dot{6}$	-	$\dot{3}$	$\dot{2}$	$\dot{1}$	$\dot{2}$	$\dot{3}$	$\dot{2}$	$\dot{3}$	$\dot{5}$
$\dot{1}$	$\dot{6}$	$\underline{\dot{2}}$	$\underline{\dot{2}}$	$\dot{1}$	$\underline{\dot{2}}$	$\underline{\dot{2}}$	$\dot{3}$	$\underline{\dot{2}}$	$\underline{\dot{2}}$	$\dot{1}$	$\dot{2}$	$\dot{1}$	$\dot{7}$	$\underline{\dot{6}}$	$\underline{\dot{7}}$
$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$	$\underline{2}$
$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$
$\dot{2}$	-	$\dot{2}$	-	$\dot{2}$	-	$\dot{2}$	-	$\dot{5}$	-	$\dot{5}$	-	$\dot{5}$	-	$\dot{5}$	-
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
X	-	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	X	-	X	-
X	-	X	-	X	-	X	-	X	-	X	-	X	-	X	-

mf *mp* *f*

118

8^{va}

$\dot{3}$	$\dot{2}$	$\dot{1}$	$\dot{2}$	$\dot{3}$	$\dot{2}$	$\dot{3}$	$\dot{5}$	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0
$\dot{1}$	$\dot{7}$	$\underline{\dot{6}}$	$\underline{\dot{7}}$	$\dot{1}$	$\dot{7}$	$\dot{1}$	$\dot{3}$	$\dot{6}$	$\dot{3}$	$\underline{\dot{2}}$	$\underline{\dot{1}}$	$\underline{\dot{6}}$	$\underline{\dot{1}}$	$\underline{\dot{6}}$	$\underline{\dot{3}}$
$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{3}$	0	$\underline{3}$	0	$\underline{3}$	0	$\underline{3}$	0
$\dot{5}$	-	$\dot{5}$	-	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0	$\dot{6}$	0
0	0	0	0	X	0	0	0	X	0	0	0	X	0	X	0
0	0	0	0	X	0	0	0	0	0	0	0	0	0	0	0
X	-	X	-	0	0	0	0	0	0	0	0	0	0	0	0
X	-	X	-	X	0	X	0	X	0	X	0	X	0	X	0

ff *ff* *ff* *ff* *ff* *ff*

mp *f* *ff* *ff* *ff* *ff*

(8)

$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{1}$	$\dot{6}$	$\dot{6}$	$\dot{6}$	$\dot{6}$
$\underline{6}$	$\underline{1}$	$\underline{6}$	$\underline{3}$	$\underline{6}$	$\underline{1}$	$\underline{6}$	$\underline{3}$	$\underline{1}$	$\underline{6}$	$\underline{6}$	$\underline{6}$	$\underline{6}$
$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$	$\underline{3}$
$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$	$\underline{1}$
>	>	>	>	>	>	>	>	>	>	>	>	>
$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$
$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$	$\underline{\underline{6}}$
X	0	X	0	X	0	X	0	X	0	X	0	0
0	0	0	0	0	0	0	0	X	0	0	0	0
0	0	0	0	X //	-	X //	-	X X	X	X	X	X
X	X	X	X	X	X	X	X	X X	X	X	X	X

$\dot{6}$	-	$\dot{2}$	-	$\dot{1}$	-	$\dot{7}$	-	$\dot{6}$	-	$\dot{6}$	0	
<i>f</i>												
$\dot{3}$	-	$\dot{6}$	-	$\dot{5}$	-	$\dot{3}$	-	$\dot{3}$	-	$\dot{3}$	0	
<i>f</i>												
$\underline{1}$	-	$\underline{2}$	-	$\underline{3}$	-	$\underline{2}$	-	$\underline{1}$	-	$\underline{1}$	0	
<i>f</i>												
$\underline{\underline{6}}$	-	$\underline{\underline{6}}$	-	$\underline{\underline{1}}$	-	$\underline{\underline{7}}$	-	$\underline{\underline{6}}$	-	$\underline{\underline{6}}$	0	
<i>f</i>												
$\underline{\underline{6}}$	-	$\underline{\underline{3}}$	-	$\underline{\underline{5}}$	-	$\underline{\underline{5}}$	-	$\underline{\underline{6}}$	-	$\underline{\underline{6}}$	0	
<i>f</i>												
X	0	0	0	0	0	0	0	X	0	0	0	
<i>f</i>												
X	0	X	0	X	0	X	0	X //	-	X	0	
X //	-	X //	-	X //	-	X //	-	X //	-	X	0	
<i>mf</i>												
X //	-	X //	-	X //	-	X //	-	X //	-	X	0	
<i>mf</i>												

排练指南

《瑶族舞曲》原为一首管弦乐曲，系吸收广西、湖南等地瑶族长鼓舞的节奏和音调创作而成。乐曲通过速度、力度、节拍、节奏、音色、调性等变化，给人们展示了一幅瑶族人民欢庆节日的歌舞场面。

(1) 乐器分配

主、副旋律声部音域不宽，速度适中，可采用吹管乐器、弦乐器中的各种常见乐器。

和声声部可选用弹拨类乐器或键盘类乐器。

低音声部可采用电子琴的贝司音色、低音提琴或电贝司。

乐曲设置了四个打击乐声部，大鼓（低音）、小鼓（中音）、钹和碰铃（高音）。四个打击乐声部构成了完整的打击乐组，音响效果丰满，这样的设置可以使更多的同学参与合奏。

(2) 演奏提示

改编后乐曲为两个对比的部分，并加入尾声。第一部分柔美、轻缓，第二部分热烈、欢快。

要重点关注打击乐器组，先分声部练习，确保节奏的准确无误。合奏时要特别注意乐曲的情绪对比，逐渐将乐曲推向高潮。应多听原曲，加强感受，并在演奏中表达出来。

5. 友谊地久天长

苏格兰民歌
黄振奋 编曲
陈柳姣 改编

中速
〔引子〕
吹管+弓弦

主旋律

副旋律

弹拨

低音

钢琴

〔主题〕
弹拨

4

弓弦

mp

pizz.

mf

8

Musical score for measures 8-12. The score is divided into two systems. The first system contains four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The second system contains two grand piano staves (treble and bass clef). The music is in 4/4 time and features a vocal melody in the first system and a piano accompaniment in the second system.

13

Musical score for measures 13-16. The score is divided into two systems. The first system contains four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The second system contains two grand piano staves (treble and bass clef). The music is in 4/4 time and continues the vocal melody and piano accompaniment from the previous system.

17

吹管+弓弦

Musical score for measures 17-20. The score is divided into two systems. The top system contains the woodwind and string parts (吹管+弓弦) and the piano accompaniment. The woodwinds play a melodic line with dynamics *f* and *mp*. The strings play a rhythmic accompaniment with dynamics *f* and *arco*. The piano accompaniment features chords and a bass line with dynamics *f* and *mp*.

21

Musical score for measures 21-23. The score is divided into two systems. The top system contains the guitar part (弹拨) and the piano accompaniment. The guitar part plays a rhythmic accompaniment with dynamics *mf*. The piano accompaniment features chords and a bass line with dynamics *mp*.

24

Musical score for measures 24-27. The score is divided into two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains two grand staff staves. Dynamics include *f*, *mp*, and *mf*.

28

弓弦 柔板 $\text{♩} = 66$

Musical score for measures 28-31. The score is divided into two systems. The first system contains four staves: two treble clefs and two bass clefs. The second system contains two grand staff staves. The time signature changes to 3/4. Dynamics include *p*.

32

Musical score for measures 32-36. The score is divided into two systems. The first system contains measures 32-36 and features a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line begins with a fermata on a whole note, followed by a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests. Dynamic markings include *mf* in measures 34 and 36. The second system contains measures 37-41, with similar notation and dynamics.

37

Musical score for measures 37-41. The score is divided into two systems. The first system contains measures 37-41 and features a vocal line (top staff) and a piano accompaniment (bottom two staves). The vocal line has a melodic line with dynamic markings of *mp* and *mf*. The piano accompaniment includes a right hand with chords and a left hand with a bass line. A *pizz.* marking is present in measure 37. Dynamic markings include *mp* and *mf* throughout. The second system contains measures 42-46, with similar notation and dynamics.

42

吹管

弓弦

mp *mf* *mp*

mp

47

mf *mp*

mf *mp*

mf *mp*

[变奏 II]

行板 $\text{♩} = 72$ 活跃地

52

f *mf* *mp*

弓弦

mp

f *mf* *mp*

57

mf *mp* *mp* *mf*

mp *mf*

63

mp

mp

mp

mp

68

72

换乐器

Musical score for measures 72-76, first system. It consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The third staff from the top is a grand staff (treble and bass clef). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mp*. The instruction "换乐器" (Change instrument) is written above the second staff.

Musical score for measures 72-76, second system. It consists of two grand staves (treble and bass clef). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f*.

77

Musical score for measures 77-81, first system. It consists of five staves. The top two staves are treble clef, and the bottom two are bass clef. The third staff from the top is a grand staff (treble and bass clef). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f*.

Musical score for measures 77-81, second system. It consists of two grand staves (treble and bass clef). The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f*.

[变奏 III]
慢速

82 渐慢

f *mf* *pp* *arco.* *pp* *mp*

87

mf *pp*

91

Musical score for measures 91-94. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *p* (piano). The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and a rhythmic pattern in the right hand, and a bass line with triplets in the left hand.

95

Musical score for measures 95-98. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *p* (piano). The vocal lines continue with melodic phrases. The piano accompaniment features a consistent rhythmic pattern in the right hand and a bass line in the left hand.

97

Musical score for measures 97-98. The score is written for four staves. The first two staves are for the right hand, and the last two are for the left hand. Measure 97 shows a melodic line in the first staff and a bass line in the fourth staff. Measure 98 features a complex texture with a dense chordal structure in the second staff and a melodic line in the third staff.

99

Musical score for measures 99-101. The score is written for four staves. Measure 99 begins with a forte piano (*fp*) dynamic. Measure 100 shows a dynamic shift to piano (*p*) and piano-piano (*pp*). Measure 101 concludes with a pianissimo (*ppp*) dynamic. The score includes triplets in the right hand of measure 101 and a complex melodic line in the left hand of measure 101.

《友谊地久天长》是一首经典的苏格兰民歌，为各国人民所传唱。全曲由四个乐句构成，旋律绵长起伏，感情真挚细腻，道出了人间友情的珍贵。

(1) 乐器分配

主、副旋律声部及和声声部均由弦乐组和弹拨组完成。

低音声部可采用电子琴的贝司音色、低音提琴或电贝司。

钢琴声部可使合奏音色更加丰富，音乐更加流畅。

(2) 演奏提示

乐曲由引子和四个部分（主题及三次变奏）构成。

引子（第1—4小节）：中快板，以强力度开始。

主题：（第5—28小节）四四拍子，中快板。用弹拨乐器演奏，弦乐组演奏和声。第21小节开始是乐句的重复，力度变为 f ，音色配置和织体形式回到引子部分的布局，具有连接性质。

第一变奏（第29—57小节）：四三拍子，柔板，圆舞曲风格。主旋律可以由小提琴演奏，和声声部由其他弦乐器和弹拨乐器担任。注意从第37小节开始，加入具有对位性质的副旋律，可选用弹拨乐器演奏。第45小节开始是旋律的重复，主旋律和对位旋律的音色要有变化，可根据实际情况安排。

第二变奏（第55—85小节）：四二拍子，中速，活跃地。第66小节主、副旋律为加厚式的，注意旋律要演奏整齐。第74小节为乐句的重复，注意旋律及和声声部的音色变化。

第三变奏（第86—101小节）：四四拍子，慢速。主旋律可由小提琴等弦乐器演奏。第94小节开始织体变化，使用了十六分音符的分解和弦，适合弹拨组演奏。最后四小节要注意音色和力度的对比。



合 奏

阶 梯 二

1. 边寨舞曲

彭正元 曲
晓元 编曲

1=F
中速 稍自由

葫芦丝 I $\frac{3}{4}$ $\underline{53}$ $5\cdot$ $\underline{\dot{1}}$ | $\underline{53}$ $\dot{1}$ - | $\underline{53}$ $5\cdot$ $\underline{\dot{1}}$ | $\underline{5653}$ $\dot{3}$ - | $\frac{2}{4}$ 0 0 | 0 0 |

葫芦丝 II $\frac{3}{4}$ 0 0 0 | 0 0 0 | $\underline{31}$ $3\cdot$ $\underline{5}$ | $\underline{2321}$ $\dot{5}$ - | $\frac{2}{4}$ 0 0 | 0 0 |

口风琴 I $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ $\overset{>}{\dot{1}}$ $\overset{>}{5}$ 0 0 | $\overset{>}{3}$ 0 0 |

口风琴 II $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ $\overset{>}{5}$ $\overset{>}{3}$ 0 0 | $\overset{>}{1}$ 0 0 |

口风琴 III $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ 0 0 | 0 0 |

口风琴 IV $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ 0 0 | 0 0 |

双响筒 $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ 0 0 | 0 0 |

碰铃 $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ 0 0 | 0 0 |

铃鼓 $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ $\overset{>}{x}$ 0 | $\overset{>}{x}$ 0 |

小鼓 $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ \underline{x} \underline{xx} \underline{xxxx} | \underline{x} \underline{xx} \underline{xxxx} |

大鼓 $\frac{3}{4}$ 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | $\frac{2}{4}$ \underline{x} 0 0 | \underline{x} 0 0 |

f

【一】
中速稍快 欢腾地

7

口风琴 I

口风琴 II

小鼓

大鼓

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

四 三 四 二 三 四 五 四 三 二 一

5 3 5 3 | 5 1 3. 4 | 5 33 5 33 | 5651 3 | 2 7 2 7 | 2 5 7. 1 |

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 |

1 0 1 0 | 1 0 0 | 1 0 1 0 | 1 0 0 | 2 0 2 0 | 2 0 0 |

0 X 0 X | 0 X XXXX | 0 X 0 X | 0 X XXXX | 0 X 0 X | 0 X XXXX |

X X | X 0 | X X | X 0 | X X | X 0 |

13

口风琴 I

口风琴 II

小鼓

大鼓

2 77 2 77 | 23257 | :|| 5 33 5 33 | 5 1 3. 4 | 553 553 | 5651 3 |

5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 | 5 5 5 5 |

2 0 2 0 | 2 0 0 | :|| 1 0 1 0 | 1 0 0 | 1 0 1 0 | 1 0 0 |

0 X 0 X | 0 X XXXX :|| 0 X 0 X | 0 X XXXX | 0 X 0 X | 0 X XXXX |

X X | X 0 :|| X 0 | X 0 | X X | X 0 |

19

口风琴 I

口风琴 II

双响筒

铃鼓

小鼓

大鼓

2 77 2 77 | 2 5 7. 1 | 2 75 2 75 | 0 0 | :|| 5 1 1 1 1 5 5 5 | #4 5 5 5 3 1 1 |

5 5 5 5 | 5 5 5 5 | 0 0 | 0 0 | 0 5 1 b3 | :|| 5 - | #4 5 - |

0 0 | 0 0 | 0 0 | 0 0 | :|| x x x x | x x x x |

0 0 | 0 0 | 0 0 | 0 0 | :|| x x x x | x x x x |

0 X 0 X | 0 X XXXX | 0 X 0 X | 0 X 0 | :|| 0 0 | 0 0 |

X X | X 0 | X X | X 0 | :|| 0 0 | 0 0 |

f *mf* *f*

1. 2. 【二】

25

口风琴 I

口风琴 II

双响筒

铃鼓

小鼓

大鼓

拍手

f

f

3/4

口风琴 I

口风琴 II

铃鼓

小鼓

大鼓

(双手敲鼓边)

mf

37

口风琴 I

口风琴 II

碰铃

铃鼓

小鼓

【三】 优美地

mf

f

mf

mf

f

f

43

口风琴 I	$\overset{\text{二}}{2}$ $\overset{\text{二}}{5}$	$\overset{\text{二}}{2} \overset{\text{三}}{3} \overset{\text{二}}{2} \overset{\text{一}}{7}$	$\overset{\text{二}}{5}$ $\overset{\text{二}}{2}$	$\overset{\text{二}}{2} \overset{\text{一}}{7}$ $\overset{\text{二}}{2} \overset{\text{二}}{5}$	$\overset{\text{四}}{7} \overset{\text{五}}{2}$ $\overset{\text{二}}{5} \overset{\text{一}}{2}$	$\overset{\text{三}}{6}$ $\overset{\text{一}}{7}$
口风琴 II	$\overset{\text{五}}{0} \overset{\text{二}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{六}}{0} \overset{\text{六}}{2}$ $\overset{\text{六}}{2} \overset{\text{六}}{2}$
碰铃	X 0	X 0	X 0	X 0	X 0	X 0

49

口风琴 I	$\overset{\text{三}}{6} \overset{\text{四}}{7}$ $\overset{\text{五}}{2}$ 0	$\overset{\text{二}}{2}$ $\overset{\text{一}}{7}$	2 5	$\overset{\text{二}}{2} \overset{\text{三}}{3}$ $\overset{\text{二}}{2}$	$\overset{\text{三}}{3} \overset{\text{四}}{5}$ 1	$\frac{3}{4} \overset{\text{五}}{5} \overset{\text{三}}{35}$ 1 3 0
口风琴 II	$\overset{\text{六}}{0} \overset{\text{六}}{2}$ $\overset{\text{六}}{2} \overset{\text{六}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{五}}{2}$ $\overset{\text{五}}{2} \overset{\text{五}}{2}$	$\overset{\text{五}}{0} \overset{\text{一}}{1}$ $\overset{\text{一}}{1} \overset{\text{一}}{1}$	$\frac{3}{4} \overset{\text{五}}{1}$ 0 0 0
碰铃	X 0	X 0	X 0	X 0	X 0	$\frac{3}{4}$ 0 0 0
铃鼓	0 0	0 0	0 0	0 0	0 0	$\frac{3}{4}$ 0 0 X <i>f</i>

55

口风琴 I	$\overset{\text{五}}{5} \overset{\text{二}}{25}$ $\overset{\text{一}}{7} \overset{\text{二}}{2}$ 0	$\frac{2}{4} \overset{\text{二}}{2} \overset{\text{一}}{7} \overset{\text{二}}{2} \overset{\text{一}}{7} \overset{\text{二}}{2} \overset{\text{一}}{7} \overset{\text{二}}{2}$	$\overset{\text{一}}{7} \overset{\text{二}}{5}$ $\overset{\text{一}}{3}$	$\overset{\text{二}}{5}$ 0 0	$\overset{\text{二}}{2}$ $\overset{\text{一}}{7}$ $\overset{\text{二}}{2}$ $\overset{\text{五}}{5}$	<i>f</i>
口风琴 II	$\overset{\text{五}}{2}$ 0 0 0	$\frac{2}{4} \overset{\text{二}}{2} \overset{\text{一}}{7} 0 0$	0 0	$\overset{\text{二}}{0} \overset{\text{一}}{5}$ $\overset{\text{二}}{6} \overset{\text{一}}{7}$	$\overset{\text{二}}{2}$ $\overset{\text{一}}{7}$ $\overset{\text{二}}{2}$ 5	<i>f</i>
双响筒	0 0	$\frac{2}{4}$ X X X X	X X X X	X 0 0	0 0	0 0
碰铃	0 0	$\frac{2}{4}$ 0 0	0 0	0 0	X 0	X 0
铃鼓	0 0 X <i>mf</i>	$\frac{2}{4}$ 0 0	0 0	0 0	0 0	0 0
小鼓	0 0 0	$\frac{2}{4}$ 0 0	0 0	0 0	X XX X X	X XX X X
大鼓	0 0 0	$\frac{2}{4}$ 0 0	0 0	0 0	X XX X X	X XX X X

61

口风琴 I	$\dot{2} \cdot \dot{3} \dot{2} \dot{7}$ 5 2	$\overset{\text{二}}{\dot{2}} \overset{\text{二}}{\dot{7}} \overset{\text{二}}{\dot{2}} \overset{\text{二}}{\dot{5}}$ $\overset{\text{四}}{\dot{7}} \overset{\text{二}}{\dot{5}} \overset{\text{二}}{\dot{5}} \overset{\text{二}}{\dot{2}}$ $\overset{\text{三}}{\dot{6}} \cdot \dot{7}$ $\overset{\text{三}}{\dot{6}} \overset{\text{四}}{\dot{7}} \overset{\text{五}}{\dot{2}} \dot{0}$		
口风琴 II	$\dot{2} \cdot \dot{3} \dot{2} \dot{7}$ 5 2	$\dot{2} \dot{7} \dot{2} \dot{5}$ $\dot{7} \dot{2} \dot{5} \dot{2}$ 6. 7 6 7 2 0		
碰铃	X 0 X 0	X 0 X 0	X 0 X 0	X 0
小鼓	X XX X X X XX X X	X XX X X X XX X X	X XX X X X XX X X	X XX X X
大鼓	X XX X X X XX X X	X XX X X X XX X X	X XX X X X XX X X	X XX X X

67

齐声欢呼

口风琴 I	$\overset{\text{二}}{\dot{2}} \cdot \dot{7}$ $\dot{2} \dot{5}$	$\dot{2} \dot{3} \dot{2}$ $\dot{3} \dot{5} \dot{1} \dot{0}$	$\dot{5} \dot{3} \dot{5} \dot{1} \dot{3}$ 0 0	
口风琴 II	$\dot{2} \cdot \dot{7}$ 2 5	$\dot{2} \dot{3} \dot{2}$ $\dot{3} \dot{5} \dot{1} \dot{0}$	0 0 0 嗨 0 嗨	
碰铃	X 0 X 0	X 0 X 0	X 0 0 0 嗨 0 嗨	
小鼓	X XX X X X XX X X	X XX X X X XX X 0	X 0 0 0 嗨 0 嗨	
大鼓	0 0 0 0	0 0 0 0	0 0 0 0	$\overset{>}{X} \overset{>}{X}$ <i>sf sf</i>

73

口风琴 I	$\overset{\text{五}}{\dot{5}} \overset{\text{二}}{\dot{2}} \overset{\text{二}}{\dot{5}} \overset{\text{二}}{\dot{7}} \overset{\text{二}}{\dot{2}}$ 0 0	$\overset{\text{三五}}{\dot{3}\dot{5}\dot{3}\dot{5}} \overset{\text{一三}}{\dot{1}\dot{3}\dot{1}\dot{3}}$ $\overset{\text{二五}}{\dot{2}\dot{5}\dot{2}\dot{5}} \overset{\text{一七}}{\dot{7}\dot{2}\dot{7}\dot{2}}$ $\dot{2} \dot{7} \dot{2} \dot{7} \dot{2} \dot{7} \dot{2}$ $\dot{7} \dot{5} \dot{2} \dot{3}$		
口风琴 II	0 0 0 嗨 0 嗨	0 0 0 0	$\overset{2}{\dot{5}} -$ $\overset{7}{\dot{5}} -$	
碰铃	X 0 0 0 嗨 0 嗨	0 0 0 0	X - X -	
小鼓	X 0 0 0 嗨 0 嗨	0 0 0 0	0 0 0 0	
大鼓	0 0 0 0	0 0 0 0	0 0 0 0	$\overset{>}{X} \overset{>}{X}$ <i>sf sf</i>

【四】

			五 >>>	<i>div</i>	二一 四	<i>nodiv</i>
			6 6 6 6	五 一		6 6 6 6
口风琴 I	79	5 - 5 0	4 4 4 4	6 2 5# 4 3 2	7 2 7 2 5	4 4 4 4
			# 1 1 1 1 0	6 2 5# 4 3 2	7 2 7 2 5 0	1 1 1 1 0
			<i>f</i>			
口风琴 II		5 7 2 3 5 2 7 5	4 4 4 4			6 6 6 6
			# 1 1 1 1			4 4 4 4
			6 6 6 6 0	0 0	0 0	1 1 1 1 0
			<i>f</i>			
碰铃		X - 0 0				
铃鼓		0 0 0 0	X XX X 0	0 X 0 X	0 X 0 X	X XX X 0
			<i>f</i>			
小鼓		0 0 0 0	X XX X 0	0 0	0 0	X XX X 0
			<i>f</i>			
大鼓		0 0 0 0	X XX X 0	0 0	0 0	X XX X 0
			<i>f</i>			
口风琴 I	85	6 2 5# 4 3 2 7 2 7 2 5 0	<i>div</i>	<i>unis</i>		
		6 2 5# 4 3 2 7 2 7 2 5 0	五	5 3 5 1 3 1 3	5 2 5 7 2 7 2	5 0 0
			<i>mf</i>			0 0
口风琴 II		0 0 0 0	5 5 5 5	5 5 5 5	5 3 1 3	5 2 7 2
			3 3 3 3	2 2 2 2		
			<i>mf</i>			
铃鼓		0 X 0 X 0 X X 0	0 0	0 0	0 0	0 0
口风琴 I	91	2 7 2 7 2 7 2 7 5 2	>>>	>>>	>>>	>>>
			5 5 5	6 6 6	5 5 5	6 6 6
			2 2 2	# 4 4 4	2 2 2	# 4 4 4
			7 7 7 0	2 2 2 0	7 7 7 0	2 2 2 0
			<i>mp</i>		<i>f</i>	
口风琴 II		5. 7 2 -	>>>	>>>	>>>	>>>
			2 2 2	2 2 2	2 2 2	2 2 2
			7 7 7	2 2 2	7 7 7	2 2 2
			5 5 5 0	6 6 6 0	5 5 5 0	6 6 6 0
			<i>mp</i>		<i>f</i>	
铃鼓		X // - 0 X //	>>	>>	>>	>>
			0 X X 0	0 X X 0	0 X X 0	0 X X 0
			<i>mp</i>		<i>f</i>	
小鼓		X XX XXXX X X //	0 X X XX	0 X X XX	0 X X XX	0 X X XX
			<i>mp</i>			
大鼓		X XX XXXX X X //	X X X 0	X X X 0	X X X 0	X X X 0
			<i>mp</i>		<i>f</i>	

97

口风琴 I

口风琴 II

铃鼓

小鼓

大鼓

mp *ff* *fff*

mp *ff* *fff*

mp *ff* *fff*

mp *ff* *fff*

D.S.

103

突慢 自由地

solo

口风琴 I

口风琴 II

碰铃

mf *solo*

107

自由地

口风琴 I

口风琴 II

口风琴 III

口风琴 IV

碰铃

铃鼓

小鼓

大鼓

fp *fff* *fff* *fff* *fff* *fff*

嗨! 嗨! 嗨! 嗨!

 @ 排练指南

原曲是以我国南方少数民族音调为素材创作的一首民族管弦乐曲。作品以简洁的旋律和富于弹性的节奏，营造出一种热烈、欢快的气氛，使人联想起边寨村民庆祝节日的场景。

(1) 乐器分配

让节奏感强、音乐感好的三四位同学，分别演奏打击乐各声部。选出两位同学担任引子与尾声句的领奏。将其他同学合理分组，分别担任各个声部的演奏。此外，各声部还可根据乐曲的强弱需要，适当调整演奏人数。

(2) 演奏提示

引子：可用葫芦丝（或巴乌等能够吹奏滑音的乐器）作为领奏。

第一段：强奏两小节后，注意Ⅱ声部及打击乐伴奏的力度要轻。Ⅰ声部第23—27小节，是全曲的演奏难点，需要按照指法由慢到快反复练习，达到“速度快、按键准、颗粒清”的要求。

第二段：Ⅱ声部第28—35小节中的拍手，要求整齐有力。演奏大鼓的同学要双手持鼓槌，注意力度的变化。

第三段：Ⅰ声部的主旋律优美而抒情，Ⅱ声部的伴奏要尽量干净并弱奏。主题之后加入了齐声欢呼，要求除Ⅰ声部演奏口风琴的同学外，全体演奏员都要大声高呼“嗨”。

尾声：由两位领奏的同学吹出深情的主题，然后全体同学分四组渐次进入。由弱、慢逐渐加快、渐强，最后在极强中结束。由于乐句较长，演奏中一定要轮流换气，在打击乐的渐强中，将乐曲推向最高潮。

2. 猜 调

云南民歌
晓元 编曲

1=C

召唤地 稍自由

【引子】

口风琴 I

$\frac{2}{4}$ $\overset{\cdot}{5}$ $\overset{\cdot}{1}$ | $\overset{\cdot}{1}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{\#4}$ $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ | $\overset{\cdot}{5}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{2}$ - | $\overset{\cdot}{2}$ - |

sfp sfp sfp f *sfp sfp sfp f*

口风琴 II

$\frac{2}{4}$ $\overset{\cdot}{2}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{5}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{2}$ - | $\overset{\cdot}{2}$ - | $\overset{\cdot}{\#1}$ $\overset{\cdot}{2}$ $\overset{\cdot}{3}$ | $\overset{\cdot}{2}$ $\overset{\cdot}{6}$ | $\overset{\cdot}{6}$ - | $\overset{\cdot}{6}$ - |

sfp sfp sfp f *mf sfp sfp f*

口风琴 III

$\frac{2}{4}$ 0 0 | 0 0 | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{5}$ - | 0 0 | 0 0 | $\overset{\cdot}{4}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{4}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{2}$ - |

mp *mp*

口风琴 IV

$\frac{2}{4}$ 0 0 | 0 0 | $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{3}$ $\overset{\cdot}{2}$ | $\overset{\cdot}{2}$ - | 0 0 | 0 0 | $\overset{\cdot}{1}$ $\overset{\cdot}{6}$ | $\overset{\cdot}{1}$ $\overset{\cdot}{6}$ | $\overset{\cdot}{6}$ - |

mp *mp*

碰铃

$\frac{2}{4}$ 1 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

小锣

$\frac{2}{4}$ 1 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

【一】中速

口风琴 I

$\overset{\cdot}{i2i}$ $\overset{\cdot}{6}$ 0 0 | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{i}$ $\overset{\cdot}{5}$ - | $\overset{\cdot}{i}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ | $\overset{\cdot}{5}$ $\overset{\cdot}{5}$ $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ |

mp *f*

口风琴 II

$\overset{\cdot}{i2i}$ $\overset{\cdot}{6}$ 0 0 | $\overset{\cdot}{6}$ $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{5}$ - | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{2}$ $\overset{\cdot}{7}$ 0 | $\overset{\cdot}{2}$ $\overset{\cdot}{7}$ 0 |

mp *mp*

口风琴 III

0 0 | 0 0 | $\overset{\cdot}{2}$ - | $\overset{\cdot}{2}$ - | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{6}$ $\overset{\cdot}{2}$ 0 | $\overset{\cdot}{6}$ $\overset{\cdot}{2}$ 0 |

mp *mp*

口风琴 IV

0 0 | 0 0 | 0 0 | $\overset{\cdot}{1}$ - | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ | $\overset{\cdot}{0}$ $\overset{\cdot}{0}$ |

mp

17

口风琴 I $\dot{5}\dot{5}$ $\underline{7.7}$ | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{2}\dot{5}}$ 7 | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\underline{\dot{1}\dot{2}}$ $\dot{2}$ | $\underline{\dot{2}\dot{5}}$ $\underline{77}$ | $\underline{\dot{5}7}$ $\underline{\dot{1}\dot{2}}$ |

口风琴 II $\underline{25}$ $\underline{02}$ | 4 $\underline{20}$ | 5 - | 5 - | $\overset{7}{6}$ - | 6 - | 2 $\overset{5}{7}$ 0 | 2 $\overset{5}{7}$ 0 |

口风琴 III $\underline{\dot{6}2}$ $\underline{\dot{0}\dot{6}}$ | $\dot{5}$ $\underline{20}$ | $\dot{5}$ $\underline{20}$ | $\dot{5}$ $\underline{20}$ | $\underline{\dot{5}2}$ $\underline{\dot{0}\dot{5}}$ | $\dot{6}$ $\underline{\dot{0}\dot{5}}$ | $\dot{6}$ $\underline{20}$ | $\dot{6}$ $\underline{20}$ |

25

口风琴 I $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\dot{1}$ $\dot{2}$ | $\dot{2}$ $\dot{1}$ | $\dot{1}$ 6 | 5 - | 5 - | 5 - :|| $\overset{>}{\dot{5}}$ $\overset{>}{\dot{1}}$ | $\overset{>}{\dot{2}0}$ $\overset{>}{\dot{5}0}$ |

口风琴 II $\underline{25}$ $\underline{02}$ | 4 2 | 5 - | 5 4 | $\underline{25}$ $\underline{01}$ | 2 - | 2 - :|| $\overset{>}{\dot{5}}$ $\overset{>}{\dot{1}}$ | $\overset{>}{\dot{2}0}$ $\overset{>}{\dot{5}0}$ |

口风琴 III $\underline{\dot{6}2}$ $\underline{\dot{0}\dot{6}}$ | $\dot{5}$ $\underline{20}$ | $\dot{5}$ - | $\dot{5}$ 4 | $\dot{5}$ - | $\dot{5}$ - | $\dot{5}$ - :|| 0 0 |

(第一遍时, I 声部由5人领奏;
第二遍反复时, 加5人低八度同时齐奏)

33

口风琴 I $\overset{>}{\dot{1}}$ $\dot{5}$ 0 $\dot{6}$ $\dot{5}$ | $\dot{5}\dot{5}$ $\dot{6}\dot{5}$ | $\dot{5}\dot{5}$ $\underline{7.7}$ | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{2}\dot{5}}$ 7 | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\underline{\dot{1}\dot{2}}$ $\dot{2}$ |

口风琴 II $\overset{>}{\dot{1}}$ $\dot{5}$ 0 $\dot{6}$ $\dot{5}$ | $\dot{5}\dot{5}$ $\dot{6}\dot{5}$ | $\dot{5}\dot{5}$ $\underline{7.7}$ | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{2}\dot{5}}$ 7 | $\underline{7\dot{1}}$ $\dot{2}$ | $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\underline{\dot{1}\dot{2}}$ $\dot{2}$ |

口风琴 III 0 $\dot{5}$ | 1 - | 2 - | 2 - | 5 - | 7 1 | 2 - | 2 - |

41

口风琴 I $\underline{\dot{2}\dot{5}}$ $\underline{77}$ | $\underline{\dot{5}7}$ $\underline{\dot{1}\dot{2}}$ | $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\dot{1}$ $\dot{2}$ | $\dot{2}$ $\dot{1}$ | $\dot{1}$ 6 | $\underline{50}$ 0 | 0 0 :||

口风琴 II $\underline{\dot{2}\dot{5}}$ $\underline{77}$ | $\underline{\dot{5}7}$ $\underline{\dot{1}\dot{2}}$ | $\underline{\dot{4}\dot{2}}$ $\underline{77}$ | $\dot{1}$ $\dot{2}$ | $\dot{2}$ $\dot{1}$ | $\dot{1}$ 6 | $\underline{50}$ 0 | 0 0 :||

口风琴 III $\dot{5}$ - | 7 1 | 2 - | $\dot{6}$ - | $\underline{\dot{5}\dot{6}}$ $\underline{\dot{0}3}$ | $\underline{21}$ 2 | $\overset{5}{7}$ 0 0 | 0 0 :||

(反复时, I、II 声部低八度演奏, III 声部高八度演奏)

【三】快速

49

口风琴 I $\frac{3}{4}$ 5 i i 6 5 | $\frac{2}{4}$ 55 65 | 5 5 7. 7. | 7. 1 2 | 2 5 7 | 7. 1 2 | 4 2 7. 7. |

口风琴 II $\frac{3}{4}$ 5 i i 6 5 | $\frac{2}{4}$ 55 65 | 5 5 7. 7. | 7. 1 2 | 2 5 7 | 7. 1 2 | 4 2 7. 7. |

口风琴 III (拍手) $\frac{3}{4}$ 0 0 x | $\frac{2}{4}$ 0 x | 0 x | 0 xx | 0 x | 0 xx | 0 x |

f

56

口风琴 I 1 2 2 | 2 5 7. 7. | 5. 7. 1 2 | 4 2 7. 7. | 1 2 2 | 4 2 7. 0 | 4 2 7. 0 | 4 2 7. 0 |

口风琴 II 1 2 2 | 2 5 7. 7. | 5. 7. 1 2 | 4 2 7. 7. | 1 2 2 | 0 4 2 | 7. 0 4 2 | 7. 0 4 2 |

口风琴 III 0 xx | 0 x | 0 x | 0 x | 0 x | 0 0 | 0 0 | 0 0 |

mf

再快再强

64

口风琴 I 4 2 7. 0 | 6 5 4 0 | 6 5 4 0 | 6 5 4 0 | 6 5 4 0 | 4. 2. 7. 0 | 4. 2. 7. 0 | 4. 2. 7. 0 |

口风琴 II 7. 0 4 2 | 7. 0 6 5 | 4 0 6 5 | 4 0 6 5 | 4 0 6 5 | 4 0 4. 2. | 7. 0 4. 2. | 7. 0 4. 2. |

口风琴 III 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | $\begin{matrix} >> >> >> \\ >> >> >> \end{matrix}$ 4 4 4 4 | 7. 7. 7. 7. |

f *mf* *f*

急速 突慢 自由召唤地

72

口风琴 I 4. 2. 7. 0 | 6. 5. 4. 0 | 6. 5. 4. 0 | 6. 5. 4. 0 | 6. 5. 4. 0 | $\overset{\text{solo}}{\frac{3}{4}}$ 5. i. i. | 6. 5. |

口风琴 II 7. 0 4. 2. | 7. 0 6. 5. | 4. 0 6. 5. | 4. 0 6. 5. | 4. 0 2. 0 | $\frac{3}{4}$ 0 0 0 |

口风琴 III $\begin{matrix} >> >> >> \\ >> >> >> \end{matrix}$ 4 4 4 4 | $\begin{matrix} >> >> >> \\ >> >> >> \end{matrix}$ 6. 6. 6. 6. | 6. 6. 6. | 4. 4. 4. 4. | $\frac{3}{4}$ 0 0 0 |

ff *f* *fff*

【四】中速 深情地

齐

78

口风琴 I

口风琴 II

口风琴 III

碰铃

mf (反复时 I 声部分一半吹低八度)

p

(第二遍反复时加 III)

84

口风琴 I

口风琴 II

口风琴 III

碰铃

90

口风琴 I

口风琴 II

口风琴 III

碰铃

mp

96

口风琴 I

口风琴 II

口风琴 III

碰铃

102 稍快

口风琴 I

口风琴 II

口风琴 III

小锣

108

口风琴 I

口风琴 II

口风琴 III

小锣

114

口风琴 I $\underline{\dot{2}} \underline{\dot{5}} 7. \underline{0} \mid \underline{\dot{4}} \underline{\dot{2}} 7. \underline{0} \mid \underline{\dot{2}} \underline{\dot{5}} \underline{77} \underline{\dot{4}} \underline{\dot{2}} \mid 7 - 0 \mid \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{4}} \underline{\dot{4}} \underline{\dot{6}} \underline{\dot{2}} \mid \underline{\dot{5}} - - : \parallel$
mp *f*

口风琴 II $0 \ 0 \ 5 \mid 0 \ 0 \ 5 \mid 0 \ 0 \ 0 \mid 0 \ 0 \ 5 \mid \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{4}} \underline{\dot{4}} \underline{\dot{4}} \underline{\dot{4}} \mid \underline{\dot{2}} - - : \parallel$
 (滑键) *f*

口风琴 III $0 \ 0 \ 0 \mid 0 \ 0 \ 0 \mid 0 \ 0 \ 0 \mid 0 \ 0 \ 0 \mid \underline{\dot{5}} \underline{\dot{4}} - \mid \underline{\dot{2}} - - : \parallel$
f

120

口风琴 I $\underline{5} \underline{7} \underline{\dot{2}} \underline{\dot{4}} \underline{\dot{7}} \underline{\dot{2}} \mid \underline{\dot{7}} - - \parallel \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{1}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\frac{2}{4}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\dot{5}} \underline{\dot{5}} \underline{77} \mid \underline{7} \underline{\dot{1}} \underline{\dot{2}} \underline{0} \mid 0 \ 0 \mid$
 【五】突快(加人声:女8人,男6人,其余同学分I、II吹奏,III击掌)
fff *f*

口风琴 II $\underline{5} \underline{7} \underline{24} \underline{7\dot{2}} \mid \underline{7} - - \parallel \underline{\dot{5}} \underline{\dot{1}} \underline{\dot{1}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\frac{2}{4}} \underline{\dot{5}} \underline{\dot{5}} \underline{\dot{6}} \underline{\dot{5}} \mid \underline{\dot{5}} \underline{\dot{5}} \underline{77} \mid \underline{7} \underline{\dot{1}} \underline{\dot{2}} \underline{0} \mid \underline{\dot{5}} \underline{\dot{5}} \underline{77} \mid$
 (女)小乖乖来, 小乖乖, 我们说给你们猜。
 (女声低八度演唱)

口风琴 III $\underline{7} \underline{\dot{5}} - - \mid \underline{4} - - \parallel 0 \ x \ 0 \mid \underline{\frac{2}{4}} x \ 0 \mid x \ 0 \mid x \ 0 \mid x \ 0 \mid$
 (击掌) *f*

(男)你们说给

127

口风琴 I $0 \ 0 \mid \underline{\dot{2}} \underline{\dot{5}} \underline{70} \mid \underline{7} \underline{\dot{1}} \underline{\dot{2}} \underline{0} \mid 0 \ 0 \mid 0 \ 0 \mid \underline{\dot{4}} \underline{\dot{2}} \underline{77} \mid$
 (女)什么弯, 弯上天? (女)什么弯,弯

口风琴 II $\underline{7} \underline{\dot{1}} \underline{20} \mid \underline{25} \underline{70} \mid \underline{7} \underline{\dot{1}} \underline{20} \mid \underline{25} \underline{70} \mid \underline{7} \underline{\dot{1}} \underline{20} \mid \underline{42} \underline{77} \mid$
 我们猜。 (男)彩虹弯, 弯上天。

口风琴 III $x \ 0 \mid x \ 0 \mid x \ 0 \mid x \ 0 \mid x \ 0 \mid x \ 0 \mid$

口风琴 I

海中 间? (女)扁担 弯弯, 扁担 弯弯, 弯, 弯, 弯, 弯,

口风琴 II

(男) 虾子 弯弯 海中 间。(女)扁担 弯弯, 扁担 弯弯, 弯, 弯, 弯, 弯,

口风琴 III

(男) 弯, 弯, 弯, 弯, 扁担 弯弯, 扁担 弯弯,

口风琴 IV

此处可反复四至五遍, 速度逐渐加快至极速

140 突慢

口风琴 I

(女) 你 跟 前 喽 哟, 来, 喂!

口风琴 II

(女) 你 跟 前 喽 哟, 来, 喂!

口风琴 III

(男) 你 跟 前 喽 哟, 来, 喂!

口风琴 IV

(男) 你 跟 前 喽 哟, 来, 喂!

@ 排练指南

《猜调》原是一首云南民歌。开始是一个呼唤性的引子，接着由一连串问答句构成。歌曲生动活泼，妙趣横生，充满了浓郁的地方色彩和生活气息。

(1) 乐器分配

根据演奏水平，将同学们分为I声部组（10—20人）、II声部组（10—20人）、III声部组（10—15人）、IV声部组（10—15人），并在每个声部组中指定演奏水平最高的一位同学为领奏，还要由一到两位同学负责演奏碰铃和小锣。

(2) 演奏提示

引子（第1—12小节）：由四人领奏，节奏稍自由，注意力度的对比，特别是领奏I、领奏II的 $sf-p$ 的气息控制，以及领奏III、领奏IV的弱奏呼应。

第一段（第13—31小节）：将全体演奏员分成三个声部（领奏I和领奏II加入第一声部，领奏III加入第二声部，领奏IV加入第三声部）。I声部力度较强，演奏的第一遍（可由I声部的一半同学演奏），另外一半同学在反复时用低八度齐奏。

第二段（第32—48小节）：由I、II声部同学演奏主旋律，副旋律由III声部的同学担任。反复时I、II声部低八度，III声部高八度。

第三段（第49—80小节）：速度更快。III声部的同学在前半段击掌强奏，后半段的轮奏逐渐加快到急速，达到一个小高潮后戛然而止，然后由领奏做出呼唤和应答。

第四段（第81—121小节）：此段为全曲的展开部，四三拍，分为两部分。第一部分在清脆的碰铃声中，I声部同学深情地演奏，II声部用轻轻的和声节奏型伴奏，III声部则在低音区轻声附和。第二部分是通过I声部询问式的演奏，高音小锣声、II声部滑键以及III声部同学的跺脚声等，表现出一种童趣。

第五段（第122小节—结束）：速度突然加快，加入男女生演唱，不参加演唱的同学继续演奏口风琴（第III声部击掌和滑键伴奏）。在歌词为“扁担弯弯”的段落，可以反复多次，渐快渐强，至速度极快、力度极强时，突然收住，引出尾声。最后，在一声意味深长的轻声赞叹中结束全曲。

3. 军队进行曲

[奥] 舒伯特 曲
蔡葵 改编

快板

吹管※

弹拨 *f*

弓弦 *f*

低音 *f*

三角铁 *f*

小军鼓 *mf*

大鼓 *f*

7

※注：如选择单簧管、小号、圆号等移调乐器，演奏前请在教师指导下将相应声部进行移调。

13

mp
mf
f
f
mf
mf

Detailed description: This block contains the musical score for measures 13 through 18. It features five staves: two treble clefs, one bass clef, and a grand staff (piano). The key signature is two sharps (F# and C#). The first staff (treble clef) starts with a melody of eighth notes and rests, with a dynamic marking of *mp* at measure 14. The second staff (treble clef) provides harmonic support with chords and some eighth-note patterns, marked *mf*. The third staff (treble clef) has a more active melody with eighth-note runs and accents, marked *f*. The fourth staff (bass clef) has a simple bass line with eighth notes and rests, marked *f*. The grand staff (piano) includes a right-hand part with eighth-note patterns and a left-hand part with chords and rests, both marked *mf*. The piece concludes with a double bar line at the end of measure 18.

19

1. 2.
sf
sf
sf
sf
sf
sf

Detailed description: This block contains the musical score for measures 19 through 24. It features five staves: two treble clefs, one bass clef, and a grand staff (piano). The key signature is two sharps (F# and C#). The first staff (treble clef) has a melody with a first ending (marked '1.') and a second ending (marked '2.'). The dynamics are *sf*. The second staff (treble clef) has a similar melody with a first ending and a second ending, marked *sf*. The third staff (treble clef) has a melody with a first ending and a second ending, marked *sf*. The fourth staff (bass clef) has a bass line with eighth notes and rests, marked *sf*. The grand staff (piano) includes a right-hand part with eighth-note patterns and a left-hand part with chords and rests, both marked *sf*. The piece concludes with a double bar line at the end of measure 24.

25

Musical score for measures 25-30. The score consists of four staves. The first two staves are treble clefs, the third is a bass clef, and the fourth is a grand staff. Dynamics include *sf*, *fp*, *mp*, *f*, and *mf*. The grand staff includes piano accompaniment with accents and slurs.

31

Musical score for measures 31-36. The score consists of four staves. The first two staves are treble clefs, the third is a bass clef, and the fourth is a grand staff. Dynamics include *fp*, *p*, *mf*, and *mp*. The grand staff includes piano accompaniment with accents and slurs.

37

Musical score for measures 37-42. The score is in G major (one sharp) and 2/4 time. It features five staves: Treble 1, Treble 2, Treble 3, Bass, and Grand Staff. Dynamics include *mf* and *f*. The Grand Staff has a *mf* to *f* crescendo in measure 39 and a *f* dynamic in measure 42.

43

Musical score for measures 43-48. The score is in G major (one sharp) and 2/4 time. It features five staves: Treble 1, Treble 2, Treble 3, Bass, and Grand Staff. Dynamics include *p* and *mp*. The Grand Staff has a *p* dynamic in measure 47.

49

fp *mp*
fp *mf*
fp *f*
f *f*
p *f* *mf* *f*

55

sf *sf* *sf*
sf *sf*
sf *sf*
sf *sf*
sf *sf*

61

2.

sf

sf

sf

sf

sf

sf

65

f *ff* *sf*

sf *sf* *sf* *ff* *sf*

sf *sf* *sf* *ff* *sf*

f *ff* *sf*

sf *sf* *sf* *ff* *sf*

Fine.

小快板

Trio

69

Musical score for measures 69-73. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three empty piano staves. The first staff (treble clef) contains rests. The second staff (treble clef) features a piano (*p*) accompaniment of eighth notes. The third staff (treble clef) features a piano (*p*) melody. The fourth staff (bass clef) features a mezzo-piano (*mp*) accompaniment of eighth notes with a slur over the last two measures. The piano staves are empty.

74

Musical score for measures 74-78. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three empty piano staves. The first staff (treble clef) contains rests until measure 74, then a mezzo-piano (*mp*) accompaniment of eighth notes. The second staff (treble clef) features a mezzo-forte (*mf*) melody with accents. The third staff (treble clef) features a mezzo-forte (*mf*) accompaniment of eighth notes with a slur over the last two measures. The fourth staff (bass clef) features a mezzo-piano (*mp*) accompaniment of eighth notes with a slur over the last two measures. The piano staves are empty, with a piano (*pp*) dynamic marking in the final measure.

80

Musical score for measures 80-84. The score is written for five staves: four treble clefs and one grand staff (two staves). The key signature is one sharp (F#). The first staff contains chords and eighth notes. The second staff contains eighth notes with rests. The third staff contains eighth notes and a sixteenth-note run. The fourth staff contains eighth notes with rests. The fifth staff contains eighth notes with rests. Dynamics include *pp* in the grand staff.

85

Musical score for measures 85-89. The score is written for five staves: four treble clefs and one grand staff (two staves). The key signature is one sharp (F#). The first staff contains chords and eighth notes, with a dynamic marking of *mp*. The second staff contains eighth notes with rests, with a dynamic marking of *mp*. The third staff contains eighth notes and a sixteenth-note run, with a dynamic marking of *mf*. The fourth staff contains eighth notes with rests, with a dynamic marking of *mp*. The fifth staff contains eighth notes with rests.

90

Musical score for measures 90-94. The score is written for five staves: four standard staves (treble and bass clefs) and a grand staff (three staves). The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (treble clef) contains a melodic line with a *mf* dynamic marking. The fourth staff (bass clef) contains a rhythmic accompaniment of eighth notes. The grand staff (bottom) contains a piano accompaniment with a few notes in the final measure.

95

Musical score for measures 95-100. The score is written for five staves: four standard staves (treble and bass clefs) and a grand staff (three staves). The key signature is one sharp (F#) and the time signature is 4/4. The first staff (treble clef) contains a melodic line with a *mf* dynamic marking. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes with a *mf* dynamic marking. The third staff (treble clef) contains a melodic line with a *mf* dynamic marking. The fourth staff (bass clef) contains a rhythmic accompaniment of eighth notes with a *mf* dynamic marking. The grand staff (bottom) contains a piano accompaniment with a few notes in the final measure.

101

Musical score for measures 101-105. The score consists of five staves: a single treble staff, a grand staff (treble and bass), and a three-staff piano accompaniment. The key signature is one sharp (F#). The first staff has a melodic line with some rests. The grand staff has a rhythmic accompaniment with eighth notes and rests. The piano accompaniment has a simple harmonic accompaniment. Dynamic markings include *mp* (mezzo-piano) in the second and third staves.

106

Musical score for measures 106-110. The score consists of five staves: a single treble staff, a grand staff (treble and bass), and a three-staff piano accompaniment. The key signature is one sharp (F#). The first staff has a melodic line with chords. The grand staff has a rhythmic accompaniment with eighth notes and rests. The piano accompaniment has a simple harmonic accompaniment. Dynamic markings include *mf* (mezzo-forte) in the first, second, and third staves.

D.C.

排练指南

奥地利作曲家舒伯特的《军队进行曲》为D大调，四二拍，活泼的快板，复三部曲式。乐曲第一部分是带反复的单三部曲式结构，节奏强烈而具有感染力。第二部分由第一部分主题变化而来，色彩绚烂，富有歌唱性，与第一部分形成鲜明对比。第三部分是第一部分的完整再现。

整首乐曲形象生动，情绪热烈，深受世界各国音乐爱好者的喜爱。

(1) 乐器分配

旋律声部以吹管乐器和弓弦乐器为主。

(2) 演奏提示

吹管乐器在此象征士兵的形象，而弓弦乐器则代表欢迎士兵的人群。两类音色交错更迭，形成了音响上的对比和变化。

演奏时，要注意横向上各旋律声部间的整体感和流动性，准确把握极具跳动性的节奏，同时也要注意各个旋律声部之间的契合。

打击乐声部具有突出的进行曲风格，演奏要坚定、有力。因小军鼓鼓点快而密集，需先进行单独练习，做到稳定、准确后，再开始合奏排练。



合 奏

阶 梯 三

1. 阿拉木汗

维吾尔族民歌

黄振奋 编曲

陈柳姣 改编

中速

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- 长笛 (Flute):** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the second measure with a *mf* dynamic.
- 单簧管 (bB) (Clarinet):** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the second measure with a *mf* dynamic.
- 小号 (bB) (Trumpet):** Treble clef, 4/4 time. Starts with a rest, then plays a melodic line starting in the second measure with a *mf* dynamic.
- 弹拨 (Percussion):** Treble clef, 4/4 time. Starts with a rest, then plays a rhythmic accompaniment starting in the second measure with a *mf* dynamic.
- 三角铁 (Triangle):** Percussion staff, 4/4 time. Starts with a rest, then plays a rhythmic accompaniment starting in the second measure with a *mf* dynamic.
- 铃鼓 (Tabla):** Percussion staff, 4/4 time. Plays a rhythmic accompaniment throughout the piece with a *mf* dynamic.
- 钢琴 (Piano):** Grand staff (treble and bass clefs), 4/4 time. Both staves are empty throughout the piece.
- 弓弦 (Violin):** Treble clef, 4/4 time. Plays a rhythmic accompaniment throughout the piece with a *mf* dynamic.
- 低音 (Cello):** Bass clef, 4/4 time. Plays a rhythmic accompaniment throughout the piece with a *mf* dynamic.

3

The musical score is written for a piano ensemble. It begins with a treble clef and a dynamic marking of *mf*. The score is divided into seven systems. The first system contains two treble clefs. The second system contains one treble clef and a dynamic marking of *mf*. The third system contains one treble clef and a dynamic marking of *mf*. The fourth system contains a grand staff with a treble clef and a bass clef. The fifth system contains a grand staff with a treble clef and a bass clef. The sixth system contains a grand staff with a treble clef and a bass clef. The seventh system contains a grand staff with a treble clef and a bass clef.

5

f

fp

mf

mf
arco.

mf

mf

mf

7



The musical score consists of seven systems of staves. The first system features a vocal line with a melodic phrase starting on a high note and moving downwards, followed by a piano accompaniment with chords and a bass line. The second system continues the piano accompaniment. The third system shows a piano accompaniment with chords and a bass line. The fourth system features a percussion line with rhythmic patterns. The fifth system shows a piano accompaniment with chords and a bass line. The sixth system continues the piano accompaniment. The seventh system shows a piano accompaniment with chords and a bass line.

9

Violin I

Violin II

Flute

Clarinet

Bassoon

Oboe

Piano

mf

12

ff

ff

ff

ff *mp*

ff

ff

ff *pizz.*

ff *mp*

The musical score for page 14 consists of several parts:

- Vocal Staves (Top three):** Three staves in treble clef with a key signature of one sharp (F#). Each staff begins with a rest followed by a *mf* dynamic marking. The first two staves contain melodic lines with eighth and sixteenth notes, while the third staff contains a more rhythmic accompaniment.
- Piano Accompaniment (Middle):** A grand staff with treble and bass clefs. The treble clef part features a complex rhythmic pattern of chords and eighth notes. The bass clef part provides a steady accompaniment with eighth notes.
- Double Bass (Bottom):** A single staff in bass clef with a *mf* dynamic marking, featuring a melodic line with eighth notes and a long note in the second measure.

16

The musical score consists of five systems of staves. The first system (measures 16-17) features Violin I, Violin II, and Viola parts, all marked *mf*. The second system (measures 16-17) features Cello and Double Bass parts, with the Cello part marked *ff* and the Double Bass part marked *mp*. The third system (measures 16-17) features Cello and Double Bass parts, with the Cello part marked *pizz.* and the Double Bass part marked *mp*. The fourth system (measures 16-17) features Cello and Double Bass parts, with the Cello part marked *arco.* and the Double Bass part marked *arco.*

This musical score page contains six systems of music. The first system features a piano part with a forte (*f*) dynamic and a violin part with a fermata. The second system shows a piano part with a fortissimo (*fp*) dynamic and a violin part with a fermata. The third system consists of a cello part with a fermata. The fourth system features a piano part with a mezzo-forte (*mf*) dynamic and a cello part with a fermata. The fifth system shows a piano part with a mezzo-forte (*mf*) dynamic and a cello part with a fermata. The sixth system features a piano part with a mezzo-forte (*mf*) dynamic and a cello part with a fermata.

20



The musical score on page 20 consists of several systems of staves. The first system includes a treble clef staff with a long rest, a treble clef staff with a melodic line starting with a slur and a fermata, and a treble clef staff with a rhythmic accompaniment of eighth notes. The second system features a treble clef staff with a long rest and a bass clef staff with a rhythmic accompaniment of eighth notes. The third system shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The fourth system includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment, with the word "arco." written above the bass staff. The fifth system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment.

This musical score page contains seven systems of staves. The first system consists of two staves, both starting with a rest and then playing a series of sixteenth-note chords marked *ff*. The second system is a single staff with a rest followed by a melodic line marked *ff*. The third system is a single staff with a melodic line marked *ff* and a final section marked *mp*. The fourth system consists of two staves with rhythmic patterns marked with accents. The fifth system is a grand staff with a complex rhythmic accompaniment. The sixth system is a grand staff with a melodic line marked *ff* and a bass line marked *pizz.* and *mp*.

26

The musical score is arranged in seven systems. The first system consists of two staves, both starting with a whole rest followed by a half note G4 (marked *sf*), then a half note G5 (marked *ff*), and ending with a whole rest. The second system also has two staves with the same dynamics and notes. The third system has one staff with a half note G4 (marked *sf*) and a half note G5 (marked *mp*), followed by a whole rest. The fourth system has two staves with a half note G4 (marked *sf*) and a half note G5 (marked *ff*), followed by a whole rest. The fifth system has two staves with a half note G4 (marked *sf*) and a half note G5 (marked *ff*), followed by a whole rest. The sixth system has two staves with a half note G4 (marked *sf*) and a half note G5 (marked *ff*), followed by a whole rest. The seventh system has two staves with a half note G4 (marked *sf*) and a half note G5 (marked *ff*), followed by a whole rest.

The image shows a page of musical notation, page 29. It consists of five systems of staves. The first four systems are empty, each containing a single treble clef staff. The fifth system is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music in the fifth system includes various notes, rests, and dynamics. The first measure of the fifth system has a treble clef staff with a dotted quarter note and an eighth note, and a bass clef staff with a dotted quarter note and an eighth note. The second measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The third measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The fourth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The fifth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The sixth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The seventh measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The eighth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The ninth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The tenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The eleventh measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The twelfth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The thirteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The fourteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The fifteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The sixteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The seventeenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The eighteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The nineteenth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The twentieth measure has a treble clef staff with a quarter rest and a bass clef staff with a quarter rest. The dynamics 'f' and 'ff' are written below the treble clef staff in the sixth and seventh measures respectively.

排练指南

维吾尔族民歌《阿拉木汗》，由作曲家王洛宾于20世纪40年代收集改编。歌曲采用问答的形式展开，旋律活泼风趣，节奏密集紧凑，体现了维吾尔族歌舞音乐的典型特征。

(1) 乐器分配

由节奏感强、音乐感好的两位同学担任三角铁和铃鼓的演奏。

两个段落的独奏部分由长笛和单簧管担任。

(2) 演奏提示

引子（第1小节）：用钢琴、弦乐组、低音和铃鼓演奏出固定节奏型，确立乐曲的整体风格。

第一段（第2—13小节）：由三个乐句组成。第一句（第2—5小节），由弹拨组奏主旋律，吹管组演奏具有对位性质的填充声部。在第1小节固定节奏型的基础上加入三角铁进行点缀，勾勒轮廓。第二句（第6—9小节），由独奏长笛演奏一条优美的旋律，弹拨乐器进行伴奏，其他乐器则进行节奏性的填充。第三句（第10—13小节），要注意力度的对比，尤其要强调第10小节的弹拨组与弦乐组的旋律加强声部。

第二段（第14—25小节）：与第一段相仿，只是第一句的主旋律交由弦乐组，节奏性的织体交由弹拨组，第二句的独奏声部为单簧管。

尾声（第26—27小节）：在欢快的气氛中结束全曲。

2. 浏阳河

唐璧光 曲
张杰林 编曲
陈柳姣 改编

长笛

单簧管 (bB)

小号 (bB)

弹拨

定音鼓

三角铁

大镲

钢琴

弦乐

低音

The musical score is written for a 2/4 time signature in the key of D major. It features a variety of instruments: Flute, Saxophone (B-flat), Trumpet (B-flat), Piano, Snare Drum, Triangle, Cymbal, and Strings. The score is divided into two systems. The first system includes Flute, Saxophone, Trumpet, Piano, Snare Drum, Triangle, and Cymbal. The second system includes Piano, Strings, and Bass. The music is marked with a forte (f) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The musical score is arranged in a system with seven staves. The first four staves are grouped by a brace on the left. The fifth staff is a single bass clef staff. The sixth and seventh staves are grouped by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a measure number '6' in the first staff. The first four staves contain complex textures with many beamed notes and slurs. The fifth staff has a simpler bass line. The sixth and seventh staves continue the complex textures. Dynamic markings 'fp' (fortissimo piano) are placed in the first, second, third, fourth, sixth, and seventh staves. The score concludes with a double bar line in the seventh staff.

12

Musical score for measures 12-19. The score is written for Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings (*mp*, *mf*), trills (*tr*), and articulation (*pizz.*, *arco.*).

Violin I: Measures 12-13 are rests. Measure 14 has a trill (*tr*) on G4, marked *mp*. Measure 15 has a trill (*tr*) on G4, marked *mf*. Measures 16-19 continue with melodic lines.

Violin II: Measure 12 has a trill (*tr*) on G4, marked *mp*. Measure 15 has a trill (*tr*) on G4, marked *mf*. Measures 16-19 continue with melodic lines.

Viola: Measures 12-19 are rests.

Cello: Measures 12-19 are rests.

Double Bass: Measures 12-19 are rests.

Piano: Measures 12-19 are rests.

Measures 16-19: The piano part features a series of chords in the right hand, with the left hand playing a bass line. The dynamic marking *mf* is present. The articulation *pizz.* (pizzicato) is indicated in measure 16, and *arco.* (arco) is indicated in measure 17.

19

p

mf

mp

pizz.

p

Detailed description of the musical score: The score is for a piano ensemble. It begins at measure 19. The Violin I and Violin II parts play a melodic line with a slur over measures 19-21, followed by chords in measures 22-24. The Viola part plays a similar melodic line. The Cello and Double Bass parts play a rhythmic accompaniment. The Piano part has a complex texture with many chords and some tremolos. Dynamics are marked as *p* (piano) in measures 22-24, *mf* (mezzo-forte) in measure 23, *mp* (mezzo-piano) in measure 24, *pizz.* (pizzicato) in measure 23, and *p* in measure 24.

Two staves of musical notation, both with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are currently empty, showing only the clef and key signature.

One staff of musical notation with a treble clef and a key signature of three sharps (F#, C#, G#). The staff is currently empty.

One staff of musical notation with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and sixteenth notes, including rests.

One staff of musical notation with a bass clef and a key signature of three sharps (F#, C#, G#). The staff is currently empty.

Two staves of musical notation, both with a grand staff (treble and bass clefs) and a key signature of three sharps (F#, C#, G#). The staves are currently empty.

Two staves of musical notation, both with a grand staff (treble and bass clefs) and a key signature of three sharps (F#, C#, G#). The staves contain a piano accompaniment with chords and moving lines.

Two staves of musical notation, both with a grand staff (treble and bass clefs) and a key signature of three sharps (F#, C#, G#). The staves contain a piano accompaniment with chords and moving lines.

31

The musical score for page 31 consists of six systems of staves. The first system has two staves, both with rests. The second system has one staff with rests. The third system has two staves: the top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff has rests. The fourth system has two staves, both with rests. The fifth system is a grand staff (treble and bass clefs) with complex rhythmic patterns and chords. The sixth system has two staves: the top staff has a melodic line with eighth notes and slurs, and the bottom staff has a bass line with quarter notes.

Musical notation for two staves, measures 37-41. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of three sharps (F#, C#, G#). Both staves have rests for measures 37-40 and melodic lines starting in measure 41. The dynamic marking *mp* is present in both staves.

Musical notation for a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains rests for measures 37-41.

Musical notation for a single staff in treble clef with a key signature of one sharp (F#). The staff contains rests for measures 37-38, followed by a melodic line in measure 39, and then rests for measures 40-41. The dynamic marking *mp* is present in measure 40.

Musical notation for a single staff in bass clef with a key signature of one sharp (F#). The staff contains rests for measures 37-41.

Musical notation for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The staff contains rests for measures 37-40, followed by a melodic line in measure 41. The dynamic marking *mp* is present in measure 41.

Musical notation for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The staff contains rests for measures 37-38, followed by melodic lines in measures 39-41. The dynamic marking *mp* is present in measure 40.

Musical notation for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The staff contains rests for measures 37-38, followed by melodic lines in measures 39-41. The dynamic marking *mf* is present in measure 40, and the instruction *arco* is written below the staff in measure 40.

42

The musical score for page 42 consists of several systems of staves. The first system includes two treble clef staves and one bass clef staff, with a key signature of one sharp (F#). The second system features a grand staff with a treble clef and a bass clef, also in one sharp. The third system has a single treble clef staff with a key signature of one sharp. The fourth system consists of two grand staves, each with a treble and bass clef, in one sharp. The fifth system is a grand staff with a treble and bass clef in one sharp. The sixth system is a grand staff with a treble and bass clef in one sharp. The seventh system is a grand staff with a treble and bass clef in one sharp. The eighth system is a grand staff with a treble and bass clef in one sharp. The score includes various musical notations such as notes, rests, beams, and slurs, indicating a complex piece of music.

47

The musical score consists of several systems of staves. The top system includes two treble clef staves and one bass clef staff. The second system includes one treble clef staff and one bass clef staff. The third system includes one treble clef staff and one bass clef staff. The fourth system includes one treble clef staff and one bass clef staff. The fifth system includes one treble clef staff and one bass clef staff. The sixth system includes one treble clef staff and one bass clef staff. The seventh system includes one treble clef staff and one bass clef staff. The eighth system includes one treble clef staff and one bass clef staff. The score features various musical notations, including slurs, accents, and dynamic markings such as *mf* and *f*. The key signature is one sharp (F#) and the time signature is 3/4.

51

The musical score is divided into two systems. The first system consists of five staves: a grand staff (treble and bass clefs) for piano, a single treble clef staff for guitar, and a double bass clef staff for guitar. The piano part features a complex texture with multiple layers of arpeggiated chords, some marked with a '6' (sixth). The guitar part consists of a simple harmonic accompaniment with a single melodic line in the treble clef and a bass line in the bass clef. The second system also consists of five staves, continuing the piano and guitar parts. The piano part continues with similar arpeggiated textures, and the guitar part continues with its harmonic accompaniment.

Musical notation for the first system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves have a dynamic marking of *f* (forte) starting in measure 56.

An empty musical staff with a treble clef and a key signature of three sharps (F#, C#, G#).

Musical notation for the second system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking of *f* (forte) is present in measure 56.

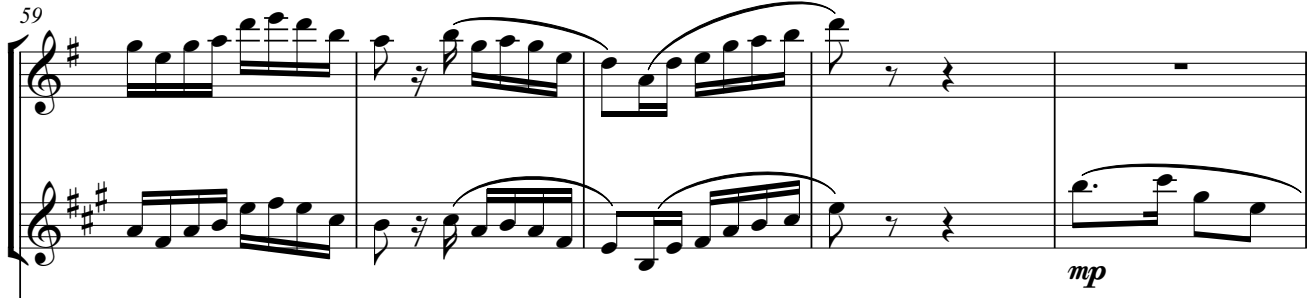
Musical notation for the third system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking of *f* (forte) is present in measure 56.

Musical notation for the fourth system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

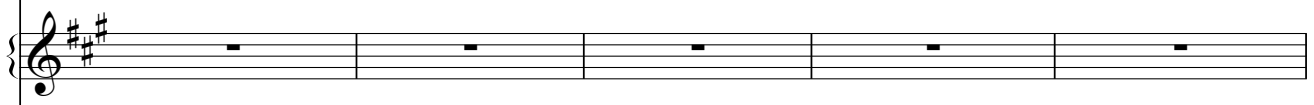
Musical notation for the fifth system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking of *f* (forte) is present in measure 56. A glissando marking (*gliss.*) is present in measure 57.

Musical notation for the sixth system, measures 55-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest, followed by a quarter note G3, and then a series of eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. A dynamic marking of *f* (forte) is present in measure 56.

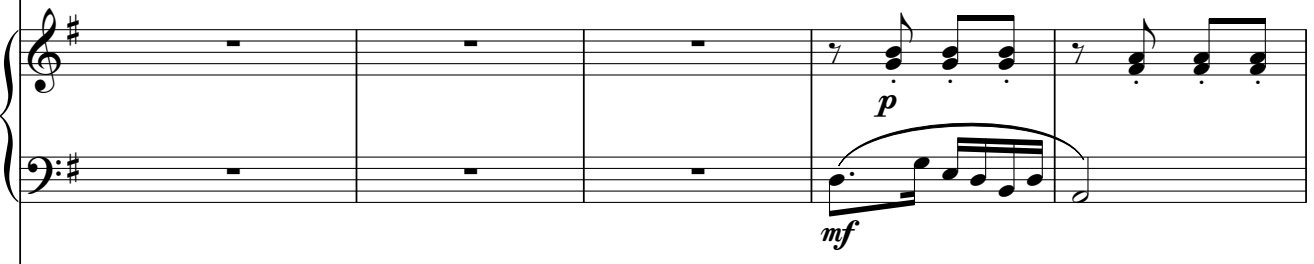
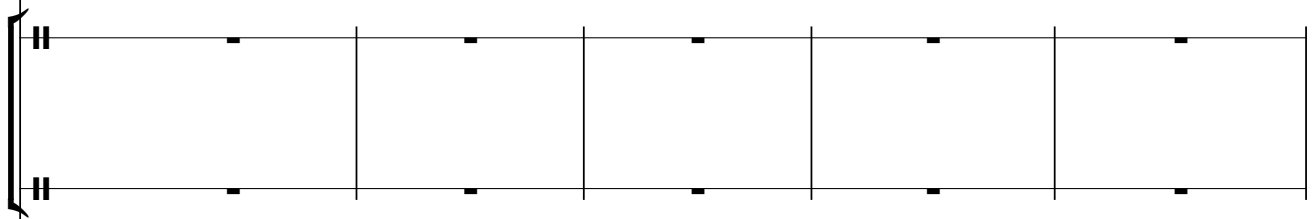
59



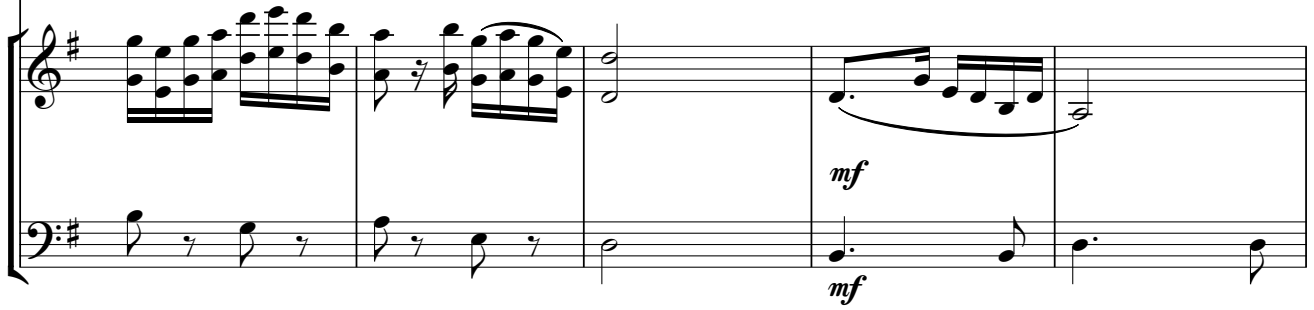
mp



mp



p
mf



mf
mf

First system of musical notation, measures 64-68. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and contains five whole rests. The lower staff is a treble clef with a key signature of two sharps and contains a melodic line with a slur over measures 65-68.

Second system of musical notation, measures 64-68. It consists of a single treble clef staff with a key signature of two sharps, containing five whole rests.

Third system of musical notation, measures 64-68. It consists of a single treble clef staff with a key signature of two sharps, containing a continuous melodic line with slurs over measures 64-68.

Fourth system of musical notation, measures 64-68. It consists of a single bass clef staff with a key signature of two sharps, containing five whole rests.

Fifth system of musical notation, measures 64-68. It consists of two staves (treble and bass clefs) with a key signature of two sharps, both containing five whole rests.

Sixth system of musical notation, measures 64-68. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps, containing a series of chords with eighth-note rests. The lower staff is a bass clef with a key signature of two sharps, containing a melodic line with a slur over measures 65-68.

Seventh system of musical notation, measures 64-68. It consists of two staves. The upper staff is a treble clef with a key signature of two sharps, containing a melodic line with slurs over measures 64-68. The lower staff is a bass clef with a key signature of two sharps, containing a simple bass line.

69

mf

mf

mp

pizz.

mp

pizz.

mf

74

79

This musical score page, numbered 79, contains several systems of music. The first system consists of four staves: two treble clefs and two bass clefs. The second system has three staves: two treble clefs and one bass clef. The third system is a grand staff with a treble clef on top and a bass clef on the bottom. The fourth system has two staves, both with treble clefs. The fifth system has two staves, both with bass clefs. The sixth system is a grand staff with a treble clef on top and a bass clef on the bottom. The seventh system has two staves, both with treble clefs. The eighth system has two staves, both with bass clefs. The music includes various note values, rests, and dynamic markings such as *mf*. There are also some performance instructions like *v* and *v* with accents.

f

f

f

f

f

f

f

f

f

90

p 6 6 6 6

p 6 6 6 6

p

pp *pp*

mf

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in treble clef with a key signature of three sharps (F#, C#, G#). Both staves contain sixteenth-note patterns. The top staff has six groups of sixteenth notes, each with a '6' below it. The bottom staff has six groups of sixteenth notes, each with a '6' below it.

An empty treble clef staff with a key signature of three sharps (F#, C#, G#).

An empty treble clef staff with a key signature of one sharp (F#).

An empty bass clef staff with a key signature of one sharp (F#).

Two empty grand staff staves (treble and bass clefs) with a key signature of one sharp (F#).

Piano accompaniment consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features chords and eighth notes.

Piano accompaniment consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features eighth notes and slurs.

97

The musical score for page 97, measures 97-100, is arranged in a system of seven staves. The first two staves are for two piano parts, both in treble clef with a key signature of one sharp (F#). The notes in these staves are grouped in pairs, with a '6' written below each pair, indicating a sixth interval. The grand piano part (staves 3 and 4) is in treble and bass clef with the same key signature, featuring chords of three notes. The percussion part (staves 5 and 6) consists of simple rhythmic patterns on two staves. The final system (staves 7 and 8) shows a piano part in treble and bass clef with a key signature of one sharp, featuring eighth-note patterns and a dynamic marking 'V' (fortissimo) above the first measure of the treble staff.

100

f

f

f

mp — *f*

gliss.

6

f

104

The musical score for system 104 consists of nine staves. The first five staves are part of a grand staff system (treble, two middle, and bass clefs). The sixth and seventh staves are a grand staff system for a second instrument (treble and bass clefs). The eighth and ninth staves are a grand staff system for a third instrument (treble and bass clefs). The score includes dynamic markings of *ff* (fortissimo) in measures 2, 3, 4, 5, 6, 7, 8, and 9. There are also accents and slurs used for phrasing. The key signature has one sharp (F#) and the time signature is common time (C).

排练指南

《浏阳河》原为一首脍炙人口的歌曲。全曲由四个乐句构成，歌词质朴，旋律优美，感情真切，表达了湖湘儿女对家乡和领袖毛泽东的热爱，洋溢着幸福、自豪的情绪。同名管弦乐曲系在此基础上改编而成。它运用了丰富的管弦乐手法，使原曲得到了较大篇幅的扩展，作品的意境和艺术水准都有很大提升。

(1) 乐器分配

主要旋律交由弹拨组和弦乐组，吹管组主要用于对位旋律的填充。
可用定音鼓、三角铁及大镲渲染气氛。

(2) 演奏提示

引子（第1—22小节）：乐队全奏，气势恢宏。

第一段（第23—39小节）：主题第一次完整呈现，由弹拨乐器奏主旋律，弦乐和钢琴作伴奏。

第二段（第40—56小节）：主题的第二次出现，主旋律交给弦乐组，加入了木管乐器的对位旋律，注意两个乐器组之间的呼应。

连接（第57—61小节）：连接出现新主题，主奏音色转为木管和弦乐强奏。

第三段（第62—83小节）：突出主旋律的弦乐组和对位旋律木管组的呼应关系。第70小节开始为木管组的主奏音色，弦乐为拨奏，音乐性格轻松活泼。第78小节开始为木管和弦乐的部分，整个乐段要注意主奏音色的变化和渐强的表情。

第四段（第84—100小节）：分为两个部分。第一部分在渐强的推动下，乐曲进入高潮。第二部分从第92小节开始，音乐突弱下来，弦乐为主题旋律，木管组则在高音区演奏六连音的伴奏音型，注意节奏的整齐性，力度要轻。

尾声（第101—107小节）：尾声再次出现歌曲主题，首尾呼应。

3. 拉德斯基进行曲

〔奥〕约翰·施特劳斯 曲

蔡 蔡 缩编

较快速

长笛 *ff* *p*

双簧管 *ff*

单簧管 (bB) *ff* *p*

圆号 (F) *ff*

小号 (bB) *ff*

弹拨 *ff*

三角铁 *ff*

大钹 *ff*

小军鼓 *ff*

大鼓 *ff*

弓弦 *ff*

低音

First system of musical notation, featuring three staves with treble clefs and a key signature of two sharps (F# and C#). The top staff contains a melodic line with eighth notes and rests. The middle staff is empty. The bottom staff contains a bass line with eighth notes and rests.

Second system of musical notation, featuring two staves with treble clefs and a key signature of three sharps (F#, C#, and G#). The top staff contains a melodic line with quarter notes and rests, marked with a piano (*p*) dynamic. The bottom staff contains a bass line with quarter notes and rests, also marked with a piano (*p*) dynamic.

Third system of musical notation, featuring a single staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with quarter notes and rests, marked with a piano (*p*) dynamic.

Fourth system of musical notation, featuring four staves with a common time signature. The top two staves are empty. The third staff contains a melodic line with quarter notes and rests, marked with a piano (*p*) dynamic. The bottom staff contains a bass line with quarter notes and rests, also marked with a piano (*p*) dynamic.

Fifth system of musical notation, featuring two staves with treble and bass clefs and a key signature of two sharps (F# and C#). The top staff contains a melodic line with quarter notes and rests, marked with a piano (*p*) dynamic. The bottom staff contains a bass line with quarter notes and rests, also marked with a piano (*p*) dynamic.

10

8^{va}

f

f

f

f

f

f

f

f

f

f

15

8

1

20

1.

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

1.

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

The musical score is written in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system has three staves: the top staff is a treble clef with eighth-note patterns and slurs; the middle staff is a treble clef with rests; the bottom staff is a bass clef with chords and slurs, including a *p* dynamic. The second system has four staves: the top two are treble clef with chords and slurs, including *p* and *mf* dynamics; the bottom two are bass clef with chords and slurs, including a *p* dynamic. The third system has one treble clef staff with chords and slurs, including an *mp* dynamic. The fourth system has four staves: the top two are percussion-style staves with slurs and *mf*, *mp* dynamics; the bottom two are percussion-style staves with slurs and a *p* dynamic. The fifth system has two staves: the top is a treble clef with chords and slurs; the bottom is a bass clef with a simple bass line and an *mf* dynamic.

29

The musical score consists of 12 staves, organized into three systems of four staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamics such as *f* (forte) and *mf* (mezzo-forte), and features musical notations like slurs, accents, and rests. The instruments are represented by different clefs: Treble clef for the first three staves, Bass clef for the last two staves of each system, and percussion clefs (two vertical bars) for the middle two staves of each system.

f

mf

mf

f

mf

mf

f

mf

f

First system of musical notation, measures 33-36. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and a sixteenth-note triplet pattern. In measure 35, the dynamic changes to piano (*p*) and the pattern shifts to eighth notes with a fermata. The middle staff has a treble clef and a key signature of two sharps, playing a steady eighth-note accompaniment. The bottom staff has a treble clef and a key signature of three sharps (F#, C#, G#), also playing a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated below the staves.

Second system of musical notation, measures 33-36. It consists of two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#), playing a steady eighth-note accompaniment. The bottom staff has a treble clef and a key signature of three sharps, playing a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated below the staves.

Third system of musical notation, measures 33-36. It consists of one staff with a treble clef and a key signature of three sharps (F#, C#, G#), playing a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated below the staff.

Fourth system of musical notation, measures 33-36. It consists of four staves. The top two staves have a treble clef and a key signature of three sharps, playing eighth notes with a fermata. The third staff has a treble clef and a key signature of three sharps, playing eighth notes with a fermata, followed by a piano (*p*) section with sixteenth-note runs. The bottom staff has a treble clef and a key signature of three sharps, playing eighth notes with a fermata. Dynamics *f* and *p* are indicated below the staves.

Fifth system of musical notation, measures 33-36. It consists of two staves. The top staff has a treble clef and a key signature of three sharps, playing a steady eighth-note accompaniment. The bottom staff has a bass clef and a key signature of three sharps, playing a steady eighth-note accompaniment. Dynamics *f* and *p* are indicated below the staves.

37

The musical score is arranged in six systems, each with two staves. The key signature is G major (one sharp) and the time signature is 4/4. The score includes the following elements:

- System 1:** Features a first ending bracket over the first two measures. Dynamic markings of *ff* are present in the second and third measures.
- System 2:** Continues the *ff* dynamic. The fourth measure includes a *mf* marking with a hairpin.
- System 3:** The first measure is marked *Fine.* and *ff*. The fourth measure includes a hairpin.
- System 4:** Features a second ending bracket over the first two measures. Dynamic markings of *ff* are present in the second and third measures.
- System 5:** Continues the *ff* dynamic. The fourth measure includes a hairpin.

mf

mf

mf

tr

tr

mf

mp

p

mf

mf

tr

46

This musical score is for a four-part ensemble, likely a string quartet or woodwind quartet, in the key of A major (three sharps). The score is divided into four systems, each containing two staves. The first system (measures 46-49) features a melody in the upper staves with trills and a first ending bracket. The second system (measures 46-49) provides harmonic support with chords and sustained notes. The third system (measures 46-49) consists of rhythmic patterns in the lower staves. The fourth system (measures 46-49) continues the melodic and harmonic lines, mirroring the first system's structure. The piece concludes with a double bar line and repeat dots.

2. *tr.*
f
f

f
mf

f

2. *f*
mf
f

tr.
f
f

The musical score is arranged in five systems. The first system contains three vocal staves (Soprano, Alto, Tenor) and dynamic markings *mf* and *ff*. The second system contains two piano accompaniment staves. The third system is a single bass line. The fourth system contains four percussion staves with various rhythmic patterns. The fifth system contains two piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

The musical score for page 59 consists of several systems of staves. The top system features three staves with melodic lines, each marked with *mf* and ending with a trill (*tr*). The second system contains two staves of chords, with dynamic markings *ff* and *p* in the first measure, and *mf* in the third. The third system is a single staff of chords with *ff* and *p* in the first measure, and *mf* in the third. The fourth system includes four staves: two for woodwinds (flute and clarinet) and two for strings (violin and cello). The woodwinds have *mf* in the third measure, while the strings have *ff* and *p* in the first measure, and *mf* in the third. The fifth system features two staves of chords with *ff* and *p* in the first measure, and *mf* in the third.

64

The musical score is arranged in a system of six staves. The top three staves are for the right hand, and the bottom three are for the left hand. The key signature has one sharp (F#), and the time signature is 2/4. The score begins with a piano introduction featuring a trill (tr) on the first staff. It then divides into two endings: a first ending (1.) and a second ending (2.). Dynamics include *f* (forte) and *D.C. al Fine.* (Da Capo al Fine). The score concludes with a double bar line and repeat dots.

排练指南

《拉德斯基进行曲》是约翰·施特劳斯于1848年创作的一首管弦乐曲。乐曲既有进行曲的节奏，又具轻松诙谐的曲风，常用于音乐会结束时演奏。

乐曲为D大调，二二拍子，复三部曲式。引子部分为乐队齐奏，似士兵列队等待检阅。A部主题由带装饰音的八分音符构成，轻松活泼，富有弹性，流露出自豪、伟岸的感觉。B部沉稳柔和，力度减弱，有较强的抒情色彩。A'为A部的主题再现。

(1) 乐器分配

在乐器的选择上，尽量选择学校的常备乐器。

(2) 演奏提示

乐曲以主旋律的叠加与强调为主，以低音、弓弦、打击乐器及圆号声部整体形成的节奏型贯穿全曲。

乐曲篇幅较大、表情丰富、声部关系复杂，在演奏时请关注指挥，跟随指挥，共同完成乐曲的演奏。

指挥知识

在排练前要先理解作品结构，分析乐谱，把握乐曲的基本特点。

指挥是乐队的主要组织者和领导者，其任务是组织乐队成员进行艺术再创造。指挥能调动乐手用乐器来表达作品的情绪，塑造艺术形象。全体乐队成员应尊重指挥，服从领导。

指挥多右手执棒，掌握音乐的速度和节奏变化，其动作的大小范围勾勒出乐曲的轮廓，掌控声部或乐器的出入、呼吸、分句等细节。左手多用于指示乐曲中的各种表情和力度等。因此，在演奏中需要关注指挥的手势，理解指挥的眼神和暗示，以求达到较高的艺术水准。

合奏推荐曲目

民族管弦乐曲

金蛇狂舞

花好月圆

京调

丝路驼铃

将军令

丰收锣鼓

瑶族舞曲

民间乐曲 聂耳 改编

黄贻钧曲 彭修文 改编

顾冠仁 曲

刘锡津 曲

民间乐曲 上海民族乐团 改编

彭修文、蔡惠泉 编曲

刘铁山、茅沅 曲 彭修文 改编

西洋管弦乐曲

森吉德玛

红旗颂

春节序曲

春之声圆舞曲

拉德斯基进行曲

晨景（《培尔·金特》第一组曲）

芬兰颂（颂歌主题部分）

贺绿汀 曲

吕其明 曲

李焕之 曲

〔奥〕约翰·施特劳斯 曲

〔奥〕约翰·施特劳斯 曲

〔挪〕格里格 曲

〔芬〕西贝柳斯 曲

管乐合奏曲

运动员进行曲

欢迎进行曲

吴光锐 贾双 李明秀 曲

魏群 曲

MP3 目录

1. 北京的金山上

2. 雪绒花

3. 爱我中华

4. 瑶族舞曲

5. 友谊地久天长

6. 边寨舞曲

7. 猜调

8. 军队进行曲

9. 阿拉木汗

10. 浏阳河

11. 拉德斯基进行曲

后 记

本模块教材依据教育部《普通高中音乐课程标准》(2017年版)有关《合奏》模块的“内容要求”“教学提示”与“学业水平”编写。

本教材是必修课程《演奏》模块的拓展与延伸,以合奏实践为主。教材遵循由易到难的原则,分为“阶梯一:小型编制的合奏曲”“阶梯二:中型编制的合奏曲”“阶梯三:较大型编制的合奏曲”。其中,阶梯一和阶梯二的合奏曲没有指定具体乐器,仅设置有旋律、副旋律、和声、低音声部范围等,同学们可在教师指导下根据实际情况选择合适的乐器(包括打击乐器)参与合奏。教材的这种编排,旨在适应分层分级的教学组织形式,并与合奏模块的学业质量水平等级相对应。

本教材所编排的内容较多,容量超出了18课时。丰富的合奏实践内容,一方面供同学们根据实际情况有选择性地学习,另一方面也是为对合奏实践感兴趣的同同学循环选修提供内容支撑。