

室内乐作品集

Chamber Music for Chinese Instruments

《春江花月夜》

Moonlight Over the Spring River

笛 琵琶 筝 扬琴 键盘

di pipa zheng yangqin keyboard

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春江花月夜

trad.
arr. 老锣

♩ = 60

笛

琵琶

扬琴

古筝

E. Piano

mf

p

mp

p

∞

9

笛

琵琶

扬琴

古筝

E. Pno

(∞)

∞

14

笛

琵琶

扬琴

古筝

E. Pno

(Red.)

Red.

18

笛

琵琶

扬琴

古筝

E. Pno

(Red.)

Red.

Red.

22

笛

琵琶

扬琴

古筝

E. Pno

26

笛

琵琶

扬琴

古筝

E. Pno

笛

琵琶

扬琴

古筝

E. Pno

30

Red.

Red.

笛

琵琶

扬琴

古筝

E. Pno

34

mf

mp

mf

Red.

41

笛

琵琶

扬琴

古筝

E. Pno

mf

mf

48

笛

琵琶

扬琴

古筝

E. Pno

mf

*

54

笛

mp

琵琶

扬琴

古筝

E. Pno

62

笛

琵琶

扬琴

古筝

E. Pno

71

笛

琵琶

扬琴

古筝

E. Pno

80

笛

琵琶

扬琴

古筝

E. Pno

88

笛

琵琶

扬琴

古筝

E. Pno

97

笛

琵琶

扬琴

古筝

E. Pno

101

笛

琵琶

扬琴

古筝

E. Pno

105

笛

琵琶

扬琴

古筝

E. Pno

109

笛

琵琶

扬琴

古筝

E. Pno

113

笛

琵琶

扬琴

古筝

E. Pno

117

笛

琵琶

扬琴

古筝

E. Pno

121

笛

琵琶

扬琴

古筝

E. Pno

125

笛

mf

琵琶

mf

扬琴

mf

古筝

mf

E. Pno

mf

129

笛

琵琶

扬琴

古筝

E. Pno

133

笛

琵琶

扬琴

古筝

E. Pno

137

笛

琵琶

扬琴

古筝

E. Pno

141

笛

琵琶

扬琴

古筝

E. Pno

145

笛

琵琶

扬琴

古筝

E. Pno

149

笛

琵琶

扬琴

古筝

E. Pno

154

笛

琵琶

扬琴

古筝

E. Pno

160

笛

琵琶

扬琴

古筝

E. Pno

165

笛

琵琶

扬琴

古筝

E. Pno

170

笛

琵琶

扬琴

古筝

E. Pno

174

笛

琵琶

扬琴

古筝

E. Pno

178

笛

琵琶

扬琴

古筝

E. Pno

182

笛

琵琶

扬琴

古筝

E. Pno

186

笛

琵琶

扬琴

古筝

E. Pno

190

笛

琵琶

扬琴

古筝

E. Pno

194

笛

琵琶

扬琴

古筝

E. Pno

198

笛

琵琶

扬琴

古筝

E. Pno

202

笛

琵琶

扬琴

古筝

E. Pno

continue

continue

continue

206

笛

琵琶

扬琴

古筝

E. Pno

210

笛

琵琶

扬琴

古筝

E. Pno

mf

214

笛

琵琶

扬琴

古筝

E. Pno

mf

218

笛

琵琶

扬琴

古筝

E. Pno

222

笛

琵琶

扬琴

古筝

E. Pno

226

笛

琵琶

扬琴

古筝

E. Pno

230

笛

琵琶

扬琴

古筝

E. Pno

234

笛

琵琶

扬琴

古筝

E. Pno

237

笛

琵琶

扬琴

古筝

E. Pno

242

笛

琵琶

扬琴

古筝

E. Pno

mp

249

笛

琵琶

扬琴

古筝

E. Pno

mp

molto rit

笛

春江花月夜

trad.

$\text{♩} = 60$

16 12

33 5 *mf*

44

52 1 *mp*

61

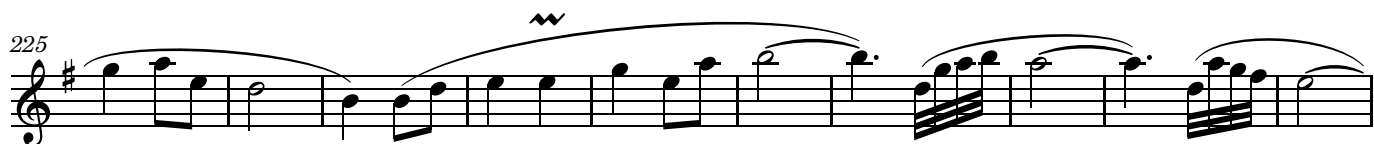
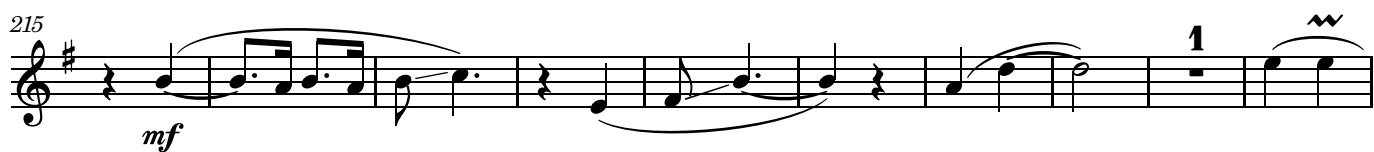
69 3 *mp*

78 *f*

86 31

125 *mf*

135



春江花月夜

trad.

♩ = 60

1 *mf* **9** **2**

19 **1** **1** **4**

33 **2** **15** *mf*

57

64 **2** *mp*

75 **11**

94

1

This system contains measures 94 to 106. The right hand plays a series of eighth and quarter notes, mostly on a single pitch with some grace notes. The left hand is mostly silent, with a few notes in measures 105 and 106.

107

2

f

This system contains measures 107 to 115. Measure 107 has a grace note. Measures 108-110 have a whole rest in the right hand and a bass line in the left hand. Measure 111 has a forte (*f*) dynamic. Measures 112-115 feature a more active right hand with eighth notes and a grace note in measure 114.

116

mf

This system contains measures 116 to 125. Measures 116-118 have eighth-note patterns in the right hand and grace notes. Measures 119-121 have eighth-note patterns in the right hand and triplets in the left hand. Measures 122-125 show a transition to a new melodic line in the right hand.

126

This system contains measures 126 to 130. The right hand plays a continuous eighth-note pattern, while the left hand provides a steady bass line.

131

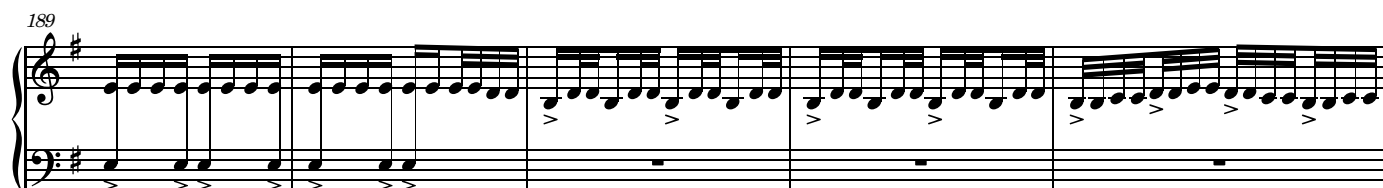
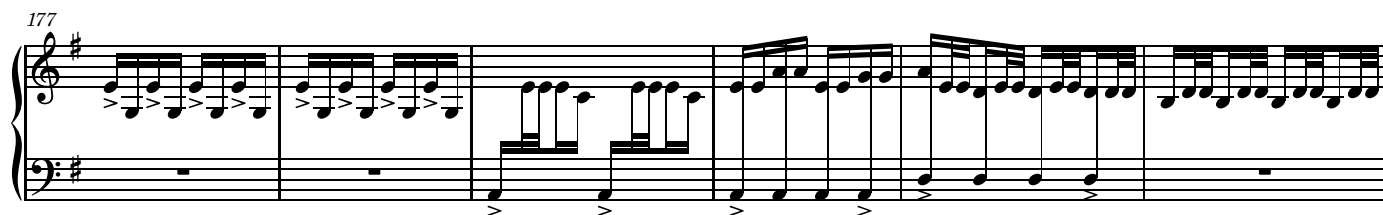
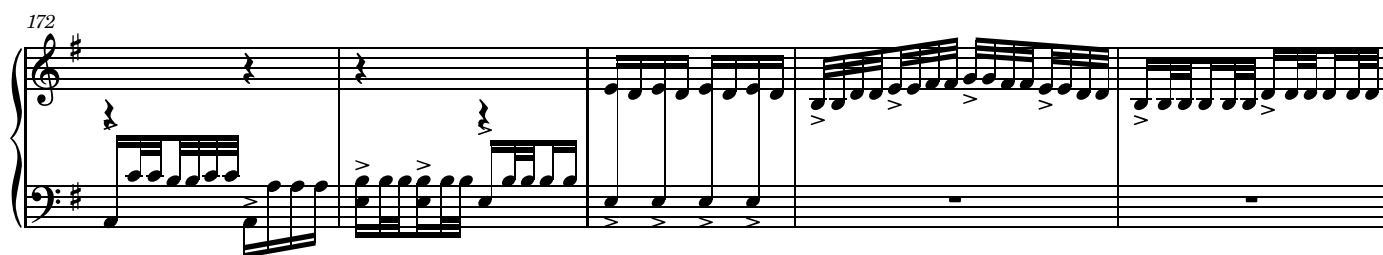
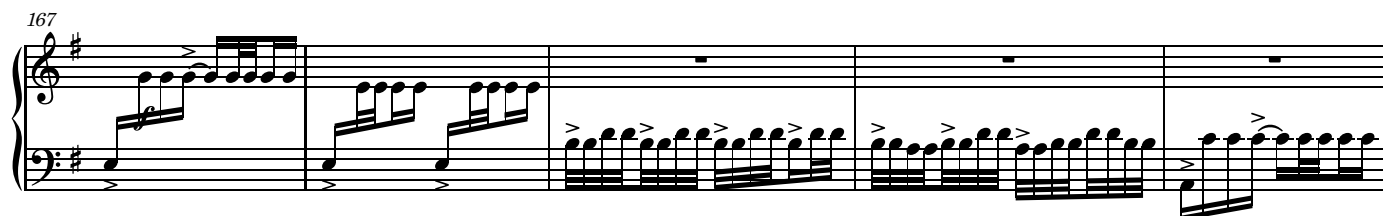
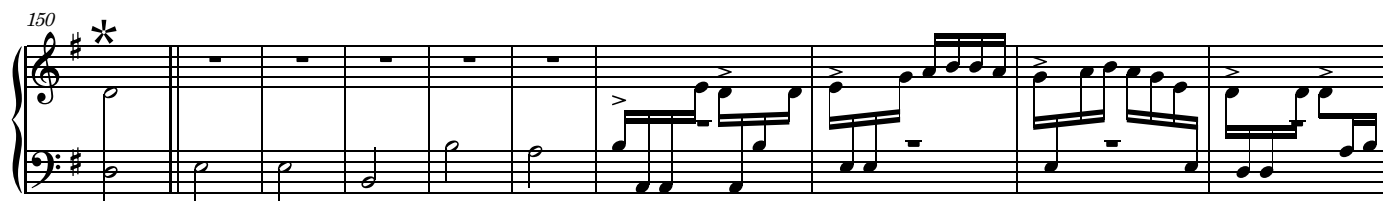
This system contains measures 131 to 136. Measures 131-133 have eighth-note patterns in the right hand. Measure 134 has a whole rest in the right hand and a grace note in the left hand. Measures 135-136 continue the eighth-note pattern in the right hand.

137

This system contains measures 137 to 142. Measures 137-141 have eighth-note patterns in the right hand. Measure 142 has a more complex right-hand figure with a grace note.

143

This system contains measures 143 to 152. Measures 143-145 have eighth-note patterns in the right hand. Measures 146-152 feature a dense, continuous eighth-note texture in both hands.



194

202

213

220

227

233

238

246

mf

mp

molto rit

1

2

3

*

*

*

This musical score is for a Pipa (Chinese lute) piece, spanning measures 194 to 246. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a single melodic line on a grand staff (treble and bass clefs). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) at measure 213 and *mp* (mezzo-piano) at measure 238. There are also markings for articulation, such as accents (>) and slurs. The score is divided into systems, with measure numbers 194, 202, 213, 220, 227, 233, 238, and 246 indicating the start of new systems. There are three measures of whole rests, labeled 1, 2, and 3, at measures 213, 238, and 246 respectively. There are also three asterisks (*) at measures 220, 246, and 247, indicating specific performance techniques or ornaments. The tempo marking *molto rit* (molto ritardando) appears at the end of the score, starting at measure 246.

春江花月夜

trad.

♩ = 60

p

10

17

22

26

29

33

37

mp

mf

49

17

71

10

mp

f

86

92

continue

99

103

107

111

mp

115

119

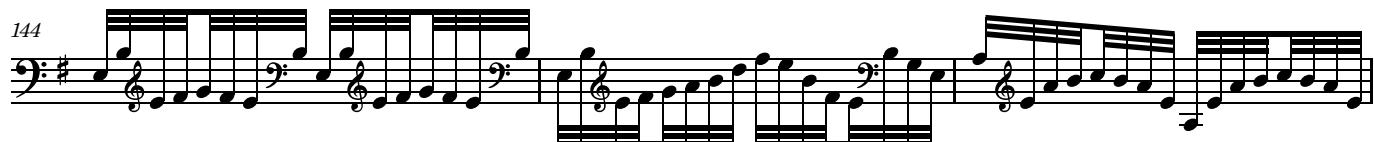
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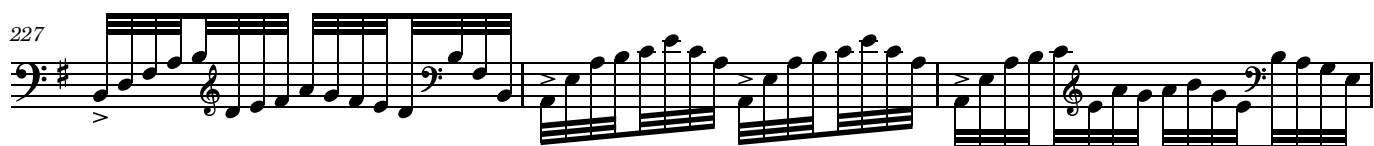
mf

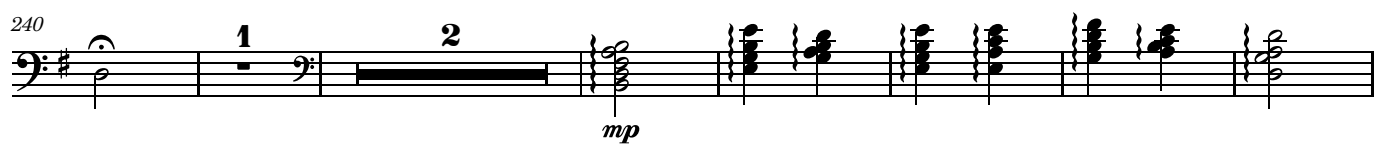
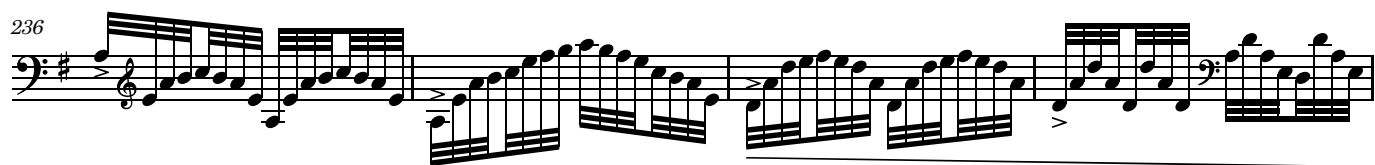
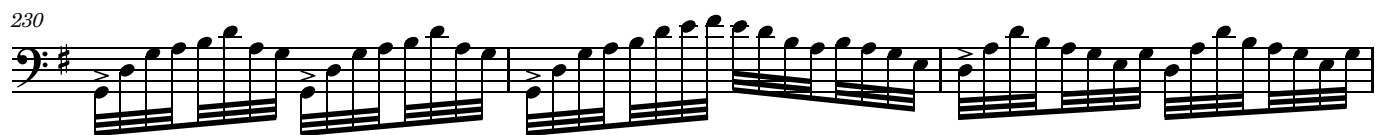
127

131

135







古筝

春江花月夜

trad.

$\text{♩} = 60$

6

mp

13

2

24

3

1

mf

41

51

17

2

mp

80

89

3

pp

98

continue

102

106

110

mp

114

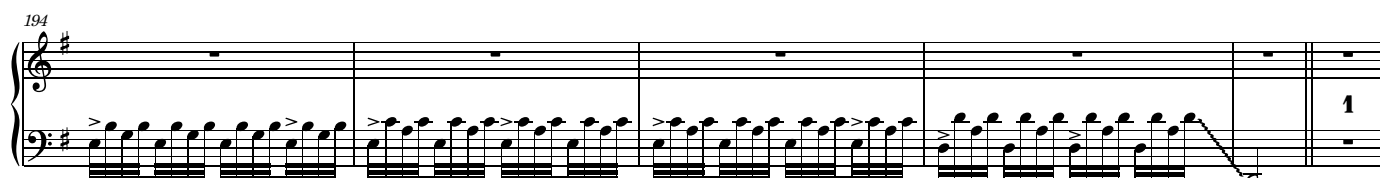
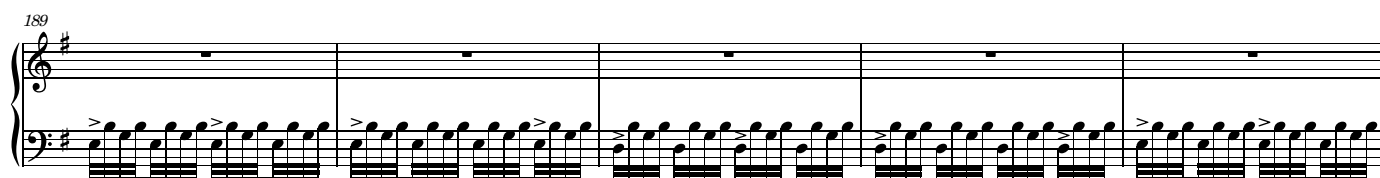
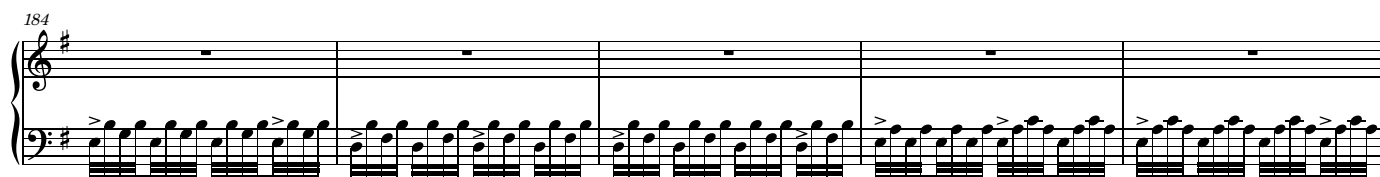
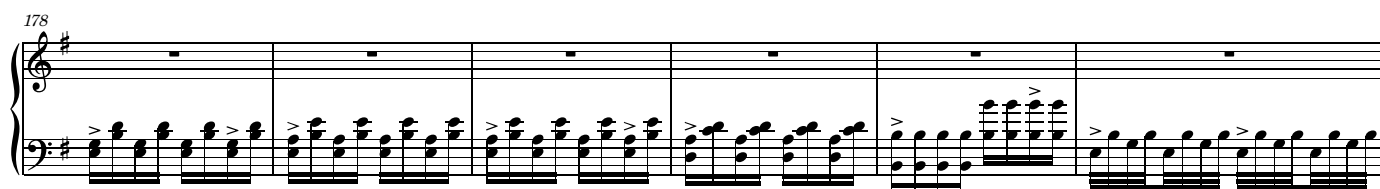
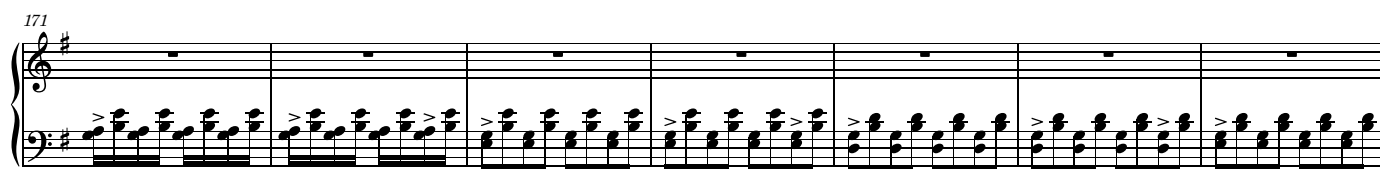
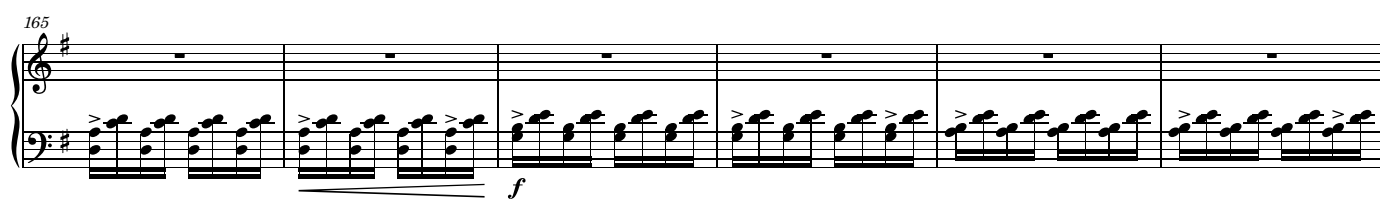
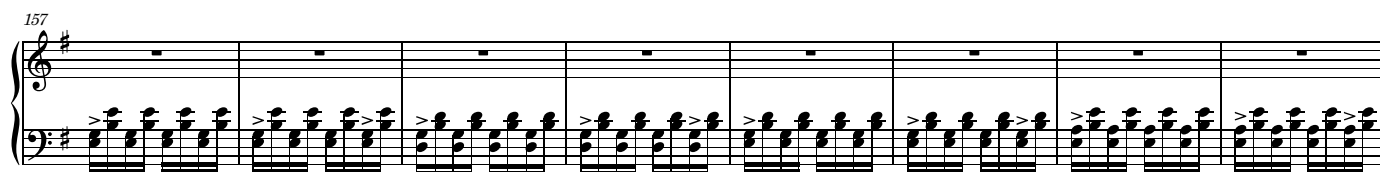
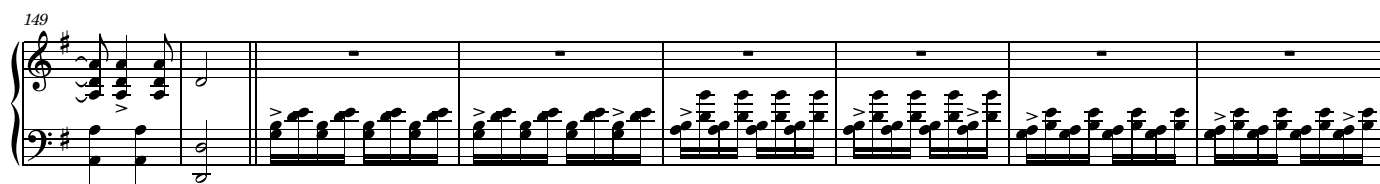
118

124

mf

137

This musical score is for a Guqin piece, spanning measures 98 to 137. It is written in G major (one sharp) and 4/4 time. The score is presented in a system of eight staves, each containing a grand staff (treble and bass clef). Measures 98-113 feature a continuous, dense texture of sixteenth-note chords in the bass, while the treble staff remains mostly silent. At measure 114, the treble staff begins to play a melodic line consisting of eighth and sixteenth notes, while the bass continues its chordal accompaniment. The dynamic marking *mp* (mezzo-piano) appears at measure 110, and *mf* (mezzo-forte) appears at measure 124. The piece concludes at measure 137 with a final chordal texture.



200

continue

204

208

212

mf

219

233

2 *mp*

245

molto rit

E. Piano

春江花月夜

trad.

$\text{♩} = 60$

p

2

12

1

18

23

28

32

37

mf

52

64

85

97

102

107

112

117

pp

continue

mf

mp

11

2

This musical score is for the E. Piano part of a piece, spanning measures 122 to 156. The key signature is one sharp (F#) and the time signature is 4/4. The score is written for two staves, Treble and Bass. The music is characterized by dense, continuous sixteenth-note patterns in both hands, creating a highly rhythmic and textured sound. The dynamics are marked with *mf* (mezzo-forte) at measures 122, 130, 145, and 150. The notation includes numerous accents and slurs to indicate phrasing and articulation. The piece concludes at measure 156 with a final chord in the right hand and a sustained note in the left hand.

122

126

130

135

140

145

150

156

mf

mf

mf

mf

162

168

174

180

186

192

198

203

mp

f

continue

This musical score is for a piece in E major, marked 'E. Piano'. It consists of eight systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score begins at measure 162. The first six systems (measures 162-191) feature a complex, rhythmic texture in the treble staff with many beamed sixteenth and thirty-second notes, while the bass staff provides a simpler accompaniment of quarter and eighth notes. A dynamic marking of *f* (forte) appears at the end of the first system. The seventh system (measures 198-202) shows a change in the treble staff's texture, with a more melodic line and a dynamic marking of *mp* (mezzo-piano). The eighth system (measures 203-207) continues the melodic line in the treble staff. A 'continue' marking is present at the end of the seventh system, indicating the piece continues on the next page.

208

213

217

221

226

231

236

243

mf

mf

mp

molto rit

The musical score is written for piano and consists of eight systems of music. The first system (measures 208-212) features continuous sixteenth-note patterns in both hands. The second system (measures 213-216) includes a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking. The third system (measures 217-220) continues the sixteenth-note patterns. The fourth system (measures 221-225) features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking. The fifth system (measures 226-230) continues the sixteenth-note patterns. The sixth system (measures 231-235) features a melodic line in the right hand and a bass line in the left hand, with a mezzo-forte (mf) dynamic marking. The seventh system (measures 236-242) includes a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking and a first ending bracket. The eighth system (measures 243-247) features a melodic line in the right hand and a bass line in the left hand, with a mezzo-piano (mp) dynamic marking and a 'molto rit' (molto ritardando) instruction.