



普通高中教科书

# 音乐

选择性必修

## 合奏

普通高中教科书  
音乐  
选择性必修  
合奏

网络版



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# 目录 mulu

## 合奏一

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

## 合奏二

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

## 合奏三

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

网络版

## 合奏一

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- 金蛇狂舞
- 达姆，达姆
- 《威廉·退尔》序曲

网络版

# 金蛇狂舞（节选）

（小型混合乐队适用）

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

快板

聂耳 作曲  
周仲康 编配  
小波 缩编

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

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

14

$\dot{2}$	$\dot{5}$	$\dot{4}$	$\dot{4}$	$\dot{6}$	$\dot{1}$	$\dot{2}$	$\dot{4}$	$\dot{2}$	$\dot{2}$	$\dot{4}$	$\overset{\vee}{5}$	$\overset{\vee}{5}$	$\overset{\vee}{6}$	$\overset{\vee}{1}$	$\overset{\vee}{6}$	$\overset{\vee}{1}$	$\overset{\vee}{1}$	$\overset{\vee}{6}$	$\overset{\vee}{5}$	$\overset{\vee}{5}$	$\overset{\vee}{6}$	$\overset{\vee}{5}$	$\overset{\vee}{4}$	
2	-	2.	$\underset{\cdot}{6}$	1	2		5	-	5	6	$\dot{1}$	-	5.	$\underset{\cdot}{4}$										
$\underset{\cdot}{2}$	$\underset{\cdot}{5}$	$\underset{\cdot}{4}$	$\underset{\cdot}{4}$	$\underset{\cdot}{6}$	$\underset{\cdot}{1}$	$\underset{\cdot}{2}$	$\underset{\cdot}{4}$	$\underset{\cdot}{2}$	$\underset{\cdot}{2}$	$\underset{\cdot}{4}$	$\overset{\vee}{5}$	$\overset{\vee}{5}$	$\overset{\vee}{6}$	$\overset{\vee}{1}$	$\overset{\vee}{6}$	$\overset{\vee}{1}$	$\overset{\vee}{1}$	$\overset{\vee}{6}$	$\overset{\vee}{5}$	$\overset{\vee}{5}$	$\overset{\vee}{6}$	$\overset{\vee}{5}$	$\overset{\vee}{4}$	
$\underset{\cdot}{2}$	$\underset{\cdot}{6}$	$\dot{1}$	$\underset{\cdot}{2}$	$\underset{\cdot}{4}$	$\underset{\cdot}{2}$		$\overset{\vee}{5}$	$\overset{\vee}{5}$			$\overset{\vee}{1}$	$\underset{\cdot}{6}$	$\overset{\vee}{1}$	$\overset{\vee}{5}$	$\underset{\cdot}{5}$	$\underset{\cdot}{4}$								
X X	X X	X X X		X X	X X		X	X X			X	X X	X X X	X X X	X X	X X	X X	X X						
X	0	X X		X	0		X	0 X			X	0 X	0 X X	X	0									

21

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

■ 排练提示:

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



# 达姆，达姆

(小型混合乐队适用)

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

中板

阿尔及利亚乐曲  
彭修文改编  
小波缩编

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

  

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

13

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

19

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

25

$\dot{1}$ .	$\dot{1}$		7	$\dot{1}$		$\overbrace{6 - 6}$ .	0		7.	$\underline{7}$		$\dot{1}$	$\underline{6}$	$\underline{7}$		
$\overbrace{5 - 5}$	-		5	-		$\overbrace{4 - 4}$	-		$\overbrace{4 - 4}$	-		4	-			
$\overbrace{3 - 3}$	-		3	-		$\overbrace{1 - 1}$	-		$\overbrace{7 - 7}$	-		7	-			
1.	$\underline{3}$		2	$\underline{5}$		4.	$\underline{6}$		5	1		5.	$\underline{7}$		6	2
1.	$\underline{3}$		2	$\underline{5}$		1.	$\underline{4}$		1	1		2.	$\underline{5}$		2	2
1.	$\underline{5}$		$\underline{5}$	$\underline{5}$		1.	$\underline{6}$		4	6		5.	$\underline{4}$		2	4
0	$\underline{0}$	X	0	X		0	$\underline{0}$	X	0	X		0	$\underline{0}$	X	0	X
X	0		X	0		X	0		X	0		X	0		X	0

31

5.	$\underline{\underline{4}}$	$\underline{\underline{3}}$		2.	$\underline{3}$		4.	$\underline{6}$		$\underline{5}$	$\underline{4}$	$\underline{3}$	$\underline{2}$		$\overbrace{1 - 1}$	-			
$\overbrace{2 - 2}$	-		2	-		$\overbrace{7 - 7}$	-		$\overbrace{1 - 1}$	-		1	-		1	-			
$\overbrace{7 - 7}$	-		7	-		$\overbrace{5 - 5}$	-		$\overbrace{5 - 5}$	-		5	-		5	-			
5.	$\underline{7}$	$\underline{5}$		6	$\underline{2}$		2	$\underline{2}$		7.	$\underline{4}$		2	$\underline{7}$		1	0	0	0
2.	$\underline{7}$	$\underline{5}$		2	$\underline{2}$		5.	$\underline{2}$		5	$\underline{5}$		5	$\underline{5}$		1	0	0	0
5.	$\underline{4}$		2	4		7.	$\underline{4}$		2	4		$\overbrace{5 - 5}$	-		5	-			
$\underline{5}$ .	$\underline{4}$ .		$\underline{2}$ .	$\underline{4}$ .		$\underline{7}$ .	$\underline{4}$ .		$\underline{2}$ .	$\underline{4}$ .		$\overbrace{1 - 1}$	-		1	-			
0	$\underline{0}$	X	0	X		0	$\underline{0}$	X	0	X		0	$\underline{0}$	X	X	0			
X	0		X	0		X	0		X	0		X	0		X	0			

37

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

43

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

49

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

55

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

61

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

68

2.	3̇	4.	6̇	5̇ 4̇	3̇ 2̇	i̇	-	i̇	-	: i̇ i̇	0 7̇ i̇	2̇ 3̇ 2̇ i̇	7̇ 6̇ 7̇ i̇
7.	i̇	2.	4̇	3̇ 2̇	i̇ 7̇	i̇	-	i̇	-	: i̇ i̇	0 7̇ i̇	2̇ 3̇ 2̇ i̇	7̇ 6̇ 7̇ i̇
$\frac{5}{0}$ $\frac{2}{7}$	$\frac{5}{0}$ $\frac{2}{7}$	$\frac{4}{0}$ $\frac{4}{7}$	$\frac{4}{2}$ $\frac{4}{7}$	$\frac{4}{0}$ $\frac{2}{7}$	$\frac{0}{7}$ $\frac{0}{7}$	$\frac{5}{0}$ $\frac{5}{1}$	$\frac{5}{3}$ $\frac{5}{3}$	$\frac{5}{0}$ $\frac{5}{1}$	$\frac{5}{3}$ $\frac{5}{3}$	: $\frac{5}{1}$ $\frac{5}{1}$	0	0	0
7̇	5̇	7̇	4̇	2̇	4̇	1	5̇	5̇	5̇	: $\frac{5}{1}$ $\frac{5}{1}$	0	0	0
0	0	0	0	0	0	0	0	0	0	(打击乐 II)	X X	0	0

75

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

80

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







111

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

117

渐慢

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

■ 排练提示:

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

# 《威廉·退尔》序曲（节选）

（小型混合乐队适用）

[意]罗西尼曲  
魏扬缩编

$\text{♩} = 120$

主旋律 I

主旋律 II

副旋律

和声

低音

小军鼓

钹

大军鼓

4

7

mf

mf

mf

f

f

mf

mf

mf

10

mf

mf

mf

f

f

mf

mf

mf

13

*f*  
*f*  
*ff*  
*ff*  
*f*  
*f*

16

*f*  
*f*

19

Musical score for measures 19-21. The score is written for a piano and includes six staves: two treble clefs, two bass clefs, and two grand staves. The key signature is one flat (B-flat). The first measure of measure 19 starts with a forte (*f*) dynamic and a trill. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. A large slur covers the first two measures of the system. The second measure of measure 20 has a trill. The piece concludes with a fermata over the final note of the first staff in measure 21.

22

Musical score for measures 22-24. The score continues with the same six-staff layout. Measure 22 begins with a mezzo-forte (*mf*) dynamic and a trill. The music consists of eighth and sixteenth notes, with some measures containing triplets. A repeat sign is present at the beginning of measure 23. The piece ends with a fermata over the final note of the first staff in measure 24.

25

1. 2.

Fine

28

*f*

31

Musical score for measures 31-33. The score is written for a piano and features a complex texture with multiple staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A watermark '网络版' is visible across the score.

34

Musical score for measures 34-36. The score continues from the previous system. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written for a piano and includes a variety of textures and dynamics. A watermark '网络版' is visible across the score.



The musical score for page 37 consists of five vocal staves and a piano accompaniment. The vocal staves are mostly empty, with some notes in the final measure of the first two staves marked *mf*. The piano accompaniment consists of two staves with rhythmic patterns and accents. The score ends with the instruction **D.S.**

■ 排练提示：

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

## 合奏二

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- 《红楼梦》序曲
- 快乐的罗嗦
- 检阅进行曲
- 《红色娘子军》组曲

网络版

# 《红楼梦》序曲

(中型混合乐队适用)

王立平曲  
李复斌编配

**Largo 慢板** ♩ = 40  
长笛、双簧管、单簧管、竹笛、箫

箫

小提琴、中提琴、高胡、二胡、中胡

笙、圆号、口风琴

弹拨乐器

大提琴、低音提琴、低音吉他

木琴、钢片琴、云锣、马林巴

鼓、镲、铃鼓、木鱼

8

3

14

*mf*

*mf*

Moderato 中板 ♩ = 108

20

*mf*

*pizz.*

*mf*

26

31

网络版

35

网络版

38

网络版

41

*mf*

*pizz.*

*acro*

46

*mp*

*p*

*pizz.*

*acro*

1. 2.

颤音琴、钢片琴

*p*

### 排练提示：

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

# 快乐的罗嗦

(中型混合乐队适用)

彝族舞蹈音乐  
李复斌 编曲

**Allegretto con brio** 有活力的小快板  $\text{♩} = 120$

长笛、双簧管、单簧管、竹笛、箫

小提琴、中提琴、高胡、二胡、中胡

笙、圆号、口风琴

弹拨乐器

大提琴、低音提琴、低音吉他

木琴、钢片琴、云锣

大鼓、铃鼓

旋律声部 I

旋律声部 II

和声声部 I

和声声部 II

低音声部

打击乐 I

打击乐 II



14

*mf*

*mf*

*mf*

*mf*

铃鼓

*mf*

23

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

37

mp

mp

mp

mp

p

Detailed description: This system contains measures 37 and 38. It features five staves. The top two staves are treble clef, the third is treble clef with a piano accompaniment style, and the fourth is bass clef. The bottom two staves are treble clef. Dynamics include *mp* (mezzo-piano) and *p* (piano). A double bar line with repeat dots is present at the end of measure 37.

39

mf

mf

mf

mf

mf

Detailed description: This system contains measures 39 and 40. It features five staves. The top two staves are treble clef, the third is treble clef with a piano accompaniment style, and the fourth is bass clef. The bottom two staves are treble clef. Dynamics include *mf* (mezzo-forte). A double bar line with repeat dots is present at the end of measure 39.

47

1. 2.

55

*p poco a poco cresc.*

*p poco a poco cresc.*

64

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

71

*p*

*pizz.*

吊镲

77

Musical score for measures 77-81. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a complex chordal texture in the right hand and a steady eighth-note bass line in the left hand. The melody in the upper staves is characterized by slurs and dashed lines indicating phrasing.

82

Musical score for measures 82-86. This section includes dynamic markings *mf* and *div*. The piano accompaniment continues with a similar texture, while the melody becomes more active with slurs and dashed lines.

87

87

*mf*

*acro*

*mf*

铃鼓

邦戈鼓

92

92

98

Musical score for measures 98-103. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. Measures 98-103 feature a complex texture with overlapping melodic lines and chords. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A large watermark '网络版' is visible across the middle of the page.

104

Musical score for measures 104-109. The score continues with the same instrumentation and key signature. Measures 104-109 show a continuation of the melodic and harmonic material. The piano accompaniment remains consistent. Dynamic markings include *mp* (mezzo-piano) and *pizz.* (pizzicato) in the bass line. The watermark '网络版' is also present here.

110

钢片琴

*p*

*acero*

*ff*

*f*

*mf*

117

*f*

*mf*



123

mf

mf

pizz.

mf

mf

This system contains six staves of music. The first two staves are in treble clef, and the last two are in bass clef. The middle two staves are in treble clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* and *pizz.* (pizzicato).

129

mf

mf

mf

mf

This system contains six staves of music. The first two staves are in treble clef, and the last two are in bass clef. The middle two staves are in treble clef. The music continues with similar rhythmic patterns and dynamic markings, including *mf*.

135

141

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

*p poco a poco cresc.*

146

*p*

*p*

*p*

*p*

*p*

*p*

151

*cresc.*

*fp*

*cresc.*

*fp*

*cresc.*

*fp*

*cresc.*

*fp*

*fp*

*fp*

■ 排练提示:

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

# 检阅进行曲

(管乐合奏)

庄重地  $\text{♩} = 62$

郑路曲

Flauti Piccolo

Clarinet (B<sup>b</sup>) I

Clarinet (B<sup>b</sup>) II

Saxophone (E<sup>b</sup>) I

Saxophone (B<sup>b</sup>)

Corni (F) I

Trombe (B<sup>b</sup>) I

Tromboni I

Tamburo

Gran cassa

Cornetti I

Baritone (B<sup>b</sup>) I

Baritone (B<sup>b</sup>) III

Tuba

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

Fl. Picc.  
 Cl.(B<sup>b</sup>) I  
 Cl.(B<sup>b</sup>) II  
 Sax. (E<sup>b</sup>) I  
 Sax. (B<sup>b</sup>)  
 Cor.(F) I  
 Trb. (B<sup>b</sup>) I  
 Trbn. I  
 Tamb.  
 G.c.  
 Ctt. I  
 Bar.(B<sup>b</sup>) I  
 Bar.(B<sup>b</sup>) II  
 Tub.

14

Fl.  
Picc.

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

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

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

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

Cor.(F) I  
II  
III

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

Trbn. I  
II

Tamb.

G.c.

Ctt. I  
II

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

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

Tub.

结束句

1. 2.

a.2

18

Fl. Picc. *f*

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

Cl.(B<sup>b</sup>) II III *f* a.2

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

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

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

Trb. (B<sup>b</sup>) I II a.2

Trbn. I II *ff*

Tamb. *f*

G.c. *f*

Ctt. I II *f* *dolce* a.2

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

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

Tub. *ff*



排练提示：

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

# 《红色娘子军》组曲（节选）

（管乐合奏）

吴祖强、杜鸣心等 曲  
陈 黔 改编

Moderato 中板 ♩ = 90

Allegretto 小快板 ♩ = 116

Piccolo

Flauti I

Flauti II

Clarinet (B $\flat$ ) I

Clarinet (B $\flat$ ) II

Alto Saxophone (E $\flat$ )

Tenor Saxophone (B $\flat$ )

Trombe (B $\flat$ ) I

Trombe (B $\flat$ ) II

Corn (F) I

Corn (F) II

Corn (F) III

Corn (F) IV

Tromboni I

Tromboni II

Tromboni III

Euphonium

Tuba

Percussion I 小镲

Percussion II 堂鼓

Percussion III 大鼓

Percussion IV 吊镲

Percussion V 小军鼓

Percussion VI 四音编钟鼓

Percussion VII 大军鼓

Percussion VIII 铙片琴

This page of a musical score is arranged in a standard orchestral format. It includes the following parts:

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

The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features various musical notations such as dynamics (e.g., *f*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *8* for breath marks). The percussion parts include complex rhythmic patterns and specific instrument assignments.

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

*mf*

Moderato 中板 ♩ = 72

21

Picc.

Fl. I II

Cl.(Bb) I II

Cl. (Bb) III

A Sax. (Eb) I II

T.Sax. (Bb) I II

Trb. (Bb) I II

Trb.(Bb) III

Cor. (F) I II

Cor.(F) III IV

Trbn. I II

Trbn. III

Euph.

Tub.

21

Perc.I

Perc.II

Perc.III

Perc.IV

Perc.V

Perc.VI

Perc.VII

Perc.VIII

Moderato 中板 ♩ = 72

网络版

27

Picc.  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Fl. I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Cl.(B $\flat$ ) I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Cl.(B $\flat$ ) III  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

A Sax. (E $\flat$ ) I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

T.Sax (B $\flat$ ) I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Trb. (B $\flat$ ) I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Trb. (B $\flat$ ) III  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Cor. (F) I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Cor. (F) III  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Trbn. I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Trbn. III  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Euph.  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Tub.  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. I  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. II  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. III  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. IV  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. V  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. VI  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. VII  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Perc. VIII  $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Vivace 活板 ♩ = 162

32

Picc.

Fl. I

Cl.(Bb) I

Cl. (Bb) III

A Sax. (Eb) I

T.Sax. (Bb) I

Trb. (Bb) I

Trb.(Bb) III

Cor. (F) I

Cor.(F) III

Trbn. I

Trbn. III

Euph.

Tub.

32

Perc.I

Perc.II

Perc.III

Perc.IV

Perc.V

Perc.VI

Perc.VII

Perc.VIII

Vivace 活板 ♩ = 162

This page of a musical score, numbered 51, contains the following parts:

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

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, faint watermark is visible across the center of the page.



This page of a musical score contains the following parts:

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

The score is written in a key signature of one sharp (F#) and includes various musical notations such as rests, notes, stems, beams, and dynamic markings. A large watermark '网络版' is visible across the center of the page.

Picc. <sup>45</sup>

Fl. I <sub>II</sub>

Cl.(Bb) <sub>I</sub> <sup>1</sup> <sub>II</sub>

Cl. (Bb) <sub>III</sub>

A Sax. (Eb) <sub>I</sub> <sup>1</sup> <sub>II</sub>

T.Sax (Bb) <sub>I</sub> <sup>1</sup> <sub>II</sub>

Trb. (Bb) <sub>I</sub> <sup>1</sup> <sub>II</sub>

Trb.(Bb) <sub>III</sub>

Cor.(F) <sub>I</sub> <sup>1</sup> <sub>II</sub>

Cor.(F) <sub>IV</sub> <sup>1</sup> <sub>II</sub>

Trbn. <sub>I</sub> <sup>1</sup> <sub>II</sub>

Trbn. <sub>III</sub>

Euph.

Tub.

Perc. I <sup>45</sup>

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. VIII

53

Picc.

Fl. I

Fl. II

Cl. (B $\flat$ ) I

Cl. (B $\flat$ ) II

A Sax. (E $\flat$ ) I

T. Sax. (B $\flat$ ) I

Trb. (B $\flat$ ) I

Trb. (B $\flat$ ) II

Cor. (F) I

Cor. (F) II

Trbn. I

Trbn. II

Euph.

Tub.

53

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. III

Musical score for Percussion section, measures 58-62. The score includes parts for:

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

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. A large watermark '网乐版' is visible across the center of the page.

63

Picc.

Fl. I  
II

Cl.(Bb) I  
II

Cl. (Bb) III

A Sax. (Eb) I  
II

T.Sax (Bb) I  
II

Trb. (Bb) I  
II

Trb.(Bb) III

Cor. (F) I  
II

Cor.(F) III  
IV

Trbn. I  
II

Trbn. III

Euph.

Tub.

63

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

Perc. VII

Perc. VIII

### 排练提示:

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



网络版



## 合奏三

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

网络版





# 中华人民共和国国歌

## (管乐合奏)

聂耳 曲  
李焕之 配器  
程义明 移植

Majestically 庄严地 ♩ = 96

网络版

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

Picc. *mf cresc.* *f*  
 Fl. *mf cresc.* *f*  
 Ob. *mf cresc.* *f*  
 Cl.(E) *mf cresc.* *f*  
 Cl.(B) I *mf cresc.* *f*  
 Cl.(B) II *mf cresc.* *f*  
 Cl.(B) III *mf cresc.* *f*  
 Fag. *mf cresc.* *f*  
 A Sax. (E) I *mf cresc.* *f*  
 T Sax. (B) I *mf cresc.* *f*  
 Cor. (F) I *mf cresc.* *f*  
 Cor. (F) II *mf cresc.* *f*  
 Cnt. *mf cresc.* *f*  
 Trb. (B) I *mf* *f*  
 Trb. (B) II *mf* *f*  
 Trb. (B) III *mf* *f*  
 Trbn. I *mf* *cresc.* *f*  
 Trbn. II *mf* *cresc.* *f*  
 Trbn. III *mf* *cresc.* *f*  
 Bar. (B) *mf cresc.* *f*  
 Euph. (B) *mf cresc.* *f*  
 Tub. *mf cresc.* *f*  
 Tamb. *mf*  
 Cs. *mf*  
 Pat. *mf*

24

Picc. *cresc.* *ff marcato*

Fl. *cresc.* *ff marcato*

Ob. *cresc.* *ff marcato*

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

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

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

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

Fag. *cresc.* *ff marcato*

A Sax. (E) I *f cresc.* *ff marcato*

A Sax. (E) II *f cresc.* *ff marcato*

T Sax. (B) I *f cresc.* *ff marcato*

T Sax. (B) II *f cresc.* *ff marcato*

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

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

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

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

Cnt. *cresc.* *ff marcato*

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

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

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

Trbn. I *cresc.* *ff marcato*

Trbn. II *cresc.* *ff marcato*

Trbn. III *cresc.* *ff marcato*

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

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

Tub. *cresc.* *ff marcato*

Tamb. *f cresc.* *ff marcato*

Cs. *f cresc.* *ff marcato*

Pat. *f cresc.* *ff marcato*

**排练提示：**

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

# 放马山歌

(弦乐与打击乐合奏)

云南民歌  
鲍元恺 编曲

Allretto 小快板

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

Second system of the musical score, starting at measure 7. It includes staves for Pat. Trg., Bianzi W.block, Cast. Slei-Bell, VI.I, VI.II, Vle., Vc., and Cb. The Pat. Trg., Bianzi W.block, and Cast. Slei-Bell parts continue with rhythmic patterns and dynamic markings like *mf* and *f*. The string parts (VI.I, VI.II, Vle., Vc., Cb.) enter with *fff* dynamics and *pizz.* (pizzicato) markings, with *8va* markings for the Violin I and Violin II parts. The system concludes with a *mf* dynamic marking.

13

Pat. Trg.

Bianzi W.block

Cast. Stei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*mf*

*ff*

*f*

*ff*

*ff*

*acro*

*ff*

*acro*

*ff*

*acro*

*ff*

18

Pat. Trg.

Bianzi W.block

Cast. Stei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*mf*

*f*

*f*

*pizz.*

*mf*

*f*

*acro*

*f*

*acro*

*f*

*mp*

*f*

23

Pat. Trg.

Bianzi W.block

Cast. Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*ff*

*acro*

*ff*

*gliss.*

*ff*

*ff*

Andante 行板

29

Pat. Trg.

Bianzi W.block

Cast. Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*solo*

*mf*

*tutti*

*mf*

*mp*

*div.*

*mp*

*div.*

*mp*

*pizz.*

*mf*

*mp*

*mf*

*mp*





48

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*p*

*p*

*mp*

*mf*

*f*

*f*

*mf*

*f*

*unis.*

*unis.*

*pizz.*

54

Pat.  
Trg.

Bianzi  
W.block

Cast.  
Slei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

**Allretto 小快板**

*ppp*

*ppp*

*ppp*

*mp*

*mf*

*mp*

*mf*

*mf*

*p*

*p*

*p*

*acro*

*p*

*solo*

*rit.*

60

Pat. Trg.

*poco a poco cresc.*

Bianzi W.block

*poco a poco cresc.*

Cast. Stei-Bell

*poco a poco cresc.*

VI.I

VI.II

Vle.

Vc.

Cb.

65

Pat. Trg.

*mf*

Bianzi W.block

*f* *mf*

Cast. Stei-Bell

*f* *mf* *acro*

VI.I

*gliss.* *pizz.* *p* *mf*

VI.II

*f* *pizz.* *p* *mf*

Vle.

*pizz.* *p* *mf*

Vc.

*p* *mf*

Cb.

*p* *mf*

71

Pat. Trg.

Bianzi W.block

Cast. Stei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

75

Pat. Trg.

Bianzi W.block

Cast. Stei-Bell

VI.I

VI.II

Vle.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mp*

*f*

*acro*

*pizz.*

*mf*

*pizz.*

*mf*

*f*

79

Pat. Trg.

Bianzi W.block

Cast. Sleibell

VI.I

VI.II

Vle.

Vc.

Cb.

*f*

*pizz.*

*f*

*acro*

*f*

83

Pat. Trg.

Bianzi W.block

Cast. Sleibell

VI.I

VI.II

Vle.

Vc.

Cb.

*p*

*ff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*mp*

*ff*

*fff*

*fff*

*gliss.*

*mp*

*ff*

*fff*

*fff*

排練提示：

《放馬山歌》原是一首表現放馬人豪爽性格的雲南山歌，後經改編成為以弦樂隊加小件打擊樂器配置而成的室內樂小品。第1—10小節是前奏，打擊樂應該要特別注意力度的變化。從第11小節開始是主旋律的第一次呈示，打擊樂應注意配合好旋律。從第29小節開始是抒情性的中段，前部分旋律主要在第一小提琴上，隨後是第二小提琴和大提琴的交替進行，其他聲部要注意保持適度的力度和伴奏音色的處理。

# 彩云追月

(民乐合奏)

任 光 曲  
李复斌 编曲

Adagio Libero 较自由的柔板 ♩ = 58

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I 邦戈鼓

打击乐 II 钟琴

打击乐 III 铃鼓

高胡

二胡

大提琴

低音提琴

Adagio Libero 较自由的柔板 ♩ = 58

竹笛 *mp*

高音笙 *mp*

扬琴 I *mp*

扬琴 II *mp*

柳琴 *mp*

琵琶 *mp*

中阮 *mp*

大阮 *mp*

箏 *mp* *rit.* *accel.* 慢起渐快 *mp*

打击乐 I *mp*

打击乐 II *mp*

打击乐 III *mp*

高胡 *mp*

二胡 *mp*

大提琴 *mp*

低音提琴 *mp*

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴



Andante mosso 稍快的行板 ♩ = 74

13

竹笛 *mf*

高音笙 *mf*

扬琴 I *mf*

扬琴 II *mf*

柳琴 *mf* *div.*

琵琶 *mf* *div.*

中阮 *mf*

大阮 *mf*

箏 *mf*

打击乐 I *mp*

打击乐 II *mf*

打击乐 III

高胡 *mf*

二胡 *mf*

大提琴 *mf* *pizz.*

低音提琴 *mf* *pizz.*

16 G调箫

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

邦戈鼓

响棒

高胡

二胡

大提琴

低音提琴

*p*

*mf*

*mp*

20

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

筝

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mf* *mp*

*mf* *mp*

25

竹笛 *mp*

高音笙 *mp*

扬琴 I *mf*

扬琴 II *mf*

柳琴 *mf* *div* *luti*

琵琶 *mf* *div* *luti*

中阮 *mf* *div* *luti*

大阮 *mf* *mf*

琴 *mf* *mf*

打击乐 I

打击乐 II 编钟

打击乐 III

高胡 *mf* *mp*

二胡 *mf* *mp*

大提琴

低音提琴

30

竹笛

高音笙

扬琴 I  
 (阮杜) *p* (王竹)

扬琴 II  
*mp*

柳琴  
*mp*

琵琶  
*mp*

中阮  
*mp*

大阮  
*mp*

琴  
*mp*

打击乐 I

打击乐 II  
 梆子

打击乐 III

高胡  
*p*

二胡  
*p*

大提琴  
*arco*

低音提琴

竹笛 *mf* *mp*  
 高音笛 *mp* *mp*  
 钢琴 I *mf* (正行) *mf*  
 钢琴 II *mf* *mf*  
 柳琴 *mf* *mf* *mf*  
 琵琶 *mf* *mf* *mf*  
 中阮 *mf* *mf* *mf*  
 大阮 *mf* *mf*  
 箏 *mf* *mf*  
 打击乐 I  
 打击乐 II  
 打击乐 III  
 高胡 *mf* *mp*  
 二胡 *mf* *mp*  
 大提琴 *pizz* *mp*  
 低音提琴 *pizz* *mp*

This musical score is for a symphony orchestra, featuring a variety of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are as follows:

- 竹笛 (Bamboo Flute):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 高音笙 (High Pitch Sheng):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 扬琴 I (Yangqin I):** Part 1, starting at measure 40. It plays a rhythmic accompaniment throughout.
- 扬琴 II (Yangqin II):** Part 1, starting at measure 40. It plays a rhythmic accompaniment throughout.
- 柳琴 (Liuqin):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 琵琶 (Pipa):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43. Fingerings (II) and (III) are indicated.
- 中阮 (Zhongban):** Part 1, starting at measure 40. It plays a rhythmic accompaniment throughout.
- 大阮 (Daban):** Part 1, starting at measure 40. It plays a rhythmic accompaniment throughout.
- 笙 (Sheng):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 打击乐 I (Percussion I):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a rhythmic line in measures 42-43.
- 打击乐 II (Percussion II):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a rhythmic line in measures 42-43. A "风铃" (Wind Bell) is indicated.
- 打击乐 III (Percussion III):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a rhythmic line in measures 42-43.
- 高胡 (Gao Hu):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 二胡 (Erhu):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43.
- 大提琴 (Cello):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43. "pizz." and "arco" markings are present.
- 低音提琴 (Double Bass):** Part 1, starting at measure 40. It has rests in measures 40-41 and then plays a melodic line in measures 42-43. "pizz." and "arco" markings are present.

The score includes dynamic markings such as *mf* (mezzo-forte) and *mf'* (mezzo-forte accent). There are also performance instructions like "pizz." (pizzicato) and "arco" (arco). The score is divided into measures 40, 41, 42, and 43.

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

筝

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

This musical score is for a large ensemble, likely a traditional Chinese orchestra or a symphonic band. It consists of 17 staves, each representing a different instrument. The instruments are: 竹笛 (Bamboo Flute), 高音笙 (High-tone Sheng), 扬琴 I (Qin I), 扬琴 II (Qin II), 柳琴 (Liulin), 琵琶 (Pipa), 中阮 (Zhongruan), 大阮 (Daruhan), 筝 (Zhang), 打击乐 I (Striking I), 打击乐 II (Striking II), 打击乐 III (Striking III), 高胡 (Gao Hu), 二胡 (Erhu), 大提琴 (Cello), and 低音提琴 (Double Bass). The score is written in a Western staff notation system with a key signature of one sharp (F#) and a common time signature. It features dynamic markings such as *mp*, *p*, *pp*, *fp*, and *mf*. The piece includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some performance instructions like *pizz* (pizzicato) and *uero* (arco). A large, faint watermark is visible across the center of the page.



竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

mf

mp

pizz

(II)

网络音乐网

33

竹笛 *mf*

高音笙 *mf* *mp*

扬琴 I *p* *mp* *mf*

扬琴 II *p* *mp* *mf*

柳琴 *p* *mp* *mf*

琵琶 *p* *mp* *mf*

中阮 *p* *mp* *mf*

大阮 *p* *mp* *mf*

筝 *p* *mp* *mf*

打击乐 I

打击乐 II *mf*

打击乐 III

高胡 *mf*

二胡 *mf* *acero*

大提琴 *acero*

低音提琴 *acero*

Allegretto 小快板

The musical score is arranged as follows:

- 竹笛 (Bamboo Flute):** Treble clef, starting at measure 57 with a *poco rit.* marking.
- 高音笙 (High Reed):** Treble clef, playing a rhythmic accompaniment.
- 扬琴 I (Yangqin I):** Treble clef, playing a rhythmic accompaniment.
- 扬琴 II (Yangqin II):** Bass clef, playing a rhythmic accompaniment.
- 柳琴 (Liuqin):** Treble clef, playing a melodic line with a trill marked with an asterisk.
- 琵琶 (Pipa):** Treble clef, playing a melodic line.
- 中阮 (Zhongruan):** Treble clef, playing a rhythmic accompaniment.
- 大阮 (Daruhan):** Bass clef, playing a rhythmic accompaniment.
- 箏 (Zong):** Treble clef, playing a rhythmic accompaniment.
- 打击乐 I (Percussion I):** Treble clef, playing a rhythmic accompaniment.
- 打击乐 II (Percussion II):** Treble clef, playing a rhythmic accompaniment with mallets (响棒).
- 打击乐 III (Percussion III):** Treble clef, playing a rhythmic accompaniment.
- 高胡 (Gaohu):** Treble clef, playing a melodic line.
- 二胡 (Erhu):** Treble clef, playing a melodic line.
- 大提琴 (Cello):** Bass clef, playing a melodic line with *pizz.* markings.
- 低音提琴 (Double Bass):** Bass clef, playing a melodic line with *pizz.* markings.

62

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

Score details: The score is for a symphony orchestra with traditional Chinese instruments. It begins at measure 62. The key signature is one sharp (G major). The time signature is 4/4. The instruments and their dynamics are as follows:

- 竹笛: Rest
- 高音笙: *p* (piano)
- 扬琴 I: *mp* (mezzo-piano)
- 扬琴 II: *mp* (mezzo-piano)
- 柳琴: *mf* (mezzo-forte)
- 琵琶: *mf* (mezzo-forte)
- 中阮: *f* (forte)
- 大阮: *f* (forte)
- 箏: *mp* (mezzo-piano)
- 打击乐 I: *f* (forte)
- 打击乐 II: *mp* (mezzo-piano)
- 打击乐 III: *mp* (mezzo-piano)
- 高胡: *p* (piano)
- 二胡: *p* (piano)
- 大提琴: *f* (forte)
- 低音提琴: *f* (forte)

竹笛

笛音准

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

小提琴

低音提琴

网络

71

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

*p*

*mf*

*mp*

*poco a poco cresc.*

*p*

*p*

*p*

*p*

*p*

*p*

*acro*

*p*

*acro*

*p*

73

竹笛 *poco a poco cresc.*

高音笙 *mf*

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

扬琴 II *p poco a poco cresc.*

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

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

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

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

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

打击乐 I *poco a poco cresc.*

打击乐 II *poco a poco cresc.*

打击乐 III *poco a poco cresc.*

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

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

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

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

Andante Piu mosso 稍快的行板

79 *poco a poco rit.*

竹笛 *mf*

高音笙 *poco a poco rit.* *mp* *mp*

扬琴 I *mf*

扬琴 II *mf*

柳琴 *mf*

琵琶 *mf*

中阮 *mf*

大阮 *mf*

琴 *mp*

打击乐 I *mf*

打击乐 II *pp* *mf*

打击乐 III *mf*

高胡 *mf*

二胡 *mf*

大提琴 *mf*

低音提琴 *mf*

*poco a poco rit.* *Andante Piu mosso 稍快的行板*



83

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

笙

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

mf

86

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

The musical score is written for a large ensemble. It begins at measure 86. The instruments listed on the left are: 竹笛 (Bamboo Flute), 高音笙 (High-pitched Sheng), 扬琴 I (Yangqin I), 扬琴 II (Yangqin II), 柳琴 (Liuqin), 琵琶 (Pipa), 中阮 (Zhongruan), 大阮 (Daruan), 箏 (Zongzi), 打击乐 I (Percussion I), 打击乐 II (Percussion II), 打击乐 III (Percussion III), 高胡 (Gao Hu), 二胡 (Erhu), 大提琴 (Cello), and 低音提琴 (Double Bass). The score is in a key with two sharps (F# and C#). The percussion part II includes a dynamic marking of *mf*. A large watermark 'www.93.com' is visible across the center of the page.

89

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

The musical score is written for a large ensemble. It begins at measure 89. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The bamboo flute, high pitch sheng, yangqin I, yangqin II, liuqin, pipa, zhongruan, and da ruan parts feature melodic lines with some grace notes and dynamic markings like *mf*. The zongzi part has a more rhythmic accompaniment. The percussion parts (I, II, III) provide a steady beat. The strings (gaohu, erhu, cello, double bass) provide harmonic support. The score ends at measure 91 with a final chord. A large watermark '网络音乐' is visible across the middle of the page.

Meno Mosso 稍慢地

竹笛

高音笙

扬琴 I

扬琴 II

柳琴

琵琶

中阮

大阮

箏

打击乐 I

打击乐 II

打击乐 III

高胡

二胡

大提琴

低音提琴

*mf*

*mf*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Meno Mosso 稍慢地

竹笛  
高音笙  
扬琴 I  
扬琴 II  
柳琴  
琵琶  
中阮  
大阮  
箏  
打击乐 I  
打击乐 II  
打击乐 III  
高胡  
二胡  
大提琴  
低音提琴

*poco a poco decresc.*  
*dim.*  
*decresc.*  
*poco a poco decresc.*  
*decresc.*  
*poco a poco decresc.*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*pp*  
*poco a poco decresc.*  
*pp*  
*poco a poco decresc.*  
*pp*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*dim.*  
*poco a poco decresc.*  
*pp*  
*poco a poco decresc.*  
*pp*

排练提示：

《彩云追月》是一首富有广东音乐风格的典型作品，形象地描绘了浩瀚夜空的迷人景色。该作品第1—4小节是以钟琴为主的旋律，演奏时速度可自由处理。在古筝进行一段过渡之后，乐队以彩虹般的全奏乐句为主题进行了丰满的铺垫。第5段是前部分的结束句，音响效果应尽量丰满、有张力。第7段是以舞曲风格写作而成，以琵琶为主奏乐器的演奏，加之拉弦滑音的处理，使音乐具有浓烈的唐代舞风，同时，邦戈鼓、响棒的使用使其又具有现代流行音乐的风格。

# 朝 景

(管弦乐合奏)

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

Flauti I *p*

Flauti II *p*

Oboe *p*

Clarinet(A) I II *p*

Fagotti I *p*

Fagotti II *p*

Corn (E) I II *p*

Corn (E) III IV

Trumpet (E)

Timpani

Violin I *pp* *div.*

Violin II *pp* *div.*

Viole *mf* *pp*

Violoncelli *pp* *div.*

Contrabassi *pp*

6

Fl. I

Fl. II

Ob.

Cl. (A) I  
II

Fag. I

Fag. II

mf  $\curvearrowright$  p

6

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt. (E)

Timp.

6

VI. I

VI. II

Vle.

Vc.

Cb.

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

mf  
pp

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Detailed description: This is a page of a musical score for a symphony orchestra. It features 17 staves for various instruments. The woodwind section includes Flute I and II, Oboe, Clarinet in A (I and II), Bassoon I and II, and Cor Anglais (I, II, III, IV). The brass section includes Trumpet in E and Timpani. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The woodwinds have melodic lines with slurs and accents. The strings play sustained chords. Dynamics markings include *mf* and *pp*. A large watermark '网络版' is visible across the center of the page.



16

Fl. I

Fl. II

Ob.

Cl. (A) I  
II

Fag. I

Fag. II

mf  $\rightarrow$  p

cresc.

cresc.

cresc.

cresc.

cresc.

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt. (E)

Timp.

p

VI I

VI II

Vle.

Vc.

Cb.

cresc.

cresc.

cresc.

cresc.

21

Fl.I  
*f*

Fl.II  
*f*

Ob.  
*f*

Cl.(A) I  
 II  
*f*

Fag.I  
*f*

Fag.II  
*f*

Cor. (E) I  
 II  
*f*

Cor. (E) III  
 IV  
*f*

Tpt.(E)

Timp.

VI.I  
*f*

VI.II  
*f*

Vle.  
*f*

Vc.  
*f*

Cb.  
*f*

Musical score for orchestra, measures 26-30. The score includes parts for Flutes I and II, Oboe, Clarinets in A I and II, Bassoons I and II, Cor Anglais I and II, Trumpets in E, Timpani, Violins I and II, Viola, Violoncello, and Double Bass. The key signature is three sharps (F#, C#, G#). The dynamic marking *più f* is indicated in the woodwind and string sections starting from measure 27.

30

Fl.I *ff*

Fl.II *ff*

Ob. *ff*

Cl.(A) I *ff*

Cl.(A) II *ff*

Fag.I *ff* *p*

Fag.II *ff* *p*

Cor. (E) I *ff*

Cor. (E) II *ff*

Cor. (E) III *ff*

Cor. (E) IV *f*

Tpt.(E) *f*

Timp. *ff*

30

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

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

Vle. *ff* *dim.*

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

Cb. *ff*

34

Fl. I *f*

Fl. II *f*

Ob. *f*

Cl. (A) I *f*

Cl. (A) II *f*

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

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

Cor. (E) I *f*

Cor. (E) II *f*

Cor. (E) III *f*

Cor. (E) IV *f*

Tpt. (E) *f*

Timp.

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

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

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

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

Cb. *f* *pizz.* *f* *acro*

38

Fl.I *ff*

Fl.II *ff*

Ob. *ff*

Cl.(A) I II *ff*

Fag.I *ff* *p*

Fag.II *ff* *p*

Cor.(E) I II *ff*

Cor.(E) III IV *ff*

Tpt.(E) *ff*

Timp.

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

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

Vle. *ff* *dim.*

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

Cb. *ff*

Musical score for a symphony orchestra, measures 42-44. The score includes parts for Flutes (Fl.I, Fl.II), Oboe (Ob.), Clarinet in A (Cl.(A) I, II), Bassoons (Fag.I, Fag.II), Cor Anglais (Cor.(E) I, II, III, IV), Trumpet in E (Tpt.(E)), Timpani (Timp.), Violins (VI.I, VI.II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics range from piano (p) to fortissimo (f), with crescendos and markings like "molto cresc." and "pizz.".

45

Fl.I *f* *ff* *dim.*

Fl.II *f* *ff* *dim.*

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

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

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

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

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

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

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

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

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

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

Timp. -

VI.I *f* *dim.*

VI.II *f* *dim.*

Vle. *f* *dim.*

Vc. *f* *dim.*

Cb. *acro* *f* *dim.*





51

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt.(E)

Timp.

Vl.I

Vl.II

Vle.

Vc.

Cb.

*p*

*p*

54

Fl. I *pp*

Fl. II *pp*

Ob. *mf*

Cl. (A) I *p*

Cl. (A) II

Fag. I *mf*

Fag. II

Cor. (E) I *pp*

Cor. (E) II *pp*

Cor. (E) III *pp*

Cor. (E) IV

Tpt. (E)

Timp. *pp*

VI. I *acro* *div.* *pp*

VI. II *acro* *div.* *pp*

Vle. *acro* *div.* *pp*

Vc. *mf cantabile*

Cb. *pizz.* *pp*

57

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor.(E) I  
II

Cor.(E) III  
IV

Tpt.(E)

Timp.

VI.I

VI.II

Vle.

Vc.

Cb.

*acro*

61

Fl.I

Fl.II

Ob.

Cl.(A) I  
II

Fag.I

Fag.II

Cor. (E) I  
II

Cor. (E) III  
IV

Tpt.(E)

Timp.

VI.I

VI.II

Vle.

Vc.

Cb.

*pp*

*pp.*

*pp*

*dim.*

*solo*

*tranquillo*

*pp*

*pp*

*pp*

*div.*

*pp*

*pp*

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*pp*

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66

Fl.I *p*

Fl.II

Ob. *p*

Cl.(A) I *p dolce*

Cl.(A) II

Fag.I *pp*

Fag.II *pp*

Cor. (E) I *pp*

Cor. (E) II *pp*

Cor. (E) III *pp*

Cor. (E) IV

Tpt.(E)

Timp.

VI.I

VI.II

Vle.

Vc.

Cb.

71

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

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*  
*tr.*

77 *più tranquillo*

Fl.I. *p*

Fl.II

Ob. *p* *fp*

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

Fag.I *p*

Fag.II

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

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

Tpt.(E)

Timp.

77 *più tranquillo*

VI.I

VI.II *p*

Vle. *p*

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

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



82 *poco rit.*

Fl.I.

Fl.II

Ob.

Cl.(A) I

Cl.(A) II

Fag.I

Fag.II

Cor. (E) I

Cor. (E) II

Cor. (E) III

Cor. (E) IV

Tpt.(E)

Timp.

82 *div.* *poco rit.*

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

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

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

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

82 *pp* *poco rit.* *acro*

### 排练提示:

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

# 《卡门》序曲（节选）

（管弦乐合奏）

[法]比才曲

Allegro giocoso ♩ = 116

Piccolo *ff*

Flauti *ff*

Oboi *ff*

Clarinet (A) *ff*

Fagotti *ff*

Corni (A) *ff*

Corni (E) *ff*

Trombe (A) *ff*

Tromboni *ff*

Timpani *ff*

Triangolo *ff*

Drums  
Piatti *ff*

Arpa

Violini I *ff*

Violini II *ff*

Viole *ff*

Violoncelli *ff*

Contrabassi *ff*

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

17

Picc. *p*

Fl. *p*

Ob. *a.2*  
*p*

Cl. (A) *p*

Fag. *a.2*  
*p*

Cor. (A) *p*

Cor. (E)

Trb. (A) *p*

Trbn.

17

Timp.

17

Trgl. *p*

17

D. Piat. *p*

17

Arp.

17

VI. I *p*

VI. II *p*

Vle. *p*

Vc. *p*

Cb. *pizz.*  
*p*

23

Picc. *f* *pp*

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

Ob. *f*

Cl. (A) *f* *pp*

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

25

Cor. (A)

Cor. (E) *f* *p*

Trb. (A) *f* *p*

Trbn. *molto cresc.*

25

Timp.

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

25

D. Piat.

25

Arp.

23

VI. I *f* *pp*

VI. II *f* *pp*

Vle. *f* *pp*

Vc. *f* *pp*

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

*arco*

This image shows a page of a musical score for a full orchestra, covering measures 33 through 37. The score is written for the following instruments:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (A) (Clarinets in A)
- Fag. (Bassoon)
- Cor. (A) (Coronet in A)
- Cor. (E) (Coronet in E)
- Trb. (A) (Trumpet in A)
- Trbn. (Trombone)
- Timp. (Timpani)
- Trgl. (Triangle)
- D. Piat. (Drum Major's Baton)
- Arp. (Arpeggiator)
- VI. I (Violin I)
- VI. II (Violin II)
- Vle. (Viola)
- Vc. (Violoncello)
- Cb. (Contra Bass)

Measures 33-37 are marked with a forte dynamic (*ff*). The score includes various musical notations such as notes, rests, slurs, and articulation marks. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. A watermark '网络' is visible in the center of the page.

39

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (A)

Cor. (E)

Trb. (A)

Trbn.

Timp.

Trgl.

D. Plat.

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

45

Picc.

Fl.

Ob.

Cl. (A)

Fag.

Cor.(A)

Cor. (E)

Trb. (A)

Trbn.

Timp.

Trgl.

D. Piat.

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

排练提示:

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



