

敦煌神韵

梆笛

作曲 高德祥

编配 杨春林

♩ = 66

3 5 8 5

2 4 20 1.

25 8

齐 40

♩ = 66 8 ♩ = 72

55 60 3

accel. 65 3

rit. 3 ♩ = 60 75

80

♩ = 114 85 90 8

敦煌神韵

100

105

3

rit.

♩=66

115

tr

tr

tr

tr

120

tr

tr

tr

tr

125

tr

tr

tr

tr

130

tr

tr

135

140

145

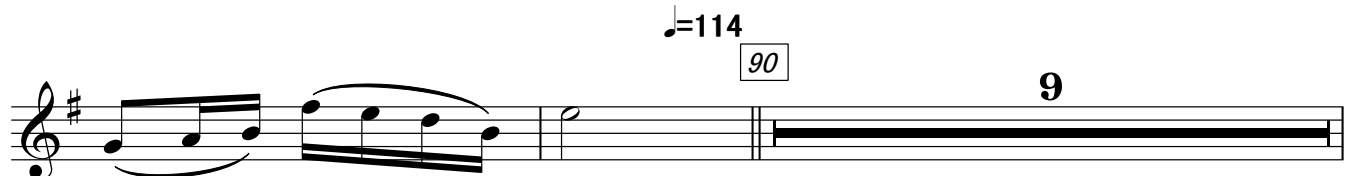
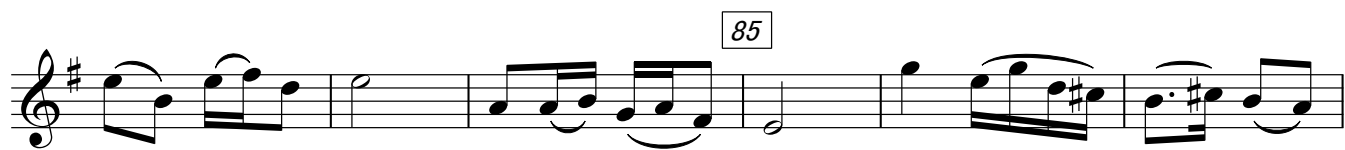
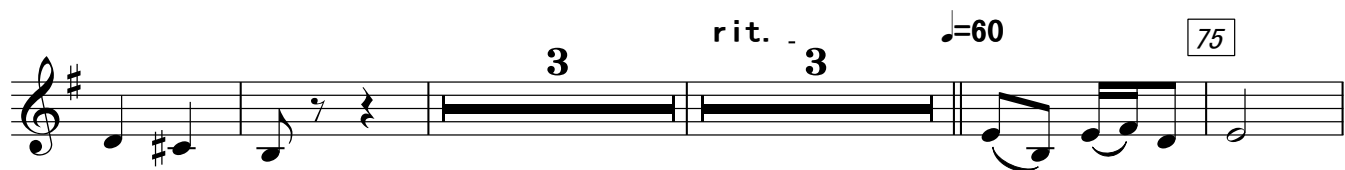
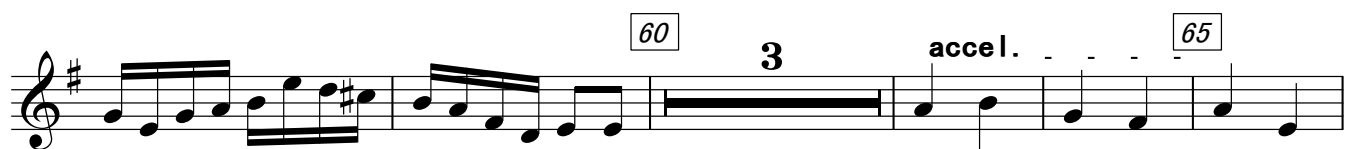
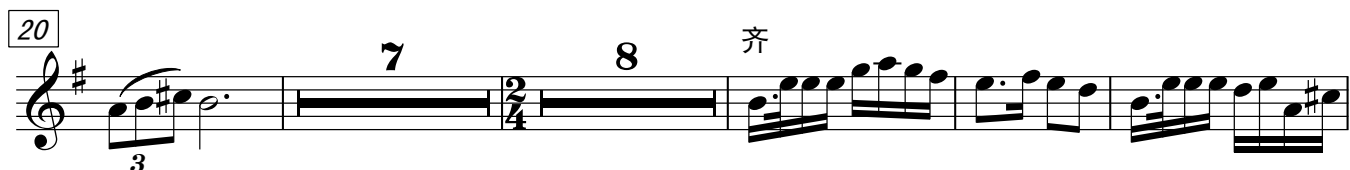
敦煌神韵

曲笛

作曲 高德祥

编配 杨春林

$\text{♩} = 66$



敦煌神韵

100

105

110

rit. $\text{♩} = 66$

120

125

130

135

140

145

新笛

敦煌神韵

作曲 高德祥

编配 杨春林

♩ = 66

3 8 5

14 2 10 8 齐

37

43 ♩ = 66 8 ♩ = 72

56 3

63 accel. 3 rit. 3

74 ♩=60

81

89 ♩=114

8

104

3

113 rit. ♩=66

3 3

122

3 3 3

132

3 3 3

138

敦煌神韵

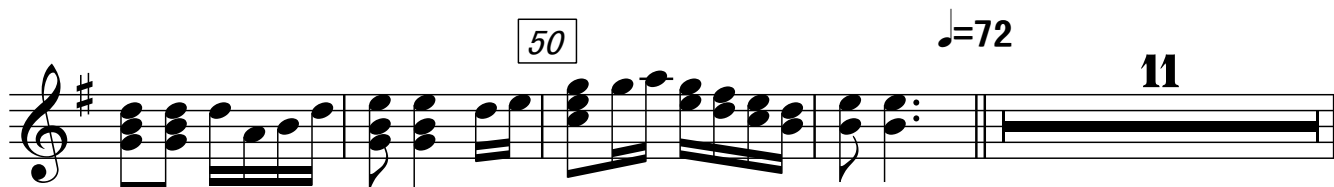
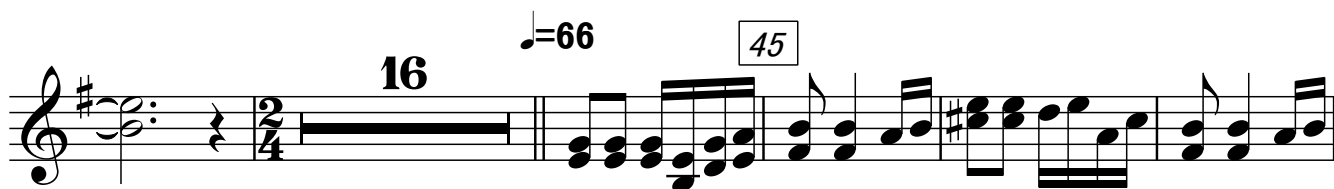
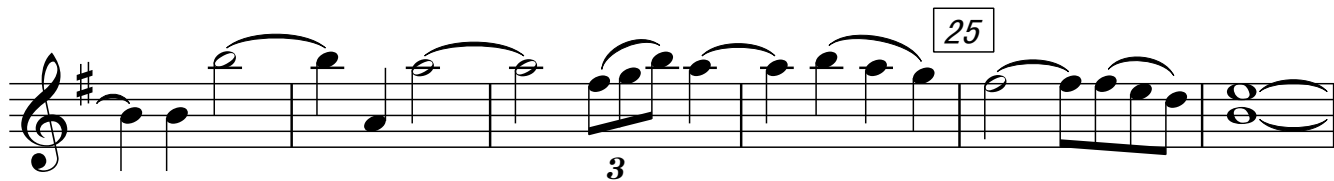
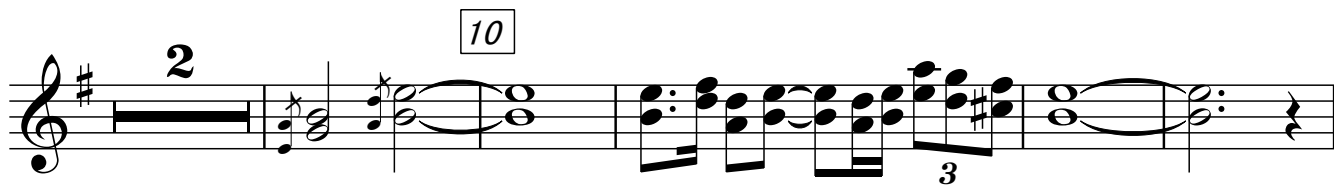
高音笙

作曲 高德祥

编配 杨春林

♩ = 66

5



敦煌神韵

65

70 rit. ♩=60

75 80

85

90 114 rit. ♩=66

24 2

120 125

130

135

140 145

敦煌神韵

中音笙

作曲 高德祥
编配 杨春林

♩ = 66

5

f

5 12

♩ = 66

16 45

50 72 11 accel. . .

65 70

rit. ♩ = 60 75

80

85

敦煌神韵

V. S.

2

$\text{♩}=114$

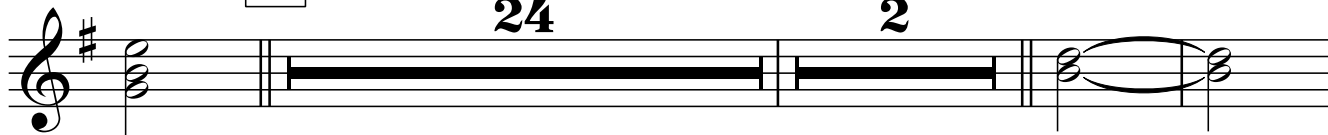
中音笙

rit. $\text{♩}=66$

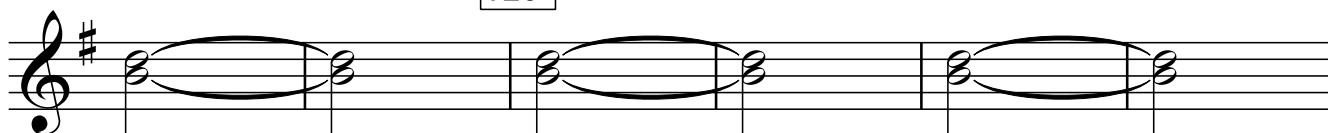
90

24

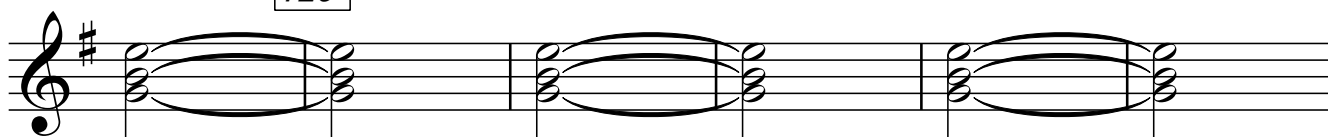
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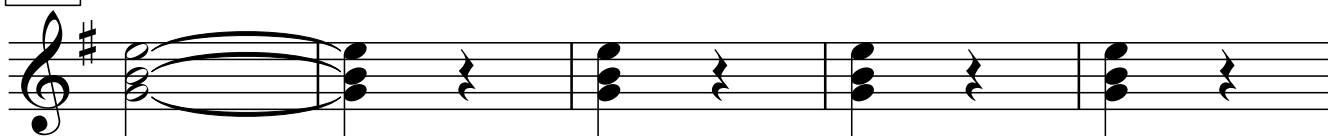
120



125



130

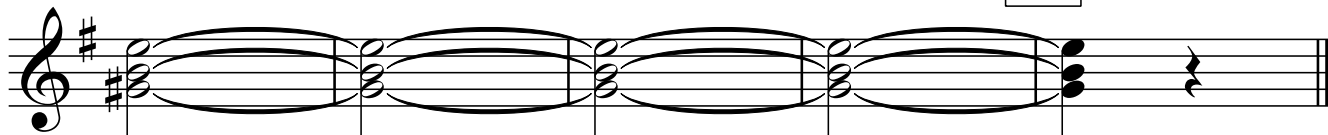


135

140



145



敦煌神韵

低音笙

作曲 高德祥
编配 杨春林

♩ = 66

f

5

5 15 12

♩ = 66 ♩ = 72 accel.

16 8 11 65

70 rit.

♩ = 60 75

80

85 ♩ = 114

90 rit. ♩ = 66 24 2

120 125

130

135

140

145

敦煌神韵

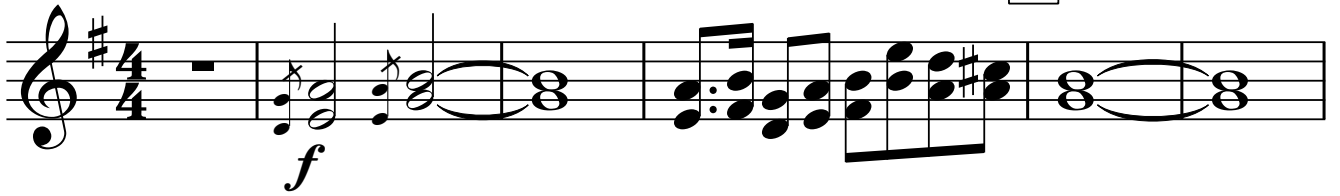
高唢

作曲 高德祥

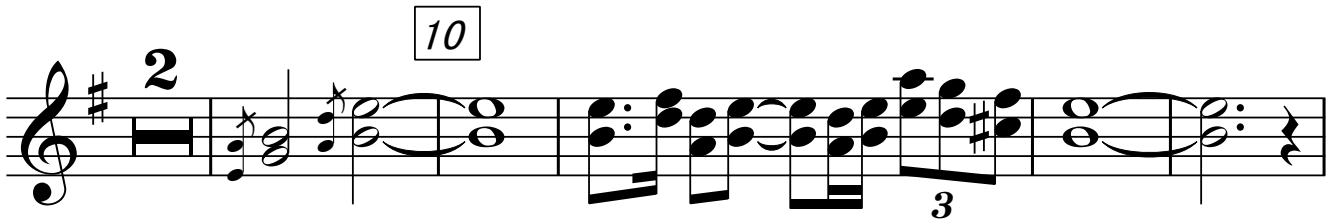
编配 杨春林

♩ = 66

5



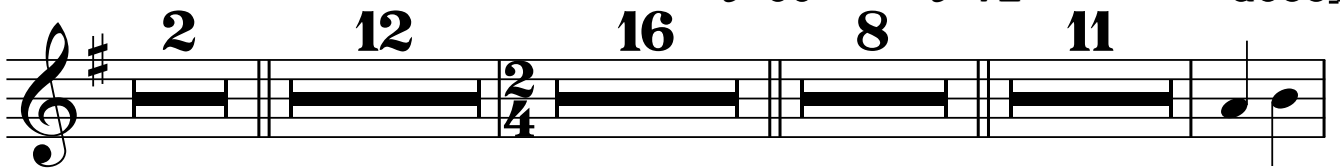
10



♩ = 66

♩ = 72

accel. . .



rit. . .

65



♩ = 60

75



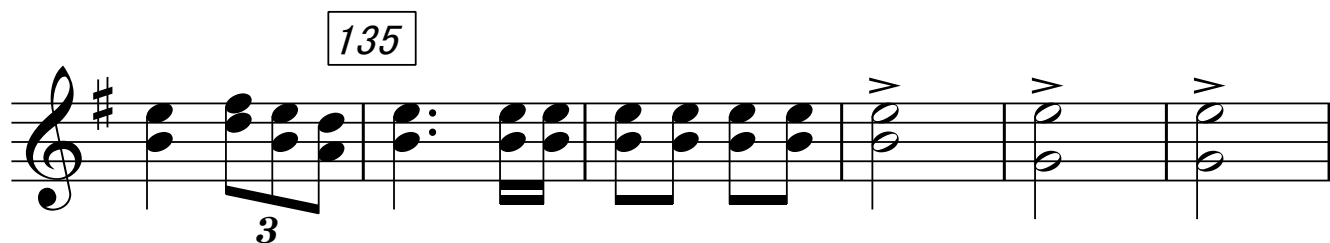
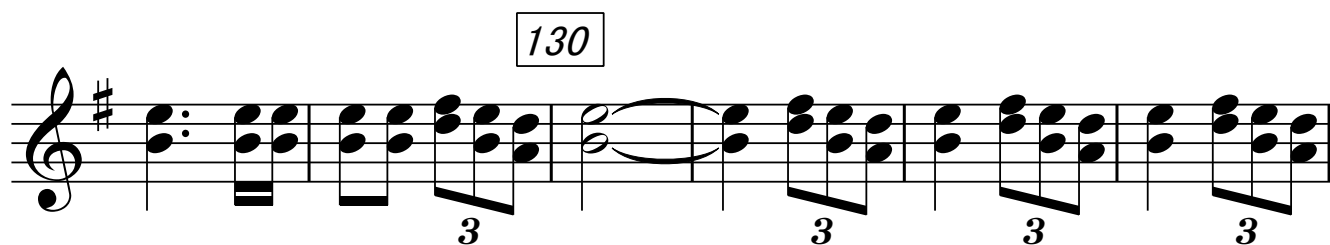
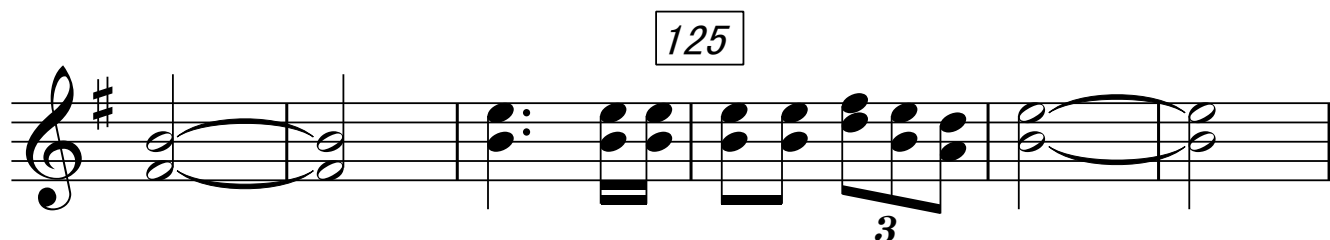
80

85



敦煌神韵

V. S.



敦煌神韵

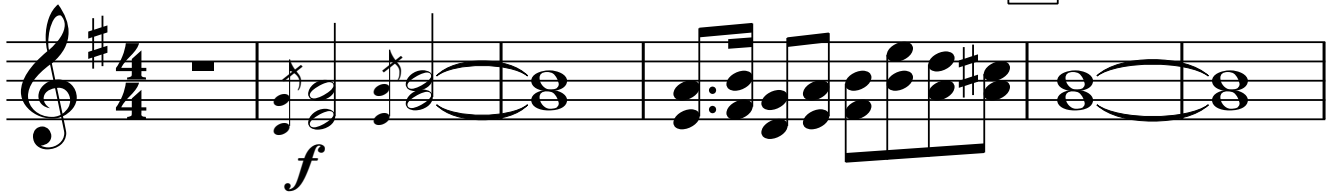
中唢

作曲 高德祥

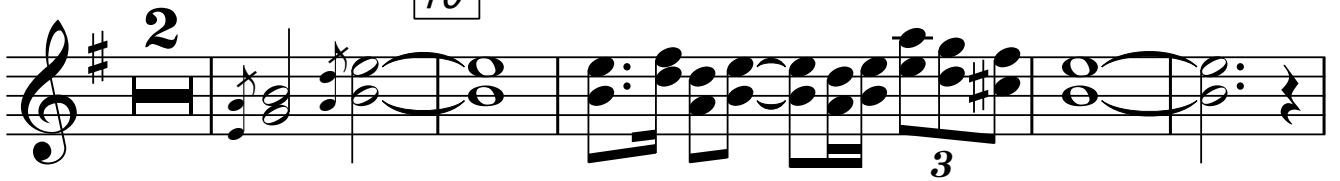
编配 杨春林

♩ = 66

5



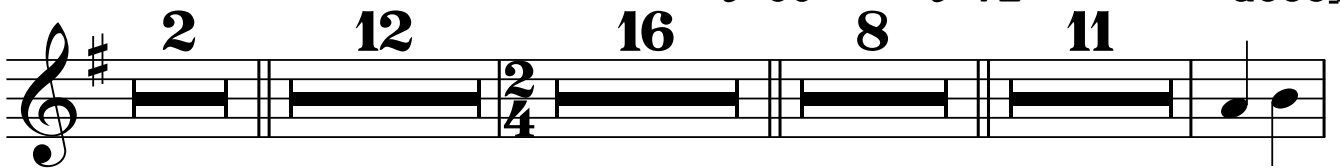
10



♩ = 66

♩ = 72

accel. . .



rit. . .

65



♩ = 60

75



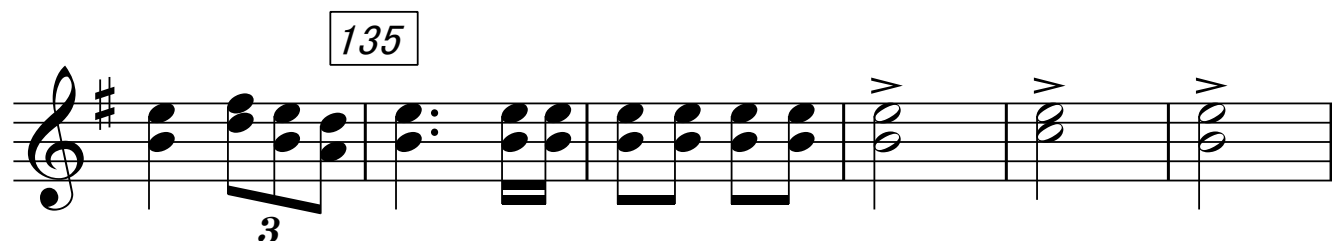
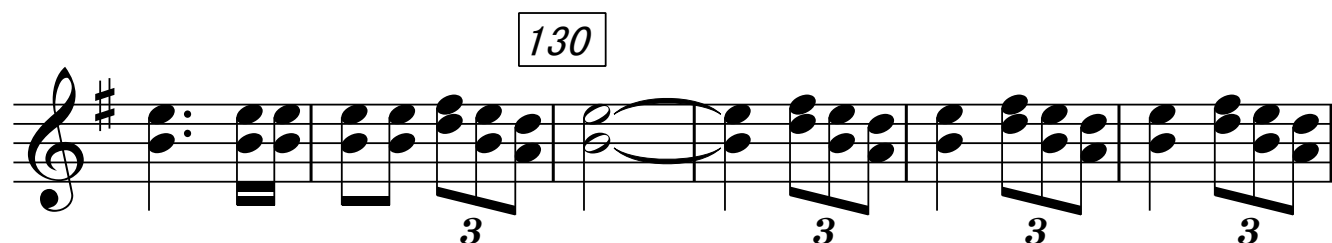
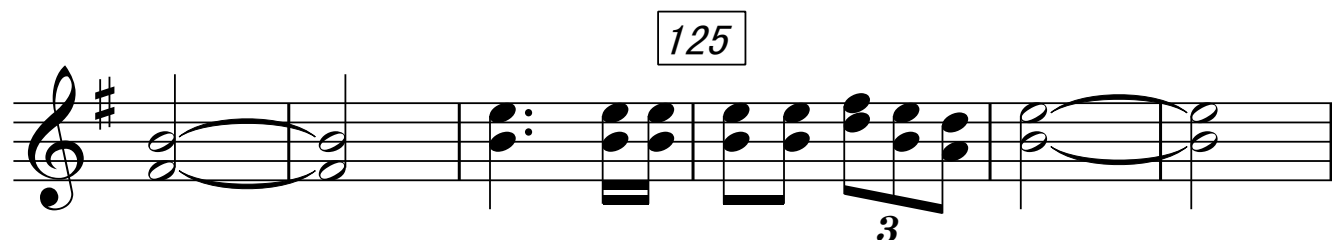
80

85



敦煌神韵

V. S.



敦煌神韵

低唢

作曲 高德祥

编配 杨春林

♩ = 66

f

2 10

2 12 16 8 11 *accel.*

65 3 rit. 3

60 75

80 85

114 90 24 2 *rit.*

敦煌神韵

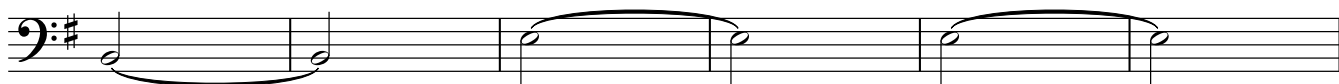
低唢

$\text{♩} = 66$

120



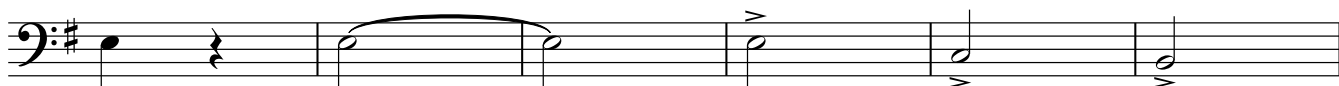
125



130



135



140

145



敦煌神韵

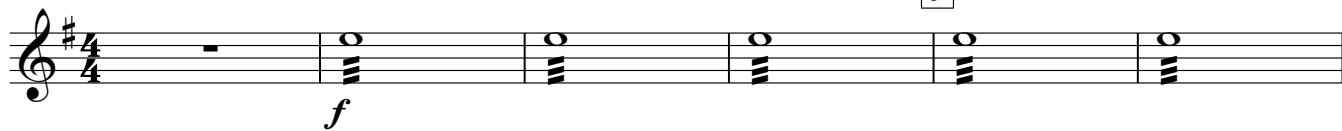
柳琴

作曲 高德祥

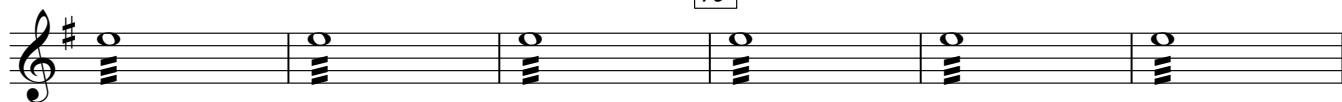
编配 杨春林

$\text{♩} = 66$

5

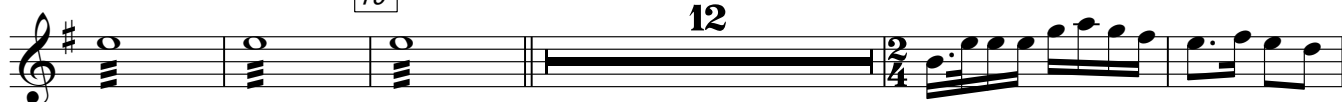


10



15

12



30

35



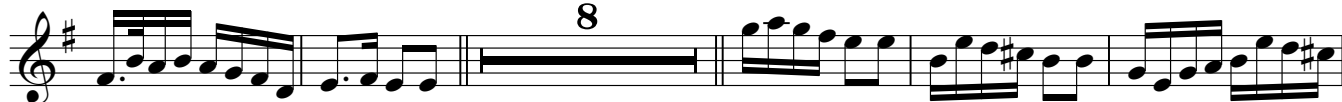
40



$\text{♩} = 66$

$\text{♩} = 72$

8



55

60



accel.

65



70

rit.

3 3



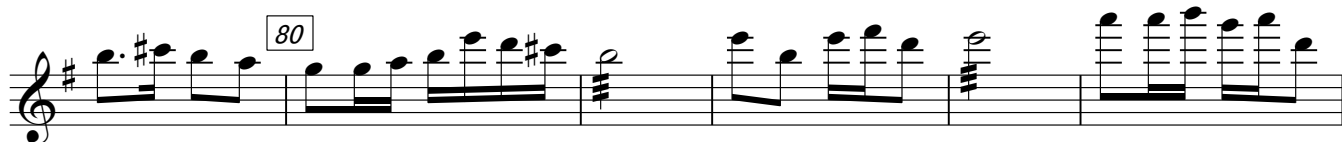
$\text{♩} = 60$

75

3 3



80



柳琴

$\text{♩} = 114$

85 90

95

100

105

110 rit.

115 $\text{♩} = 66$ 120

125

130

135

140

145

敦煌神韵

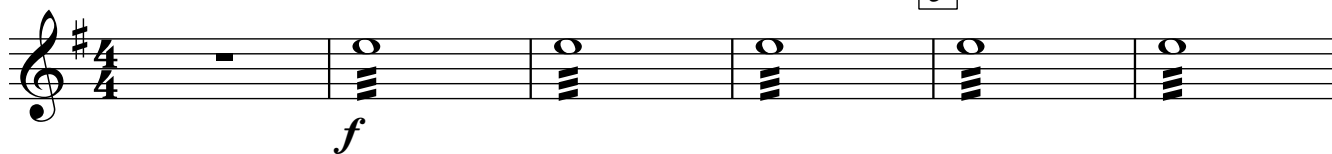
琵琶

作曲 高德祥

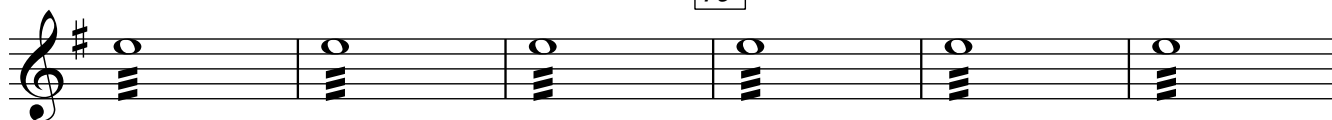
编配 杨春林

♩ = 66

5



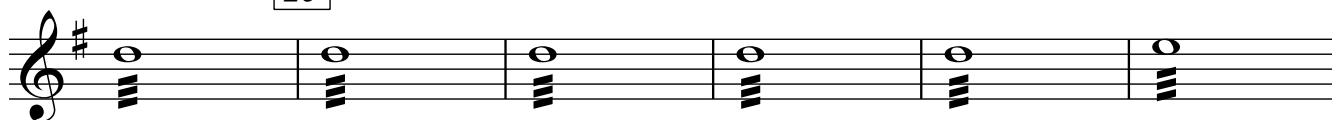
10



15



20

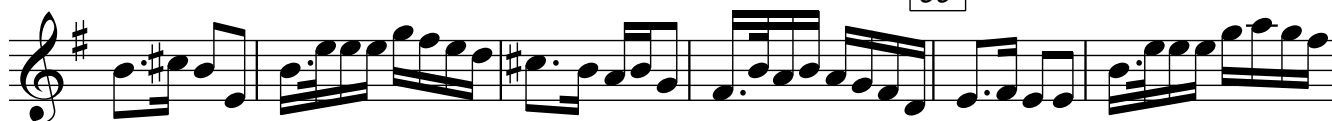


25

30



35

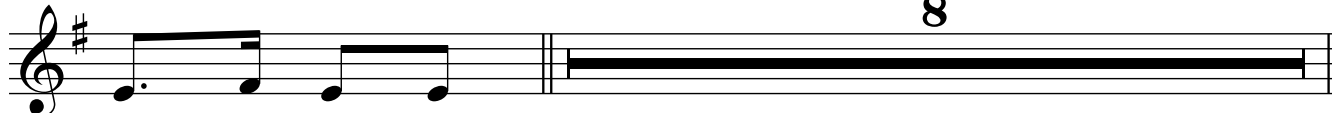


40



♩ = 66

8



敦煌神韵

琵琶

♩=72

55

60

acce.]

65

70

rit.

♩=60

75

80

85

♩=114

90

95

100

105

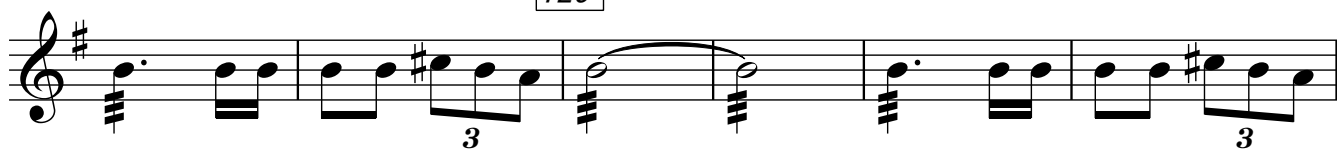
110



115



120

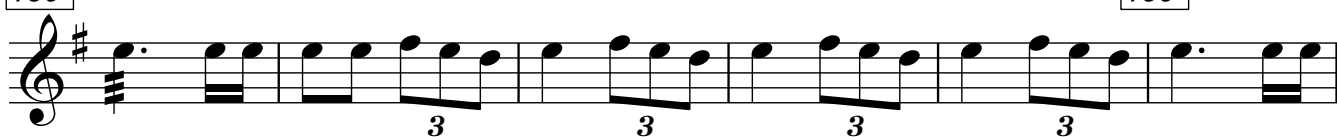


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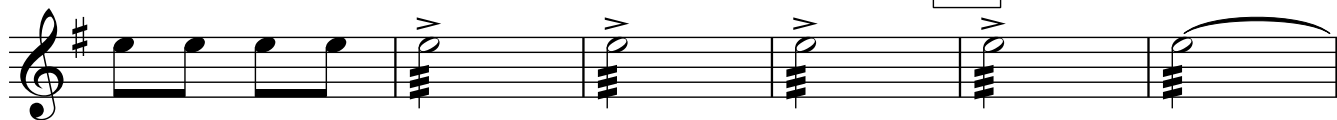


130

135



140



145

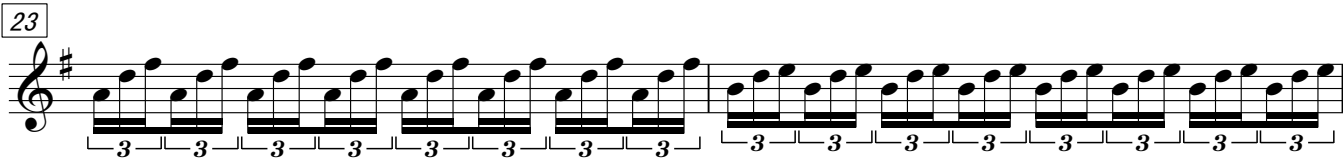
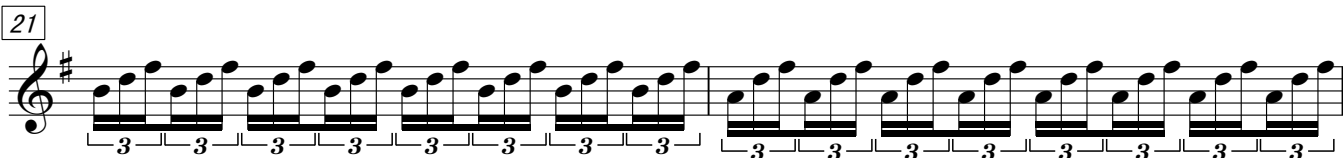
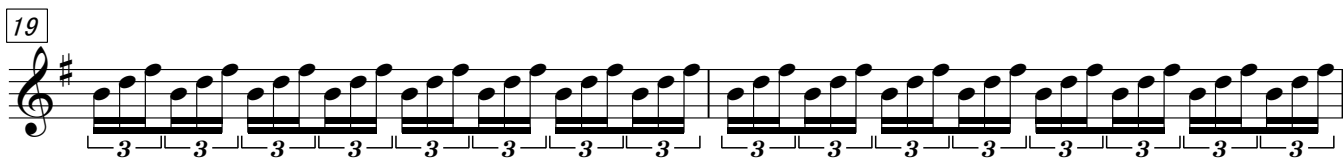
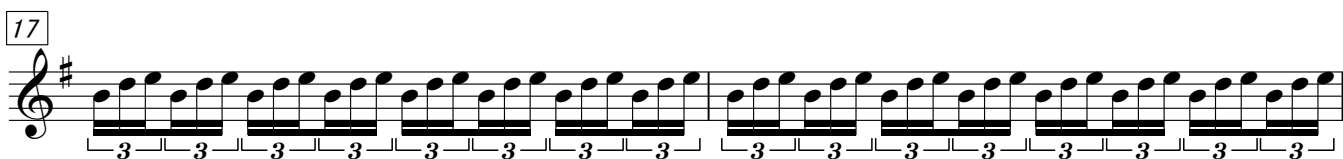
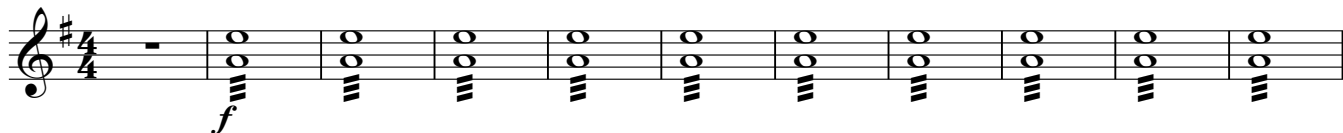


敦煌神韵

作曲 高德祥

编配 杨春林

♩ = 66



41 $\text{♩} = 66$

47

52 $\text{♩} = 72$

58 *accel.*

65 *rit.*

72 $\text{♩} = 60$

79

86 $\text{♩} = 114$

94

102

109 rit.

116 $\text{♩} = 66$

127

135

敦煌神韵

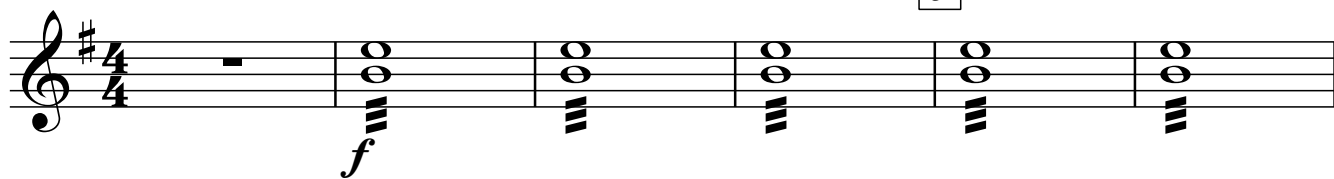
中阮

作曲 高德祥

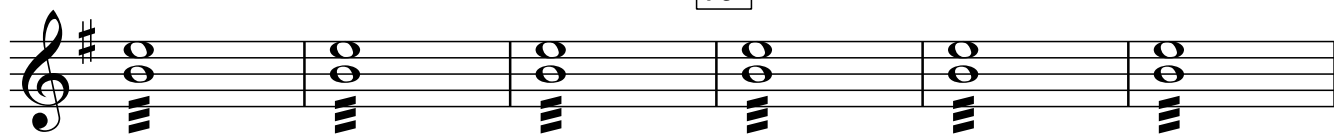
编配 杨春林

♩ = 66

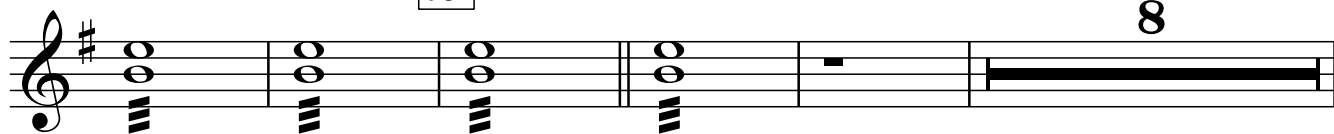
5



10



15



30



35



40



♩ = 66

45



50

♩ = 72

55



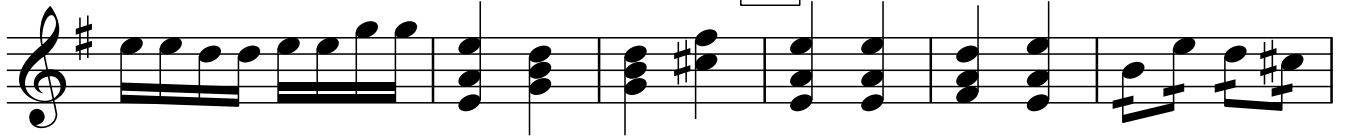
中阮

60



accel.

65



70

rit.



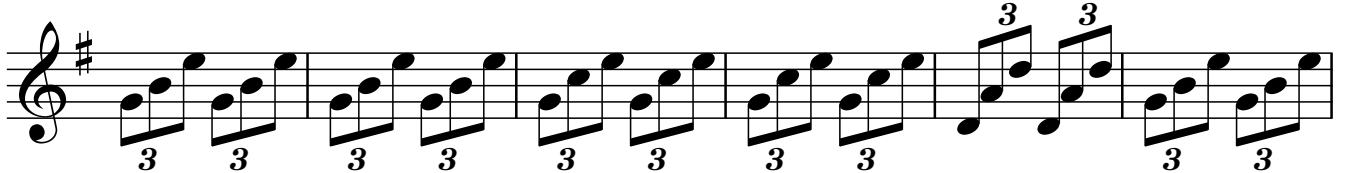
$\text{♩} = 60$

75



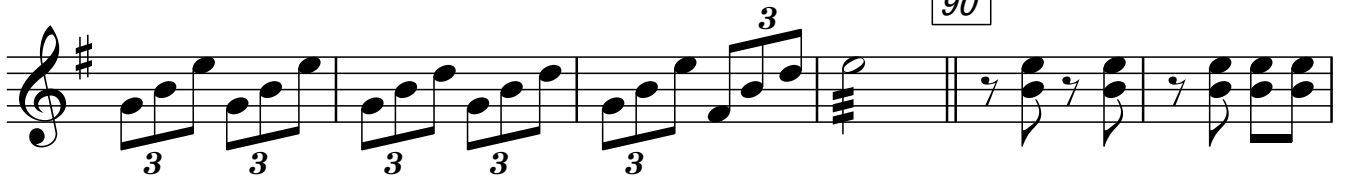
80

85



$\text{♩} = 114$

90



95



100



105

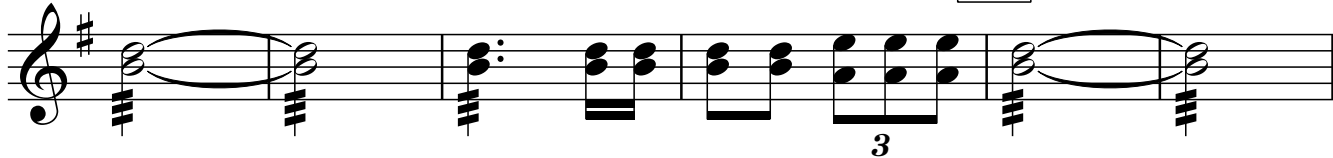


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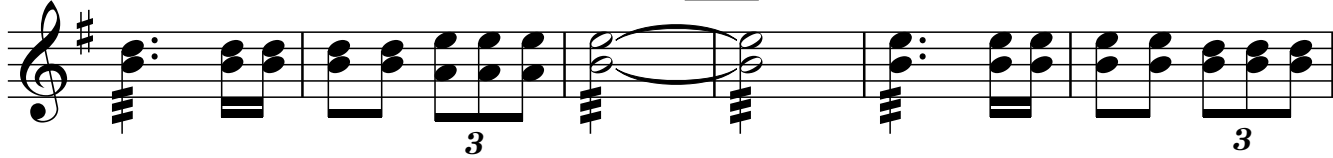


$\text{♩} = 66$

120



125



130

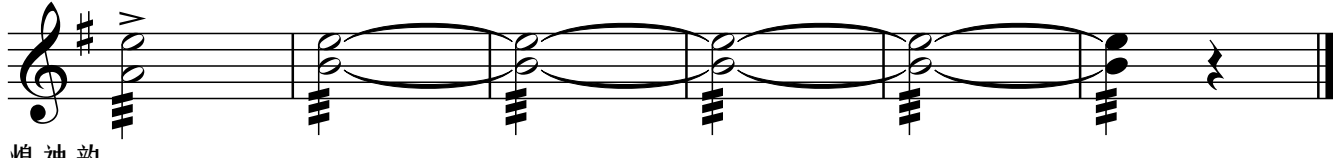


135



140

145



敦煌神韵

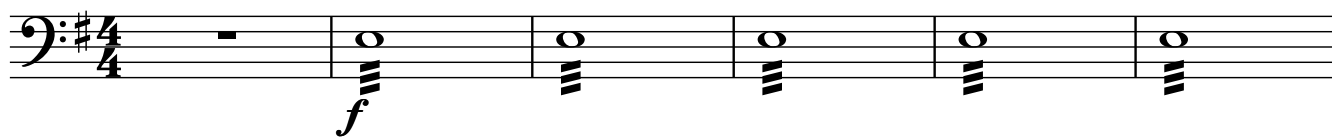
大阮

作曲 高德祥

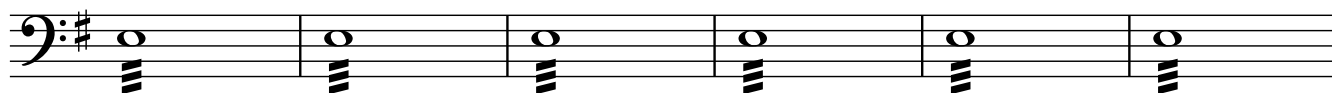
编配 杨春林

♩ = 66

5



10



15



30



35



40



♩ = 66

45



50

♩ = 72



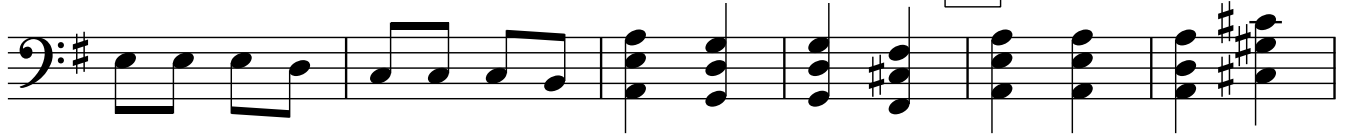
55

60



accel.

65



70

rit.

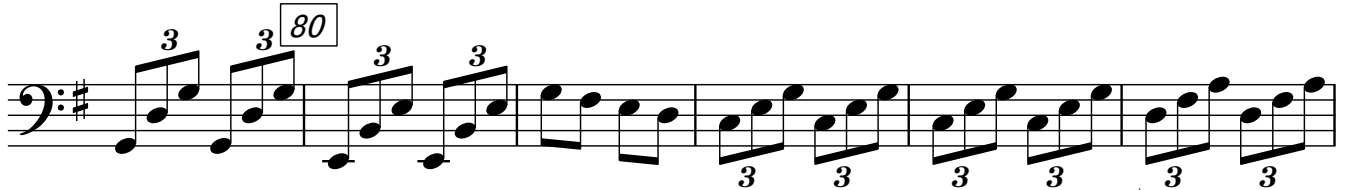


$\text{♩} = 60$

75



80



$\text{♩} = 114$

85

90



95



100



105



大阮

3

110

rit. . .



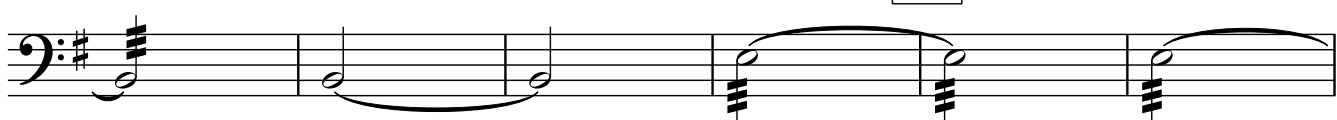
115

$\text{♩} = 66$

120



125



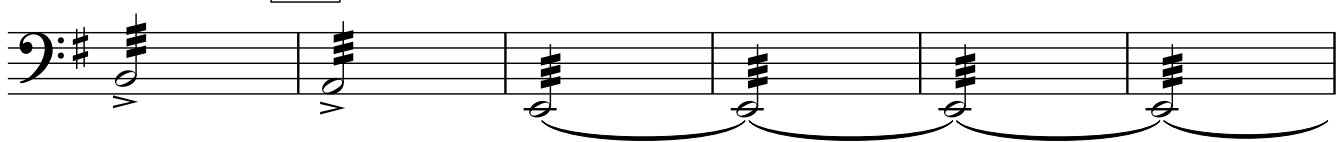
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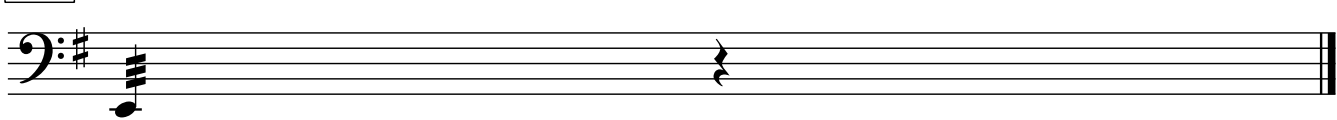
135



140



145



古筝

敦煌神韵

作曲 高德祥

编配 杨春林

♩ = 66

Musical notation for measures 1-7. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure is a whole rest in both staves. From measure 2, the right hand plays a series of chords (triads) starting on G4, while the left hand has whole rests. A dynamic marking of *f* (forte) is placed above the first chord in measure 2.

8

Musical notation for measures 8-15. The right hand continues with chords, and the left hand has whole rests. The chords in the right hand are: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5.

16

Musical notation for measures 16-26. Measures 16-17 show chords in both hands. Measures 18-19 feature a triplet of chords in both hands, indicated by a '3' above and below the notes. Measures 20-21 feature a quartet of chords in both hands, indicated by a '4' above and below the notes. Measures 22-23 show chords in both hands. Measures 24-26 show chords in both hands.

27

Musical notation for measures 27-33. The time signature changes to 2/4. The right hand plays eighth-note chords, and the left hand plays eighth-note chords. The chords in the right hand are: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The chords in the left hand are: G3, G3, G3, G3, G3, G3, G3.

34

Musical notation for measures 34-40. The time signature remains 2/4. The right hand plays eighth-note chords, and the left hand plays eighth-note chords. The chords in the right hand are: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The chords in the left hand are: G3, G3, G3, G3, G3, G3, G3.

V. S.

41 $\text{♩} = 66$

46

52 $\text{♩} = 72$

58 *accel.*

64 *rit.*

73 $\text{♩} = 60$

Musical score for measures 73-77. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has rests. A fermata is placed over the first measure.

78

Musical score for measures 78-82. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has rests.

83

Musical score for measures 83-87. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has rests.

88 $\text{♩} = 114$

Musical score for measures 88-94. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has rests. A fermata is placed over the first measure.

95

Musical score for measures 95-100. Treble clef, key signature of one sharp (F#). The right hand plays a continuous eighth-note pattern. The left hand has rests.

102

108

114 rit. ♩=66

2

126

136

敦煌神韵

定音鼓

作曲 高德祥

编配 杨春林

♩ = 66

13 12 16 8

sfzp < f

♩ = 72

11 accel. 65 4

rit. 60 75

2 85 90 114 24

rit. 2 66 120

125

130

135

140

145

敦煌神韵

敦煌神韻

作曲 高德祥
编配 杨春林

♩ = 66

2 **3** **6**

f

[16] **12** **16**

44 ♩ = 66 **8** ♩ = 72 **11** *accel.* **4**

f

[71] *rit.* **3** ♩ = 60 **3**

[84] ♩ = 114 **2** **24** *rit.* **2**

[116] ♩ = 66

[129] **6**

[140]

敦煌神韵

铃鼓

作曲 高德祥

编配 杨春林

♩ = 66

14 12 30

35

40

♩ = 66 45

50 ♩ = 72

55 60

2 accel. 65

70 rit.

♩ = 60 15 ♩ = 114

90

95



100



105



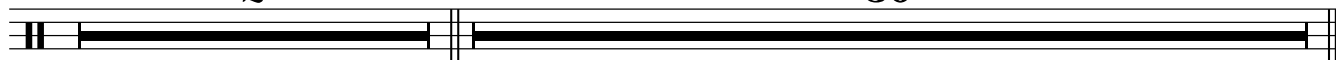
110



rit. $\text{♩} = 66$

2

30



敦煌神韵

云锣

作曲 高德祥

编配 杨春林

♩ = 66

6 10 5 15

11 16 ♩=66 8 ♩=72 11 accel. 2

65 6 rit. 3 ♩=60 15 90 24 rit. 2 ♩=114

♩=66 16 135

140

145

木鱼

敦煌神韵

作曲 高德祥

编配 杨春林

♩ = 66

14 10

28

36

44 ♩ = 66

52 ♩ = 72

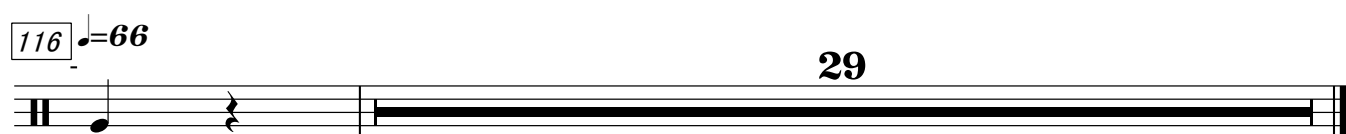
59

2 accel. 2 6 rit. 3

74 ♩ = 60

15

敦煌神韵



敦煌神韵

大筛锣

作曲 高德祥

编配 杨春林

♩ = 66

6 10 5

12 16 8 11 2 65 6

rit. ♩ = 60 3 75

80

85 90 114 24

rit. ♩ = 66 2 21 140

2

敦煌神韵

敦煌神韵

高胡

作曲 高德祥
编配 杨春林

♩ = 66

f

5

10

15

20

25

16

♩ = 66

4

50

♩ = 72

55

60

3

accel.

2

65

2

70

rit.

♩ = 60

75

80

85

♩ = 114

90

敦煌神韵

高胡

95

100

105

110

rit.

115

$\text{♩} = 66$

120

125

130

135

140

145

敦煌神韵

二胡

作曲 高德祥
编配 杨春林

♩ = 66

5

10

15

20

25

16

♩ = 66

45

50

♩ = 72

55

60

accel.

65

70

rit.

♩ = 60

75

80

Detailed description: This is a musical score for the Erhu piece 'Dunhuang Divine Rhythm'. It is written in treble clef with a key signature of one sharp (F#). The score consists of ten staves of music. The first five staves (measures 1-20) feature a series of chords, starting with a forte (f) dynamic. The tempo is marked as ♩ = 66. At measure 25, there is a section break with a 2/4 time signature and a measure rest, followed by a return to ♩ = 66. The music then becomes more melodic, with a tempo change to ♩ = 72 at measure 55. From measure 60 onwards, the piece becomes more rhythmic and technically demanding, with an 'accel.' (accelerando) marking. At measure 70, there is a 'rit.' (ritardando) marking and a tempo change to ♩ = 60. The score ends at measure 80.

二胡

85

♩=114

90

95

100

105

110

rit.

115

♩=66

120

125

130

135

140

145

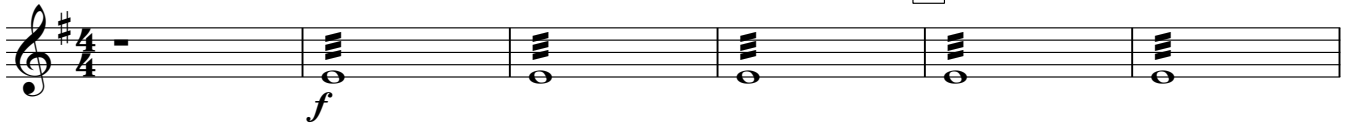
敦煌神韵

中胡

作曲 高德祥
编配 杨春林

♩ = 66

5



10



15



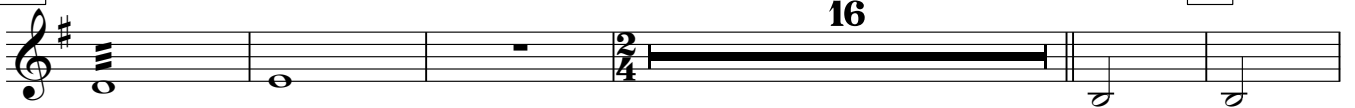
20



25

♩ = 66

45



16

50



♩ = 72

55



60

accel. .



65



70

rit.

♩ = 60

75



80



中胡

85

$\text{♩} = 114$

90

95

100

105

110

rit. 115 $\text{♩} = 66$

120

125

130

135

140

145

敦煌神韵

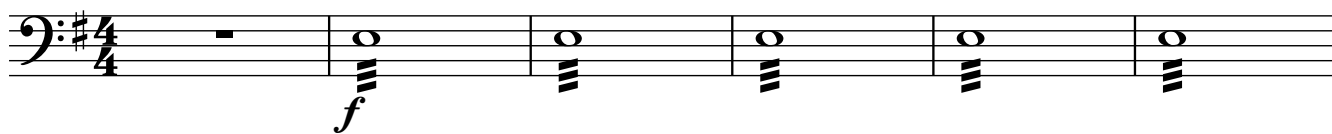
大提琴

作曲 高德祥

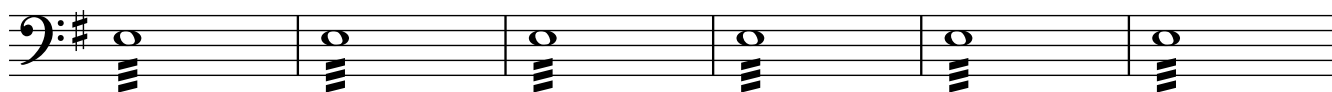
编配 杨春林

♩ = 66

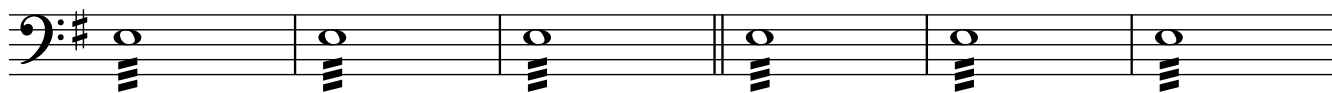
5



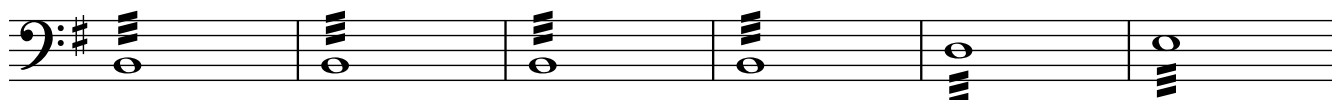
10



15



20



25

pizz.

30



35



40



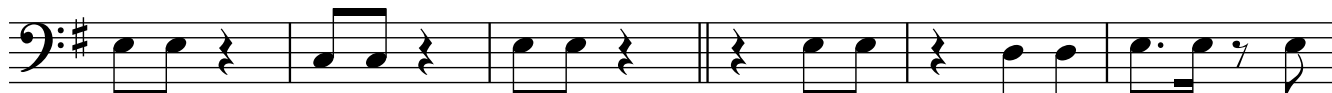
♩ = 66

45



50

♩ = 72



55

60 arco



accel.

65



70

rit.



$\text{♩} = 60$

75



80



$\text{♩} = 114$

85

90 pizz.



95



100



105



大提琴

3

110

arco

rit. . .



115

$\text{♩} = 66$

120



125



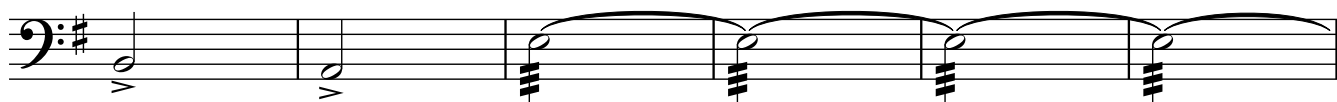
130



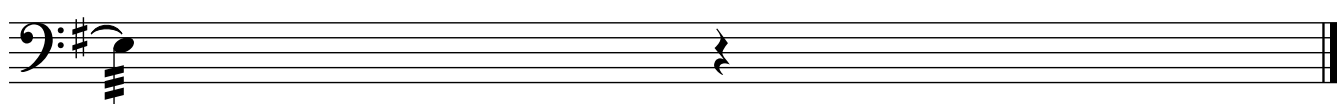
135



140



145



敦煌神韵

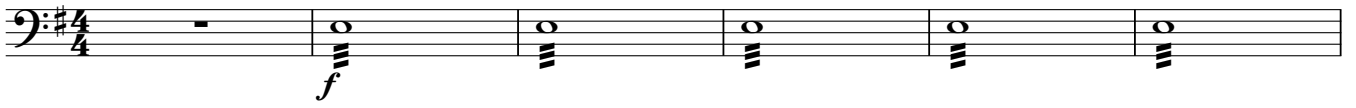
贝司

作曲 高德祥

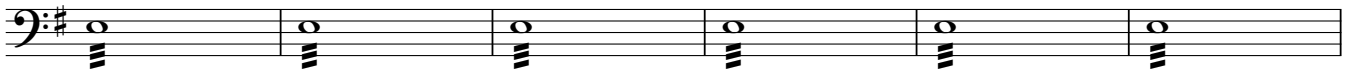
编配 杨春林

♩ = 66

5



10



15

pizz.

2



20

2

25



30



35



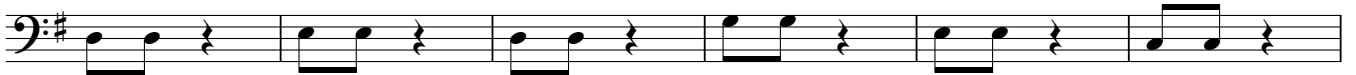
40

♩ = 66



45

50



♩ = 72

55



60 arco



accel.

65



70

rit.

♩ = 60



贝司

75 80

85

$\text{♩} = 114$
90 pizz.

95

100

105 110

rit. $\text{♩} = 66$
arco 115

120

125

130

135 140

145