

2023 年内蒙古艺术剧院民族曲艺团
自主公开招聘指定曲目

一、叙事民歌（男）

牧歌

简谱

1 = F $\frac{4}{4}$
稍慢 宽广、自由地

(3 5 5. 5 | $\overset{56}{7}$ 6 - - | 6 1. 1 2 1 2 3 |

1 - - -) ||: 3 5 5. 5 | $\overset{56}{7}$ 6 - 7 | 3 5 5. 6 |
1. 蓝 蓝 的 天 空 上 飘 着 那
2. 羊 群 好 像 是 斑 斑 的

5 6 5 5 - - | 5 1 1. 2 | 3 2 - 3 2 |
白 云, 白 云 的 下 面 盖 着
白 银, 撒 在 草 原 上 多 么

6 1. 1 2 1 2 3 | 1 - - - :|| ^{结束句} (间奏略) 3 2 |
雪 白 的 羊 群。 多 么
爱 煞 人!

6 1. 1 2 1 2 3 | 1 - - - | ^{rit} 6 1. 1 2 1 2 3 | 1 - - - ||
爱 煞 人, 爱 煞 人!

赞 歌

1 = A (或 1 = \flat B) $\frac{4}{4}$ (正宫调 指法)

辽阔、抒情地 $\text{♩} = 42$

胡松华 演唱

内蒙民歌

胡松华 词曲

崔 工 记谱

笙 ($\hat{6}$ - $\underline{\underline{161616}}$ $\underline{\underline{2123535}}$ $\overset{3}{\text{tr}} \overset{\cdot}{\underset{\cdot}{i}}$ - $\overset{\cdot}{\underset{\cdot}{6i}} \text{tr} \overset{\cdot}{\underset{\cdot}{6}}$ - - V | $\underline{\underline{6i565}}$ 3 - - V | $\underline{\underline{3'6}}$ 5 3 2 $\underline{\underline{12356i}}$)

$\underline{\underline{1212i}}$ $\overset{\cdot}{\underset{\cdot}{6i}} \text{tr} \overset{\cdot}{\underset{\cdot}{6}}$ - V | $\underline{\underline{1212i}}$ $\overset{\cdot}{\underset{\cdot}{6i}} \text{tr} \overset{\cdot}{\underset{\cdot}{6}}$ - V | $\underline{\underline{6 \cdot 5 6}}$ 1 2 $\underline{\underline{12i}}$ $\overset{\cdot}{\underset{\cdot}{6i}} \overset{\cdot}{\underset{\cdot}{6}}$ V | $\underline{\underline{2 1 \cdot 2}}$ 3 5 $\overset{\cdot}{\underset{\cdot}{6i}} \overset{\cdot}{\underset{\cdot}{6}}$ - - V |

啊哈啊嗨 哈，啊 啊嗨哟，

$\overset{\cdot}{\underset{\cdot}{6i}}$ $\overset{\cdot}{\underset{\cdot}{56}}$ $\overset{\cdot}{\underset{\cdot}{3}}$ 2 3 5 $\overset{\cdot}{\underset{\cdot}{35}}$ 3 - 3 | $\underline{\underline{3 2 3}}$ 5 $\overset{\cdot}{\underset{\cdot}{6i}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ | $\underline{\underline{2 1 2}}$ $\overset{\cdot}{\underset{\cdot}{1}}$ 2 $\overset{\cdot}{\underset{\cdot}{6i}}$ $\overset{\cdot}{\underset{\cdot}{5}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ 5-3 $\underline{\underline{3235}}$ $\overset{\cdot}{\underset{\cdot}{23}}$ 2 - - |

哎嘿哟哪哈哦嗨， 啊 嗨哟， 啊哈啊啊哈哎嘿哟嘿啊哎嘿哟，

$\underline{\underline{2 \cdot 3 5}}$ $\overset{\cdot}{\underset{\cdot}{6i}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ 5 6 $\overset{\cdot}{\underset{\cdot}{35}}$ 3 - - | $\underline{\underline{3 6}}$ 2 1 $\overset{\cdot}{\underset{\cdot}{5}}$ $\overset{\cdot}{\underset{\cdot}{6}}$ 2 - 2 2 5 $\overset{\cdot}{\underset{\cdot}{1}}$ $\overset{\cdot}{\underset{\cdot}{1212}}$ $\overset{\cdot}{\underset{\cdot}{3}}$ $\underline{\underline{1216}}$ 1 $\underline{\underline{21 6}}$ - - - |

啊 嗨嘿哟啊嘿哦哎， 哎哟哟哎哪啊嗨 哎嗨哟， 哟 哦嗨哪

$\underline{\underline{6 66}}$ $\underline{\underline{3561}}$ $\underline{\underline{6 66}}$ $\underline{\underline{3561}}$) ||: $\underline{\underline{3 6}}$ 1 $\underline{\underline{2 3 5}}$ 3 | $\underline{\underline{1 6}}$ $\underline{\underline{2 3 1}}$ $\underline{\underline{6 2 1}}$ $\underline{\underline{6 \cdot 6}}$ |

丛草原来 到 天安门 广 场，
英雄的祖 国 屹立在 东 方，像

$\underline{\underline{2 3 5}}$ $\underline{\underline{1 6 6}}$ $\underline{\underline{2 \cdot 3 5 i}}$ | $\overset{\cdot}{\underset{\cdot}{6}}$ - - - | $\underline{\underline{3 3 5}}$ $\overset{\cdot}{\underset{\cdot}{6 \cdot i}}$ $\overset{\cdot}{\underset{\cdot}{6 5}}$ | $\underline{\underline{3 5 1}}$ $\underline{\underline{2 \cdot 3 5 6}}$ |

高举 金杯把赞 歌 唱。 美酒 飘 香 鲜花 怒 放，
初升的太阳 光芒万 丈。 各民族兄 弟 欢聚在一 堂，

$\underline{\underline{3 35}}$ $\underline{\underline{2 3 1}}$ $\underline{\underline{6 \cdot 1}}$ $\underline{\underline{2 3 5}}$ | $\overset{\cdot}{\underset{\cdot}{6}}$ - - - | $\overset{\cdot}{\underset{\cdot}{6}}$ $\underline{\underline{2 3 5 6 5}}$ $\underline{\underline{3 5 6 i}}$ | $\underline{\underline{6 - 6 i}}$ $\underline{\underline{6 5}}$ | $\underline{\underline{3 5 5 3 6 i}}$ $\underline{\underline{5 6 5}}$ |

歌声 飞 出我的 胸 膛。

($\underline{\underline{2 1 1}}$ $\underline{\underline{6 1 1}}$)

赞美 中华的崛起和希 望。

3. $\underline{\underline{3 3 3 6 3 2}}$ | $\underline{\underline{1 \cdot 6}}$ $\underline{\underline{2 3 5 i}}$ $\underline{\underline{1 2 1}}$ | $\underline{\underline{6 6 6}}$ $\underline{\underline{3 5 6 1}}$ $\underline{\underline{6 6 6}}$ $\underline{\underline{3 5 6 1}}$) :|| $\overset{\cdot}{\underset{\cdot}{6 \cdot 1}}$ $\underline{\underline{2 \cdot 3}}$ $\underline{\underline{5 6 2 i}}$ | $\underline{\underline{6 - - -}}$ |

啊 哈 啊 哈 啊 嗨 哟，

$\underline{\underline{1 \cdot 6}}$ $\underline{\underline{2 3}}$ $\underline{\underline{5 i}}$ $\underline{\underline{i 2 1}}$ | $\overset{\cdot}{\underset{\cdot}{6}}$ - $\underline{\underline{1 2 1 6 1 6 1}}$ $\underline{\underline{2 3}}$ | $\underline{\underline{5 6 i}}$ $\underline{\underline{2 i 2 i}}$ | $\overset{\cdot}{\underset{\cdot}{6i}}$ $\underline{\underline{6 - - -}}$ | $\underline{\underline{6 - - -}}$ ||

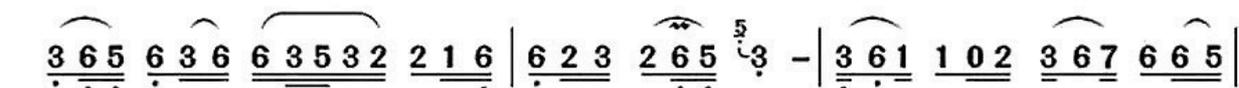
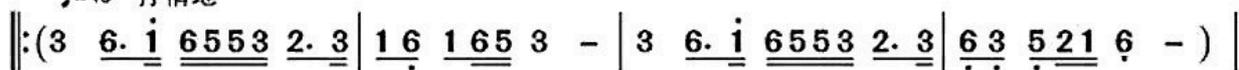
啊 哈 啊 哈 啊 哈 嗨 哟， 啊 咳 啊 嗨 哟。

草原恋

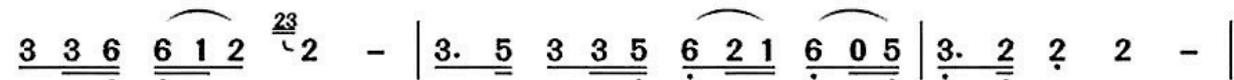
牛人乐谱 - 更好用的掌上看谱工具

1=F $\frac{4}{4}$

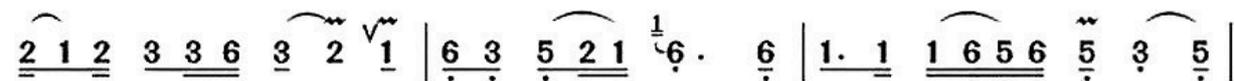
J=45 抒情地



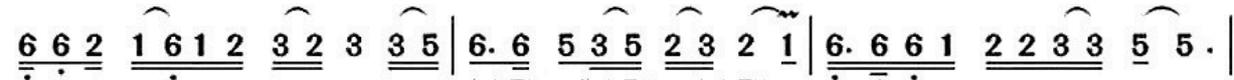
1. 草 原哪 草 原啊我 可爱的家 乡, 马 背 呀 马 背哟
2. 牧 场哪 牧 场啊我 智慧的源 泉, 马 铃 呀 马 铃哟



生命的摇 篮。 你用 圣洁的乳 汁 把我 哺育,
人生的起 点。 你用 闪光的格 言 把我 教诲,



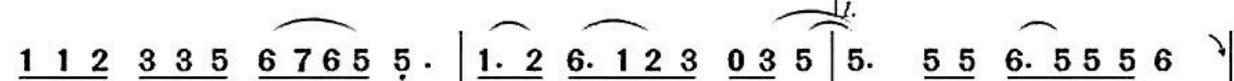
你用 深沉的歌 声 为我 催 眠。 那 朝霞 般 的 篝火
你用 凶猛的风 暴 将我 锤 炼。 那 流沙 般 的 岁月



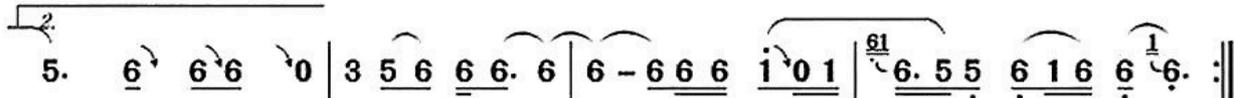
给了我 无 限的温 暖;那 白云 似 的 绒 毛 为 我 抵 挡 多 少 风 寒。
给了我 牧 人 的勤 劳;那 荆棘 似 的 征 程 赋 予 我 骑 手 的勇 敢。



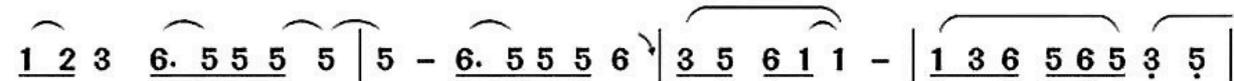
无论我 走到 哪 里, 总 听 得 见 马 头 琴 在 歌 唱;
无论我 走到 哪 里, 总 看 得 见 你 在 举 目 遥 望;



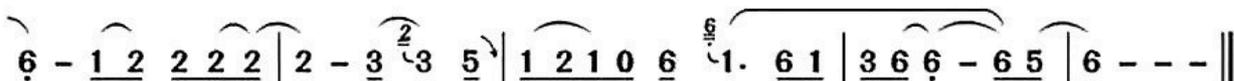
无论我 离开你 多 远, 总 闻 得 到 (嗒嗒 啊 嗒嗒 啊)
无论我 离开你 多 远, 也 忘 不 了 你



奶茶 嗒嗒 嗒嗒 欧 的 香 甜。
(伊 伊伊) 美好 嗒嗒 嗒嗒 欧 的 心 愿。



啊 哈 嗨 嗨嗨 啊 嗨嗨伊 啊 啊 啊



哎 嗨嗨 哎 伊 咿 啊 哈 啊

我和我的祖国

1 = \flat E $\frac{6}{8}$ $\frac{9}{8}$

打谱：宋友三 20859948

张 藜 词
秦咏诚 曲

$\underline{5\ 6\ 5\ 4\ 3\ 2}$ | 1 . 5 . | 1 3 $\dot{1}$ 7 6 . 3 | $\underline{5\ .\ 5\ .}$ |
我 和 我 的 祖 国 一 刻 也 不 能 分 割
我 的 祖 国 和 我 像 海 和 浪 花 一 朵

$\underline{6\ 7\ 6\ 5\ 4\ 3}$ | 2 . 6 . | $\underline{7\ 6\ 5\ 5\ 1\ 2}$ | $\underline{3\ .\ 3\ .}$ |
无 论 我 走 到 哪 里 都 流 出 一 首 赞 歌
浪 是 那 海 的 赤 子 海 是 那 浪 的 依 托

$\underline{5\ 6\ 5\ 4\ 3\ 2}$ | 1 . 5 . | 1 3 $\dot{1}$ 7 $\dot{2}$. $\dot{1}$ | $\underline{6\ .\ 6\ .}$ |
我 歌 唱 每 一 座 高 山 我 歌 唱 每 一 条 河
每 当 大 海 在 微 笑 我 就 是 笑 的 旋 涡

$\underline{\dot{1}\ 7\ 6\ 5\ .}$ | $\underline{6\ 5\ 4\ 3\ .}$ | 7 6 5 2 | $\underline{1\ .\ 1\ .}$ |
袅 袅 炊 烟 小 小 村 落 路 上 一 道 辙
我 分 担 着 海 的 忧 愁 分 享 海 的 欢 乐

$\underline{\dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ 6}$ | $\underline{7\ 6\ .\ 3\ 5\ .\ 5\ .}$ | $\underline{\dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ 6}$ | $\underline{7\ 5\ .\ 3\ 6\ .\ 6\ .}$ |
我 最 亲 爱 的 祖 国, 我 永 远 紧 依 着 你 的 心 窝
我 最 亲 爱 的 祖 国, 你 是 大 海 永 不 干 涸

$\underline{5\ 4\ 3\ 2\ .}$ | $\underline{7\ 6\ 6\ 5\ 3\ .}$ | 4 . 2 1 | $\underline{1\ .\ 1\ 0\ :||}$
你 用 你 那 母 亲 的 脉 搏 和 我 诉 说
永 远 给 我 碧 浪 清 波 心 中 的 歌

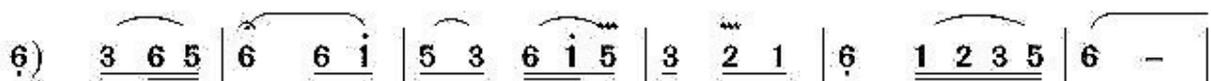
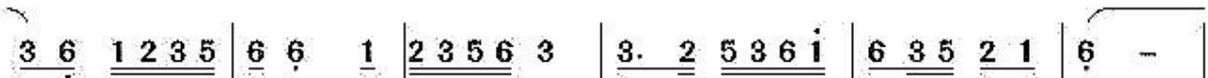
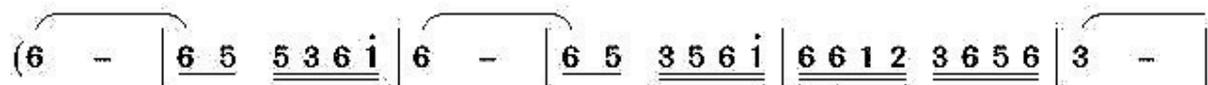
$\underline{\dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ 6}$ | $\underline{7\ 6\ .\ 3\ 5\ .\ 5\ .}$ | $\underline{\dot{1}\ \dot{2}\ \dot{3}\ \dot{2}\ \dot{1}\ 6}$ | $\underline{7\ 5\ .\ 3\ 6\ .\ 6\ .}$ |
我 最 亲 爱 的 祖 国, 你 是 大 海 永 不 干 涸

$\underline{5\ 4\ 3\ 2\ .}$ | $\underline{7\ 6\ 5\ 3\ .}$ | 5 . $\hat{2}$ $\dot{1}$ | $\underline{\dot{1}\ .\ \dot{1}\ .}$ ||
永 远 给 我 碧 浪 清 波 心 中 的 歌

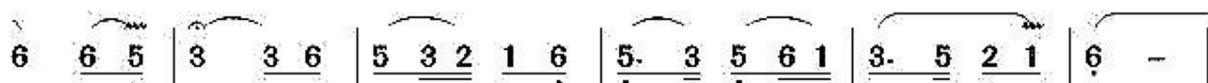
牧民歌唱共产党

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

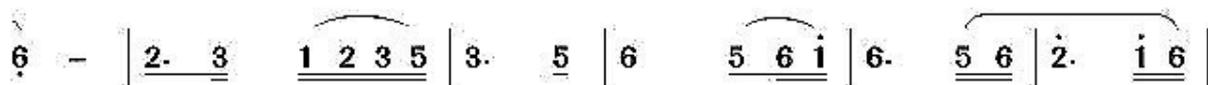
乌兰牧骑词曲
任刚制谱



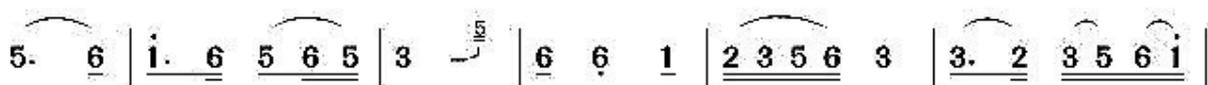
在 那 百 花 盛 开 的 草 原 上，
在 那 万 马 奔 腾 的 草 原 上，



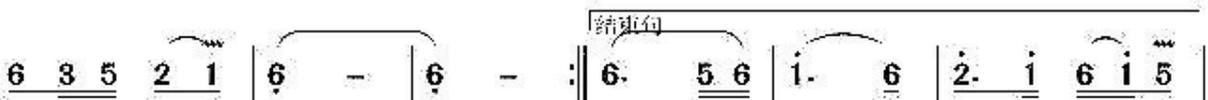
肥 壮 的 牛 羊 象 彩 云 飘 荡。
丰 收 的 歌 声 响 彻 四 方。



富 饶 美 丽 的 牧 场 哟 啊
我 们 的 生 活 多 么 美 好 啊

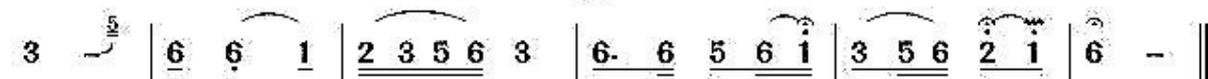


啊 无 限 兴 旺，勤 劳 的 牧 民 建 设 着
啊 前 进 路 宽 广，草 原 人 民 永 远 歌 唱



祖 国 的 边 疆。 啊 啊 前 进 路 宽
共 产 党。

慢



广， 草 原 人 民 永 远 歌 唱 共 产 党。

三、蒙古民歌

草原上升起不落的太阳

牛人乐谱 - 更好用的掌上看谱工具

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

开阔、明朗地

6 6 6 | 2. 3 | 3 2. 1 | 6 - | 2 2 1. 2 | 3 5 3 |

1. 蓝 蓝 的 天 上 白 云 飘, 白 云 下 面 马 儿
 2. 要 是 天 有 人 来 问 我, 这 是 什 么 地
 3. 这 里 的 人 们 爱 和 平, 也 热 爱 家
 4. 毛 主 席 啊 共 产 党, 抚 育 我 们 成

6 - | 6 - | 3 1 2 | 3. 6 | 3 2. 1 | 3. 5 |

跑, 挥 动 鞭 儿 响 四 方,
 (3 6. 6)
 方? 我 就 骄 傲 地 告 诉 他,
 乡, 我 唱 草 原 上 自 己 的 新 生 活,
 长, 草 原 上 升 起

6 5. 6 | 2 3. 1 | 6 - | 6 - :|| 3 1 2 | 3. 6 |

百 鸟 齐 飞 翔。 草 原 上
 (6 6 5 6 6)
 这 是 我 们 的 家 乡。
 歌 唱 共 产 党。
 不 落 的 太 阳。

3 2. 1 | 3. 5 | 慢
 升 起 不 落 的 太 阳。
 5 6 | 2 3 5 | 6 - | 6 - ||

在那遥远的地方

1 = E $\frac{4}{4}$

行板

王洛宾 改编

6 i ||: 2 i 7 6 i 2 · i 6 | 6 i i 7 6 - |

1. 在那 遥远的 地 方 有位 好姑 娘，
2. (她那) 粉红的小 脸 好像 红太 阳，
3. (我愿) 抛弃了财 产 跟她 去放 羊，
4. (我愿) 做一只小 羊 跟在她身 旁，

6 i 2 i 6 5 6 5 4 5 | 6 i 4 5 6 5 4 3 | 2 - - 6 i :||

人们走过 她的 帐房 都要回头留恋的张 望。 她那
她那活泼 动人的眼睛 好像晚上明媚的月 亮。 我愿
每天看着那粉红的小脸 和那美丽金边的衣 裳。 我愿
2 - - -
我愿她拿着细细的皮鞭 不断轻轻打在我身 上。

┌────────── 结束句 ───────────┐
┌────────── 渐慢 ───────────┐
6 i 2 i 6 5 6 5 4 5 | 6 i 4 5 6 5 4 3 | 2 - - ||

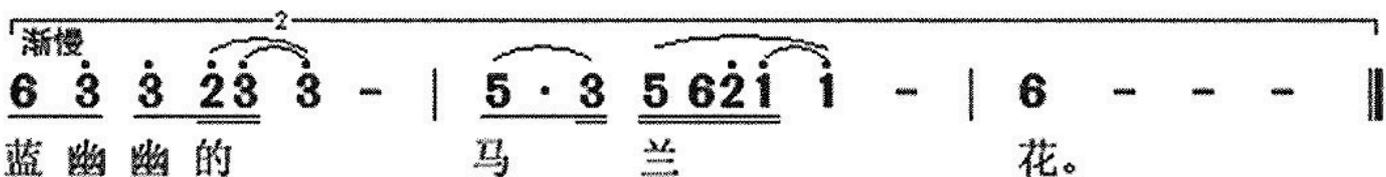
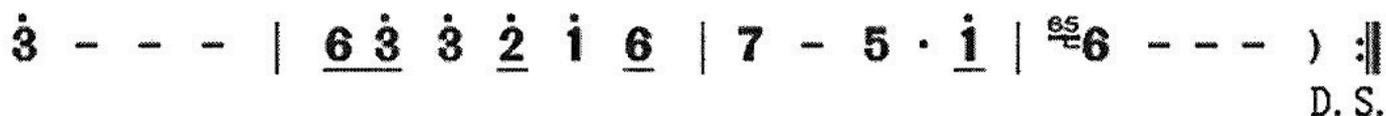
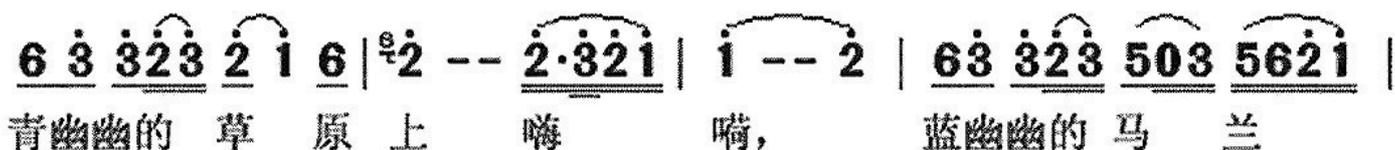
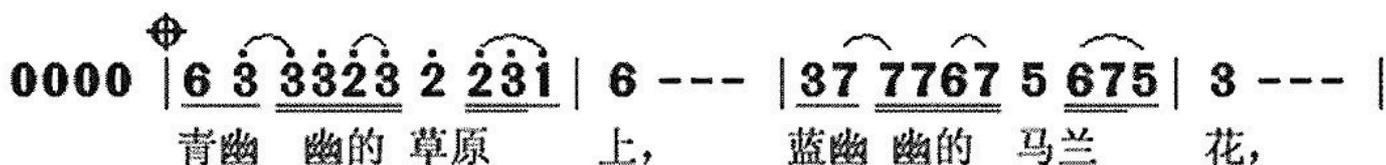
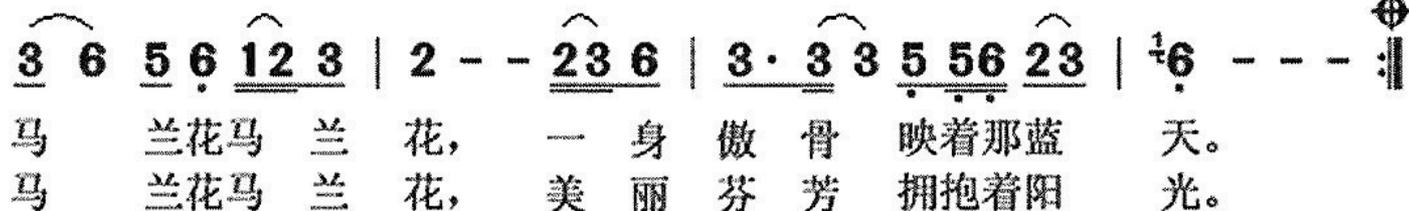
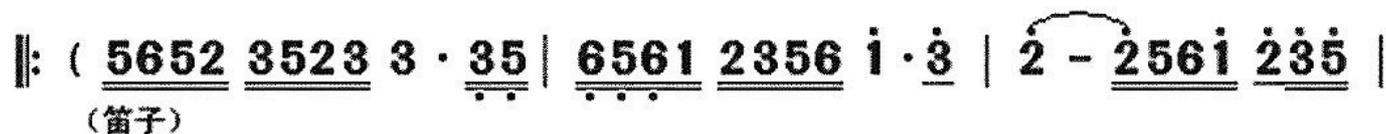
我愿她拿着细细的皮鞭 不断轻轻打在我身 上。

马兰花

简谱

1 = A $\frac{4}{4}$

中速 深情地



结束

四、扬琴

快速分解练习

(燕子)

布格缪勒 曲
黄河移植

1=G $\frac{4}{4}$ ♩ = 188 快板

1513 5315 | 4614 6416 | 1513 5315 | 1315 3315 | 7524 2425 | 1513 1315 |
p

5572 7275 | 2275 5275 | 1513 5315 | 4614 6416 | 1513 5315 | 1315 3315 |
p

2572 7275 | 1216#4216 | 5275 5275 | 4275 2475 | 1513 5315 | 4614 6416 |

1513 5315 | 1315 3315 | 7524 2425 | 1513 1315 | 5572 7275 | 2275 5275 |

1513 5315 | 4614 6416 | 1513 5315 | 1315 3315 | 2572 7275 | 1216#4216 |

5275 5275 | #4#276 7276 || 3573 5375 | 367#2#4276 | 3573 7375 | 1375 7375 ||
p

3573 5375 | 2574 5475 | 1513 5315 | 1315 3315 | 5315 5315 | 5374 5274 |

1153 3153 | 5153 1153 | 5754 5754 | 6754 5754 | 1153 3153 | 5153 1153 |

5754 5754 | 6754 5754 | 1153 1153 | 5315 3531 | 1153 1153 | 1153 1 0 ||
pp

双声部初级练习

黄河 曲

1=C $\frac{2}{4}$ ♩ = 120

$\dot{5}$ $\dot{5}$ | $\dot{6}$ $\dot{5}$ | $\dot{3}$ — | $\dot{3}$ $\dot{5}$ | $\dot{6}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ | $\dot{3}$ — | $\dot{3}$ — |
 $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ |
 mp mf

$\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{3}$ | $\dot{2}$ — | $\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{6}$ | $\dot{3}$ $\dot{1}$ | $\dot{2}$ — | $\dot{2}$ — |
 $\underline{52}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{55}$ $\underline{65}$ |
 mp

$\dot{3}$ $\dot{3}$ | $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ | $\dot{6}$ — | $\dot{2}$ $\dot{3}$ | $\dot{7}$ $\dot{6}$ | $\dot{5}$ — | $\dot{5}$ $\dot{6}$ |
 $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{62}$ $\underline{32}$ | $\underline{25}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ |
 mp

$\dot{1}$ $\dot{2}$ | $\dot{3}$ $\dot{6}$ | $\dot{5}$ $\dot{3}$ | $\dot{2}$ — | $\dot{3}$ $\dot{5}$ | $\dot{5}$ $\dot{6}$ | $\dot{1}$ — | $\dot{1}$ $\dot{2}\dot{3}$ |
 $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{52}$ $\underline{32}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ |
 mp

$\dot{5}$ $\dot{5}$ | $\dot{6}$ $\dot{5}$ | $\dot{3}$ — | $\dot{3}$ $\dot{5}$ | $\dot{6}$ $\dot{1}$ | $\dot{6}$ $\dot{5}$ | $\dot{3}$ — | $\dot{3}$ — |
 $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{55}$ $\underline{65}$ |
 mp mf

$\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{3}$ | $\dot{2}$ — | $\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{6}$ | $\dot{3}$ $\dot{1}$ | $\dot{2}$ — | $\dot{2}$ — |
 $\underline{52}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{62}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{55}$ $\underline{65}$ |
 mp

$\dot{3}$ $\dot{3}$ | $\dot{5}$ $\dot{3}$ | $\dot{2}$ $\dot{1}$ | $\dot{6}$ — | $\dot{2}$ $\dot{3}$ | $\dot{5}$ $\dot{3}$ | $\dot{6}$ — | $\dot{6}$ $\dot{5}$ |
 $\underline{15}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{62}$ $\underline{32}$ | $\underline{52}$ $\underline{32}$ | $\underline{15}$ $\underline{35}$ | $\underline{26}$ $\underline{16}$ | $\underline{36}$ $\underline{16}$ |
 mp mf

$\dot{6}$ $\dot{1}$ | $\dot{5}$ $\dot{6}$ | $\dot{3}$ $\dot{5}$ | $\dot{2}$ — | $\dot{3}$ $\dot{5}$ | $\dot{5}$ $\dot{6}$ | $\dot{1}$ — | $\dot{1}$ — |
 $\underline{36}$ $\underline{16}$ | $\underline{35}$ $\underline{15}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{52}$ $\underline{32}$ | $\underline{15}$ $\underline{65}$ | $\underline{65}$ $\underline{32}$ |
 f

$\dot{6}$ $\dot{1}$ | $\dot{5}$ $\dot{6}$ | $\dot{3}$ $\dot{5}$ | $\dot{2}$ — | $\dot{3}$ $\dot{5}$ | $\dot{2}$ $\dot{2}\dot{3}$ | $\dot{1}$ — | $\dot{1}$ 0 |
 $\underline{36}$ $\underline{16}$ | $\underline{35}$ $\underline{15}$ | $\underline{15}$ $\underline{65}$ | $\underline{25}$ $\underline{65}$ | $\underline{15}$ $\underline{65}$ | $\underline{26}$ $\underline{76}$ | $\underline{13}$ $\underline{56}$ | 1 0 |
 mf mp

双声部练习

(小步舞曲)

巴赫 曲
黄河 移植

1=C $\frac{3}{4}$ ♩ = 132

p

$\begin{array}{c} \dot{2} \ \underline{\dot{5}\dot{6}\dot{7}\dot{1}} \\ \underset{\cdot}{5} \ \underset{\cdot}{\dot{2}} \ \underline{\underset{\cdot}{5}\underset{\cdot}{\dot{6}}} \end{array}$	$\begin{array}{c} \dot{2} \ 5 \ 5 \\ 7 \ 2 \ \dot{5} \end{array}$	$\begin{array}{c} \dot{3} \ \underline{\dot{1}\dot{2}\dot{3}\dot{4}} \\ \underset{\cdot}{1} \ \underset{\cdot}{5} \ \underline{\underset{\cdot}{1}\underset{\cdot}{2}} \end{array}$	$\begin{array}{c} \dot{5} \ 5 \ 5 \\ 7 \ 2 \ \dot{5} \end{array}$	$\begin{array}{c} \dot{1} \ \underline{\dot{2}\dot{1}\dot{7}\dot{6}} \\ \underset{\cdot}{6} \ \underset{\cdot}{\#4} \ \underset{\cdot}{2} \end{array}$	$\begin{array}{c} 7 \ \underline{\dot{1}\dot{7}\dot{6}\dot{5}} \\ \underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{1} \end{array}$	$\begin{array}{c} \#4 \ \underline{\dot{5}\dot{6}\dot{7}\dot{5}} \\ \underset{\cdot}{2} \ \underset{\cdot}{7} \ \underset{\cdot}{5} \end{array}$
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$\begin{array}{c} 6 \ - \ - \\ \underset{\cdot}{2} \ \underline{\underset{\cdot}{2}\underset{\cdot}{1}\underset{\cdot}{7}\underset{\cdot}{6}} \end{array}$	$\begin{array}{c} \dot{2} \ \underline{\dot{5}\dot{6}\dot{7}\dot{1}} \\ \underset{\cdot}{5} \ \underset{\cdot}{\dot{2}} \ \underline{\underset{\cdot}{5}\underset{\cdot}{\dot{6}}} \end{array}$	$\begin{array}{c} \dot{2} \ 5 \ 5 \\ 7 \ 2 \ \dot{5} \end{array}$	$\begin{array}{c} \dot{3} \ \underline{\dot{1}\dot{2}\dot{3}\dot{4}} \\ \underset{\cdot}{1} \ \underset{\cdot}{5} \ \underline{\underset{\cdot}{1}\underset{\cdot}{2}} \end{array}$	$\begin{array}{c} \dot{5} \ 5 \ 5 \\ 7 \ 2 \ \dot{5} \end{array}$	$\begin{array}{c} \dot{1} \ \underline{\dot{2}\dot{1}\dot{7}\dot{6}} \\ \underset{\cdot}{6} \ \underset{\cdot}{\#4} \ \underset{\cdot}{2} \end{array}$	$\begin{array}{c} 7 \ \underline{\dot{1}\dot{7}\dot{6}\dot{5}} \\ \underset{\cdot}{5} \ \underset{\cdot}{6} \ \underset{\cdot}{1} \end{array}$
--	---	---	---	---	--	--

mf

$\begin{array}{c} 6 \ \underline{\underline{\underline{\dot{7}\dot{6}\dot{5}\dot{4}}}} \\ \underset{\cdot}{2} \ \underset{\cdot}{5} \ \underset{\cdot}{\dot{2}} \end{array}$	$\begin{array}{c} 5 \ - \ - \\ \underset{\cdot}{5} \ \underset{\cdot}{\dot{2}} \ \underset{\cdot}{\dot{5}} \end{array}$	$\begin{array}{c} 7 \ \underline{\underline{\underline{\dot{5}\dot{6}\dot{7}\dot{5}}}} \\ \underset{\cdot}{5}\underset{\cdot}{5} \ \underset{\cdot}{5}\underset{\cdot}{5} \ \underset{\cdot}{5}\underset{\cdot}{5} \end{array}$	$\begin{array}{c} 6 \ \underline{\underline{\underline{\dot{2}\dot{3}\dot{4}\dot{2}}}} \\ \underset{\cdot}{\#4}\underset{\cdot}{4} \ \underset{\cdot}{4}\underset{\cdot}{4} \ \underset{\cdot}{4}\underset{\cdot}{4} \end{array}$	$\begin{array}{c} 5 \ \underline{\underline{\underline{\dot{3}\dot{4}\dot{5}\dot{2}}}} \\ \underset{\cdot}{3}\underset{\cdot}{3} \ \underset{\cdot}{3}\underset{\cdot}{3}\underset{\cdot}{3}\underset{\cdot}{3} \end{array}$	$\begin{array}{c} \#1 \ \underline{\underline{\underline{\dot{7}\dot{1}\dot{6}}}} \\ \underset{\cdot}{6}\underset{\cdot}{6} \ \underset{\cdot}{6}\underset{\cdot}{6} \ \underset{\cdot}{6}\underset{\cdot}{6} \end{array}$	$\begin{array}{c} 6\dot{7} \ \underline{\underline{\underline{\dot{1}\dot{2}\dot{3}\dot{4}}}} \\ \underset{\cdot}{6}\underset{\cdot}{6} \ \underset{\cdot}{6}\underset{\cdot}{6} \ \underset{\cdot}{6}\underset{\cdot}{6} \end{array}$
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$\begin{array}{c} \dot{5}\dot{4} \ \dot{3} \\ 7 \ 2 \ 1 \end{array}$	$\begin{array}{c} \#4 \ 6 \ \#1 \\ 2 \ \#4 \ 6 \end{array}$	$\begin{array}{c} \dot{2} \ - \ - \\ 2 \ \dot{2} \ \#1 \end{array}$	$\begin{array}{c} \dot{2} \ \underline{\underline{\underline{\dot{5}\dot{4}\dot{5}}}} \\ \underset{\cdot}{2}\underset{\cdot}{2} \ \underset{\cdot}{2}\underset{\cdot}{2} \ \underset{\cdot}{2}\underset{\cdot}{2} \end{array}$	$\begin{array}{c} \dot{3} \ \underline{\underline{\underline{\dot{5}\dot{4}\dot{5}}}} \\ \underset{\cdot}{\#1}\underset{\cdot}{1} \ \underset{\cdot}{1}\underset{\cdot}{1} \ \underset{\cdot}{1}\underset{\cdot}{1} \end{array}$	$\begin{array}{c} \dot{2} \ \dot{1} \ 7 \\ 2 \ 5 \ 7 \end{array}$	$\begin{array}{c} 6\dot{5} \ \underline{\underline{\underline{\dot{4}\dot{5}\dot{6}}}} \\ \underset{\cdot}{2} \ \underset{\cdot}{\#4} \ \underset{\cdot}{6} \end{array}$
--	---	---	--	--	---	--

$\begin{array}{c} \underline{\underline{\underline{\dot{2}\dot{3}\dot{4}\dot{5}\dot{6}\dot{7}}}} \\ \underset{\cdot}{2}\underset{\cdot}{2} \ \underset{\cdot}{2}\underset{\cdot}{2} \ \underset{\cdot}{2}\underset{\cdot}{2} \end{array}$	$\begin{array}{c} \dot{1} \ 7 \ 6 \\ \underset{\cdot}{3} \ \underset{\cdot}{5} \ \underset{\cdot}{\#4} \end{array}$	$\begin{array}{c} \underline{\underline{\underline{\dot{7}\dot{2}\dot{5}\dot{4}}}} \\ \underset{\cdot}{5} \ \underset{\cdot}{7} \ \underset{\cdot}{2} \end{array}$	$\begin{array}{c} 5 \ - \ - \\ \underset{\cdot}{5} \ \underset{\cdot}{\dot{2}} \ \underset{\cdot}{\dot{5}} \end{array}$
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分解花圈练习

(波尔卡)

普罗修斯卡 曲
黄河 移植

1=C $\frac{2}{4}$ ♩ = 116

灵巧地 愉快地

mf

0 54 | 3513̣ 513̣5̣ | 3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ | 5̣4̣2̣7̣ 5̣ 2̣

4572̣ 572̣4̣ | 7̣ 7̣ 7̣ | 7̣ 7̣ 7̣ | 6̣5̣3̣1̣ 5̣ 54 | 3513̣ 513̣5̣

3̣ 3̣ 3̣ | 3̣ 3̣ 3̣ | 5̣4̣2̣7̣ 5̣ 5 | 4572̣ 572̣4̣ | 7̣ 7̣ 7̣

1̣ 5̣ 1̣ 3̣ 5̣ | 1̣ 5̣ 1̣ 3̣ 5̣ | 5̣4̣2̣7̣ 5̣ 2̣ | 4572̣ 572̣4̣ | 7̣ 7̣ 7̣

5̣ 7̣ 6̣ 5̣4̣3̣2̣ | 3̣ 5̣ 1̣ | 2̣ 6̣ #1̣2̣ 3̣2̣1̣2̣ | 7̣2̣5̣7̣ 2̣ | 7̣2̣1̣7̣ 6̣1̣7̣6̣

mp

5̣7̣7̣6̣ 5̣#4̣3̣2̣ | 2̣#1̣2̣ 3̣2̣1̣2̣ | 7̣2̣5̣7̣ 2̣ | 7̣2̣1̣7̣ #4̣1̣7̣6̣ | 7̣ 7̣ 7̣

2̣ #1̣2̣ 3̣2̣1̣2̣ | 7̣2̣5̣7̣ 2̣ | 7̣2̣1̣7̣ 6̣1̣7̣6̣ | 5̣7̣7̣6̣ 5̣#4̣3̣2̣ | 2̣ #1̣2̣ 3̣2̣1̣2̣

7̣2̣5̣7̣ 2̣ | 7̣ 5̣ 2̣ 1̣ 7̣ 6̣ | 5̣ 7̣ 5̣ | 1=F | 5̣ | 3̣ 1̣ 6̣ | 5̣ 5̣ 54

3̣ 5̣ 1̣ 5̣ 3̣ 5̣ 1̣ 5̣ | 4̣ 5̣ 7̣ 5̣ 4̣ 5̣ 7̣ 5̣ | 4̣ 4̣ 4̣ | 4̣ | 2̣ 1̣ 6̣ | 5̣ 5̣ 5̣ 4̣ 5̣

7̣ 4̣ 7̣ 4̣ | 6̣ 5̣ 3̣ 1̣ 5̣ 5̣ | 5̣ | 3̣ 1̣ 6̣ | 5̣ 5̣ | 5̣ 4̣ | 3̣ 5̣ 1̣ 5̣ 3̣ 5̣ 1̣ 5̣

4̣ 5̣ 7̣ 5̣ 4̣ 5̣ 7̣ 5̣ | 4̣ 4̣ 4̣ | 4̣ | 2̣ 1̣ 6̣ | 5̣ 2̣ | 5̣ #4̣ 5̣ | #5̣ 6̣ #6̣ 7̣ 1̣ 5̣

mf

1̣ | 1̣ |

五、低音马头琴

腾飞

马头琴

仟·白乙拉曲

Rubato

Musical score for the Rubato section, measures 1-12. The score is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a melodic line with various ornaments (trills, grace notes) and a bass line with sustained chords. Measure numbers 5, 9, and 12 are indicated at the start of their respective lines. A sixteenth-note triplet is marked with a '3' in measure 9. A sixteenth-note sextuplet is marked with a '6' in measure 12. The section concludes with a double bar line and a change in time signature to 2/4.

Vivace

Musical score for the Vivace section, measures 13-45. The score is written in a single system with a treble clef and a key signature of three flats. The time signature is 2/4. The music is characterized by a fast, rhythmic melody with a driving bass line. Measure numbers 13, 22, 28, 35, 41, and 45 are indicated at the start of their respective lines. A triplet of eighth notes is marked with a '3' in measure 13. A forte dynamic marking 'f' is present in measure 22. A first and second ending bracket is shown in measure 28. The section concludes with a double bar line and a final flourish.

50



55



61



67



75



82



88



93



99

活跃地 **4**

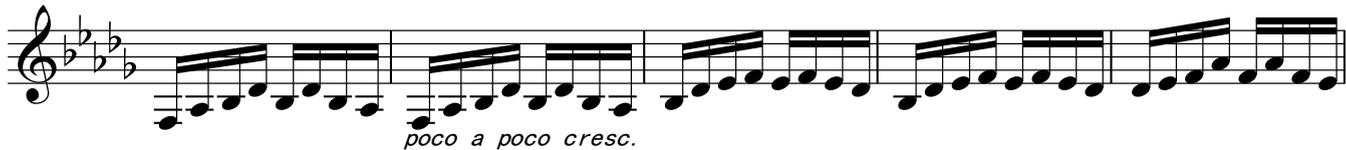
112



122



209



214



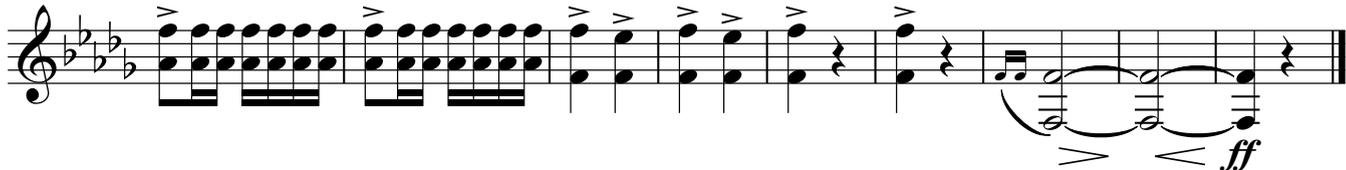
219



224



229



李志祥

归

Musical staff 1: Treble clef, first system. Contains a melodic line with a first ending bracket labeled '1.' and a repeat sign at the end.

Musical staff 2: Treble clef, second system. Contains a melodic line with a second ending bracket labeled '2.' and a repeat sign at the end.

Musical staff 3: Treble clef, third system. Continuation of the melodic line.

Musical staff 4: Treble clef, fourth system. Continuation of the melodic line.

Musical staff 5: Treble clef, fifth system. Continuation of the melodic line.

Musical staff 6: Treble clef, sixth system. Continuation of the melodic line.

Musical staff 7: Treble clef, seventh system. Continuation of the melodic line.

Musical staff 8: Treble clef, eighth system. Continuation of the melodic line.

Musical staff 9: Treble clef, ninth system. Continuation of the melodic line.

Musical staff 10: Treble clef, tenth system. Continuation of the melodic line with trills marked 'tr'.

Musical staff 11: Treble clef, eleventh system. Continuation of the melodic line with first and second endings labeled '1.' and '2.'.

Musical staff 12: Treble clef, twelfth system. Continuation of the melodic line with dynamic markings *f*, *p*, *f*, and *p*.

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains three measures of music. Each measure begins with a whole note followed by a quarter rest, then a quarter note, and finally a pair of eighth notes beamed together.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. The staff contains four measures of music. The first two measures are identical to the first staff. The third measure begins with a half note, followed by a quarter note, and then a pair of eighth notes. The fourth measure begins with a half note, followed by a quarter note, and then a pair of eighth notes. Dynamics include *p* (piano) and accents (>).

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. The staff contains five measures of music, all consisting of eighth notes. The first two measures are marked *p* (piano), and the last two measures are marked *f* (forte). Accents (>) are placed above each note.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first two measures are marked *f* (forte), the next two are marked *f*, and the last two are marked *p* (piano). Accents (>) are placed above each note.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first three measures are marked *f* (forte), and the last three are marked *p* (piano). Accents (>) are placed above each note.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first three measures are marked *f* (forte), and the last three are marked *p* (piano). Accents (>) are placed above each note.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music. The first five measures are marked *f* (forte), and the last measure is marked *p* (piano). A first ending bracket labeled "1." spans the last two measures.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music. The first five measures are marked *f* (forte), and the last measure is marked *p* (piano). A second ending bracket labeled "2." spans the first five measures. Accents (>) are placed above each note.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first three measures are marked *f* (forte), and the last three are marked *f*. Accents (>) are placed above each note.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first three measures are marked *f* (forte), and the last three are marked *f*. Accents (>) are placed above each note.

Musical staff 11: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first two measures are marked *f* (forte), the next two are marked *p* (piano), and the last two are marked *f*. Accents (>) are placed above each note.

Musical staff 12: Treble clef, key signature of two flats, 3/4 time signature. The staff contains six measures of music, all consisting of eighth notes. The first two measures are marked *p* (piano), the next two are marked *f* (forte), and the last two are marked *f*. Accents (>) are placed above each note.

The musical score consists of four staves. The first staff is in 4/4 time and features a continuous eighth-note pattern, with dynamics *p*, *p*, and *f* indicated below. The second staff continues the eighth-note pattern with dynamics *f*, *p*, and *f*, including accents and a slur. The third staff features a complex rhythmic pattern with accents and dynamics *f* and *f*. The fourth staff begins with a rest, followed by a triplet of eighth notes marked *ff*.



敖特尔青年

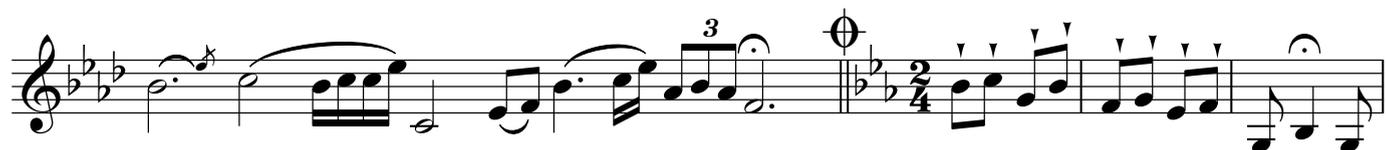
吉格木德

 Vivace



Moderato





遥远的敖特尔

1=^bE

散板

作曲：李波

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The bass clef staff contains a bass line with fingerings and slurs. The key signature is one flat (B-flat).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with slurs and fingerings.

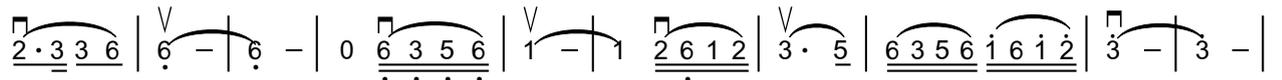
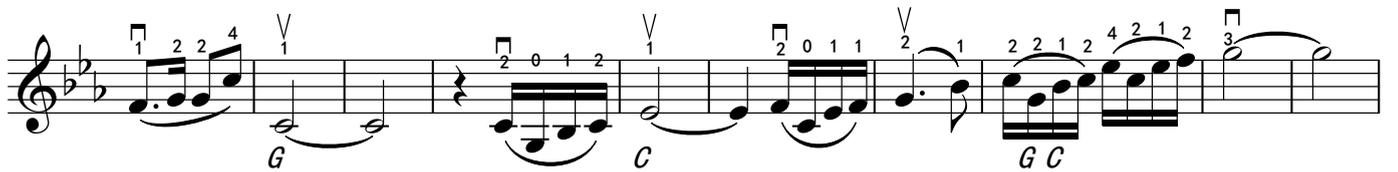
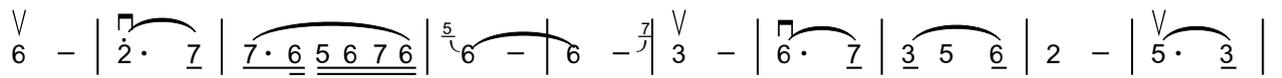
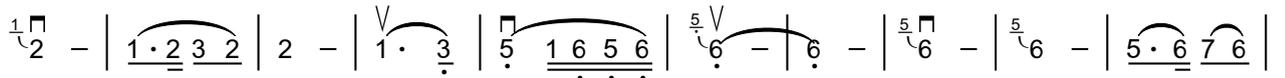
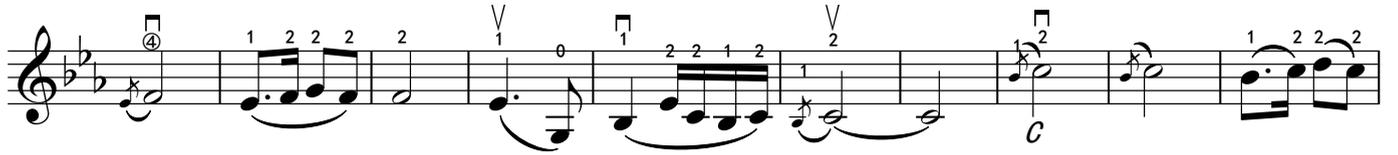
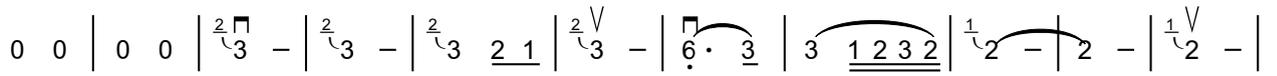
Third system of musical notation. The treble clef staff features a melodic line with slurs and ornaments. The bass clef staff continues the bass line with slurs and fingerings.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with slurs and fingerings.

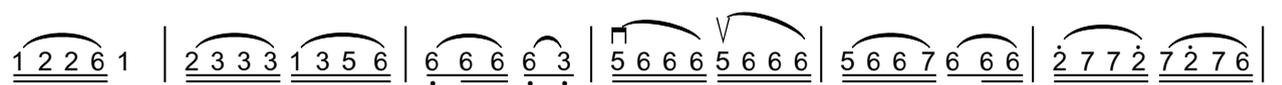
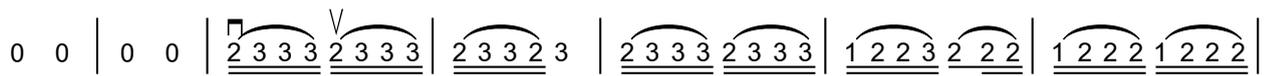
Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with slurs and fingerings.

Andante

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line with slurs and fingerings. The system concludes with a 2/4 time signature and a series of rests.



泛音演奏



6̣ 6̣ 6̣ 5̣ | 6̣ 3̣ | 6̣ 2̣ 2̣ | 2̣ 2̣ | 6̣ 3̣ 2̣ 3̣ | 3̣ 5̣ 1̣ | 6̣ 6̣ 6̣ | 6̣ 6̣ | 6̣ 6̣ 6̣ 6̣ 6̣ 6̣ |

2̣ 2̣ 2̣ 3̣ 3̣ 3̣ | 5̣ 5̣ 5̣ 6̣ 6̣ 6̣ | 6̣ 5̣ 6̣ 1̣ 2̣ 1̣ 2̣ 3̣ | 6̣ 6̣ 5̣ 6̣ | 3̣ 3̣ 3̣ 3̣ 3̣ 3̣ | 4̣ 4̣ 4̣ 1̣ 1̣ 1̣ |

4̣ 4̣ 4̣ 5̣ 5̣ 5̣ | 2̣ 3̣ 2̣ 1̣ 6̣ 1̣ 6̣ 5̣ | 3̣ 5̣ 5̣ 3̣ | 0 0 | 6̣ 7̣ 1̣ 2̣ 3̣ 0 | 0 0 | 3̣ 4̣ 5̣ 6̣ 7̣ 0 | 0 0 |

泛音演奏

1 = \flat B

0 0 | 6̣ 7̣ 1̣ 2̣ 3̣ 0 | 6̣ 7̣ 1̣ 2̣ 3̣ 0 || 6̣ 0 0 | 0 0 || 2̣ 2̣ 5̣ 6̣ 1̣ 2̣ | 6̣ 6̣ 6̣ 3̣ |

2̣ 2̣ 1̣ 2̣ 1̣ 2̣ | 5̣ 6̣ 1̣ 2̣ 6̣ 6̣ :|| 6̣ 2̣ 1̣ 3̣ | 6̣ 6̣ 5̣ 6̣ | 2̣ 2̣ 1̣ 2̣ 1̣ 2̣ | 3̣ - | 2̣ 6̣ 5̣ 2̣ 6̣ 5̣ | 6̣ - |

1 = \flat E

5̣ 3̣ 2̣ 1̣ | 5̣ 3̣ 2̣ 1̣ || 3̣ - | 3̣ - |

自由地

6 - 3 6 6 3 3 6 6 3 3 1 1 3 3 1 1 3 3 2 2 3 3 2 2 3 - 3 - 2 3 2 3 6 1 3 5 6 6 - |

6 6 6 2 - 7 7 3 5 6 5 6 3 - 3 2 3 2 3 |

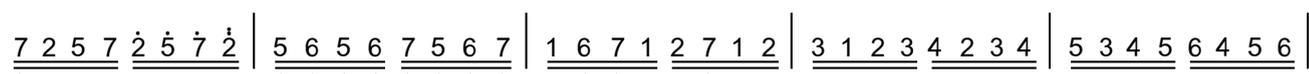
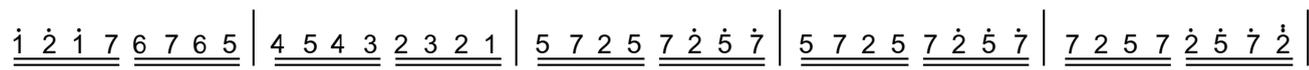
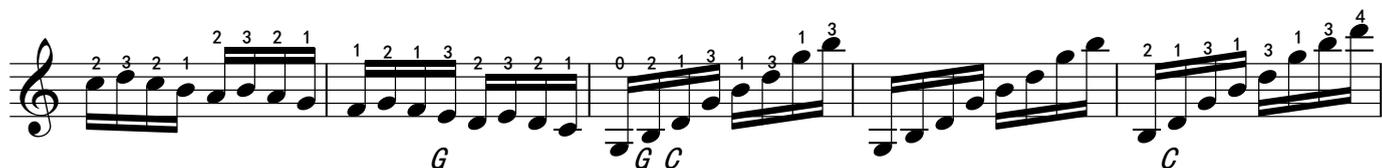
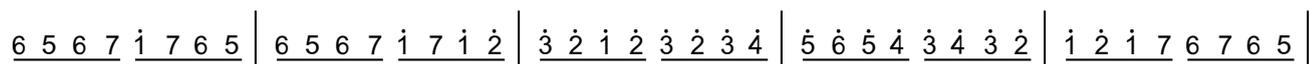
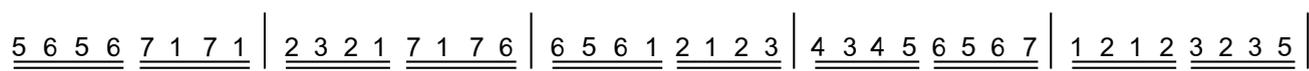
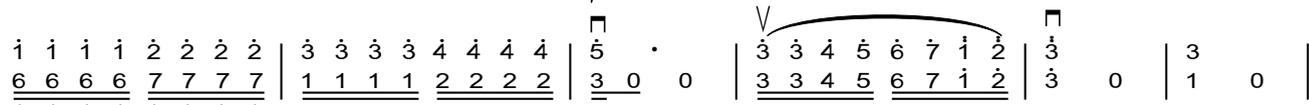
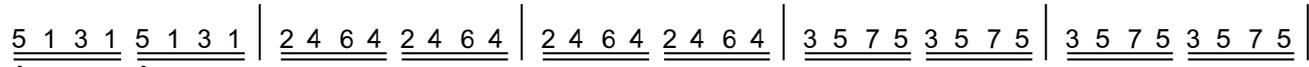
6 1 3 5 6 - 6 5 6 1 3 5 6 6 5 6 1 1 6 1 2 2 1 2 3 3 |

Allegro

1=C 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |

1=bB 5 5 1 1 | 2 2 5 5 | 2 2 1 1 | 5 1 5 5 :| 6 3 | 3 2 3 2 1 | 3 - | 3 - | 6 3 |

1=C 3 2 3 2 1 | 2 - | 2 - | 3 6 | 6 5 6 | 7 - | 7 6 | 3 7 | 7 6 5 || 2 - | 2 - |



7 5 6 7 1 2 1 2 | 3 1 2 3 4 2 3 4 | 5 3 4 5 6 4 5 6 | 7 5 6 7 1 6 7 1 | 2 7 1 2 3 1 2 3 4 2 3 4

5 5 1 1 1 1 1 1 | 5 5 1 1 1 1 1 1 | 5 5 1 1 1 1 1 1 | 5 5 1 1 1 1 1 1 | 1 1 1 1 2 2 2 2
 7 7 5 5 3 3 5 5 | 7 7 5 5 3 3 5 5 | 7 7 5 5 3 3 5 5 | 7 7 5 5 3 3 5 5 | 3 3 3 3 4 4 4 4

1 = ^bE
 3 3 3 3 4 4 4 4 || 3 - - 2 3 2 1 | 3 - - 2 3 2 1 | 3 2 1 2 3 2 | 2 - - -

2 - - 1 2 3 2 | 2 - - 1 2 3 2 | 1 3 5 1 6 5 6 | 6 - - - | 6 - - 5 6 7 6 | 6 - - 5 6 7 6

2 7 7 5 6 7 6 | 6 - - - | 3 - - 6 | 2 - - 5 | 1 3 5 1 6 5 6 | 6 - - 3

3 - - 2 3 2 1 | 3 - - 2 3 2 1 | 3 2 1 2 3 2 | 2 - - - | 2 - - 1 2 3 2 | 2 - - 1 2 3 2

Musical staff 1: Treble clef, key signature of two flats. Notes: G4 (accented), A4 (triple), B4, C5 (4 2 1 2), D5 (2), E5 (accented), F5 (1 2 1), G5 (1), A5 (2), B5 (3 2), C6 (2), D6 (accented).

Tablature 1: 1 3 5 | 1 6 5 6 | 6 - - - | 3 - - 2 3 2 1 | 3 - - 2 3 2 1 | 3 2 1 2 3 2 | 2 - - - |

Musical staff 2: Treble clef, key signature of two flats. Notes: D5 (2), E5 (accented), F5 (1 2 3 2), G5 (1), A5 (2), B5 (3), C6 (2), D6 (accented), E6 (3), F6 (2), G6 (3).

Tablature 2: 2 - - 1 2 3 2 | 2 - - 1 2 3 2 | 3 - 5 - | 6 - 6 - |

Musical staff 3: Treble clef, key signature of two flats. Notes: G5 (tr), A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Tablature 3: 6 - - - | 6 - - - | 6 - - - | 6 0 0 0 0 ||



З.Хангал Z.Khangal 杭嘎拉

Морин хуурын концерт
Concerto for Morin huur

马头琴协奏曲

58



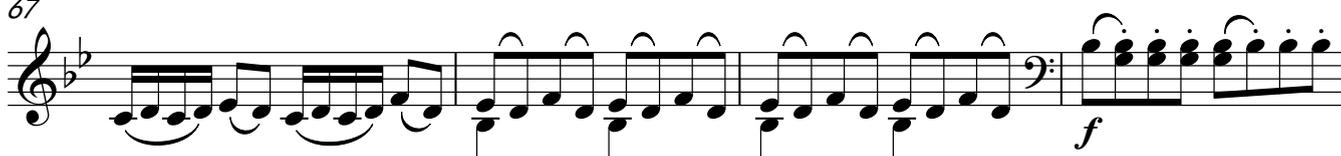
61



64



67



71



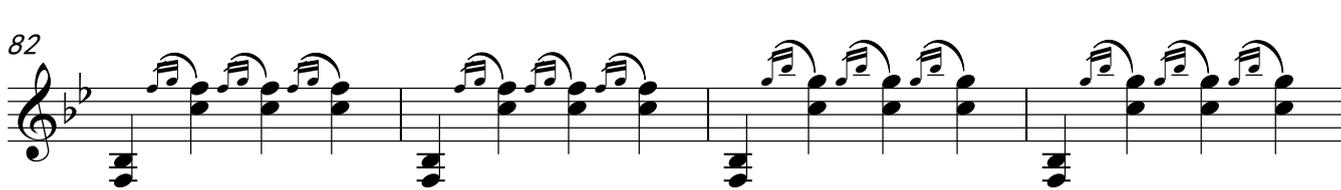
75



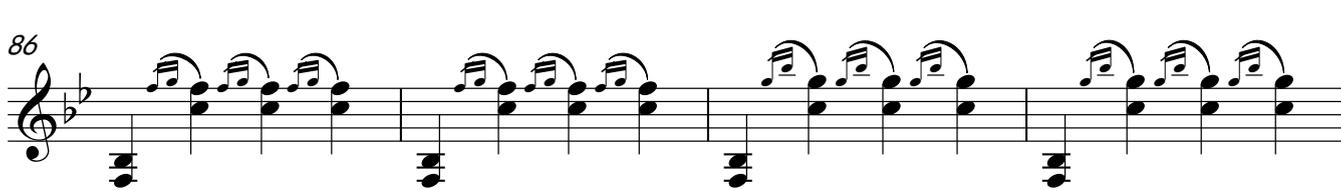
79



82



86



90



94

98

102

105

107

109

115

120

124

129

133

137

Musical notation for measures 137-141. Treble clef, B-flat major. Measures 137-141 feature a descending melodic line with vibrato and a bass line with triplets of eighth notes.

142

Musical notation for measures 142-146. Treble clef, B-flat major. Measures 142-146 feature a bass line with triplets of eighth notes.

147

Musical notation for measures 147-152. Treble clef, B-flat major. Measures 147-152 feature a bass line with triplets of eighth notes and a melodic line with vibrato.

153

Musical notation for measures 153-157. Treble clef, B-flat major. Measures 153-157 feature a melodic line with vibrato and a bass line with vibrato.

158

Cadenza

mf *f* *ff* *gliss.*

Musical notation for measures 158-159. Treble clef, B-flat major. Measures 158-159 feature a cadenza with dynamic markings *mf*, *f*, *ff* and a glissando.

160

rit. .

Musical notation for measure 160. Treble clef, B-flat major. Measure 160 features a melodic line with a ritardando marking.

161

Musical notation for measure 161. Bass clef, B-flat major. Measure 161 features a bass line with a dynamic marking.

162

Musical notation for measure 162. Bass clef, B-flat major. Measure 162 features a bass line with a dynamic marking and a fermata.

