

二胡隨想曲第五號一納西

Capriccio No.5 for Erhu and Symphony Orchestra - Nakhi

高韶青 George Gao
2013年5月为陆轶文而作

A

Musical score for section A. The score consists of two staves: Erhu (top) and Piano (bottom). The key signature is one sharp (F#), and the time signature is 5/4. The piano part features sustained notes and eighth-note chords. The erhu part has a single note at the beginning followed by sixteenth-note patterns. Dynamics include *mp*, *pp*, and *mf*. Pedal markings (*Ped.*) are present on both staves.

Musical score for section A, continuing from measure 4. The key signature changes to 6/4. The piano part continues its eighth-note pattern. The erhu part has a single note followed by sixteenth-note patterns. Dynamics include *mp* and *pp*.

Musical score for section A, continuing from measure 6. The key signature changes to 6/4. The piano part continues its eighth-note pattern. The erhu part has a single note followed by sixteenth-note patterns. Dynamics include *pp* and *p*. Pedal markings (*Ped.*) are present on both staves.

B

Freely, 自由地对歌 $\text{♩} = 42$

Musical score for section B. The key signature is one sharp (F#). The piano part provides harmonic support with sustained notes and eighth-note chords. The erhu part has a single note followed by sixteenth-note patterns. Measure 8 ends with a fermata over the piano staff.

Musical score for section B, continuing from measure 12. The key signature is one sharp (F#). The piano part provides harmonic support with sustained notes and eighth-note chords. The erhu part has a single note followed by sixteenth-note patterns. The section concludes with a dynamic marking *Full* and a final note on the piano staff.

二胡

Pn.

二胡

Pn.

二胡

Pn.

C

27

二胡

Pn.

二胡

Pn.

二胡

Pn.

D

37

二胡

Pn.

The musical score consists of eight staves of music for two instruments: Erhu (二胡) and Piano (Pn.). The score is divided into sections labeled E and F.

Section E:

- Staff 1 (Erhu): Measures 40-44. The Erhu part consists of sixteenth-note patterns.
- Staff 2 (Piano): Measures 40-44. The piano part consists of eighth-note chords.
- Staff 3 (Erhu): Measure 45. The Erhu part starts with a melodic line.
- Staff 4 (Piano): Measure 45. The piano part continues its eighth-note chordal pattern.
- Staff 5 (Erhu): Measures 48-50. The Erhu part features eighth-note patterns.
- Staff 6 (Piano): Measures 48-50. The piano part continues its eighth-note chordal pattern.

Section F:

- Staff 7 (Erhu): Measure 51. The Erhu part begins with sixteenth-note patterns labeled "arco > pizz." and "arco > pizz." followed by a tempo change to $\text{♩} = 120$.
- Staff 8 (Piano): Measures 51-55. The piano part is silent.
- Staff 9 (Erhu): Measures 55-59. The Erhu part continues with sixteenth-note patterns labeled "arco > pizz." and "arco > pizz." followed by a tempo change to $\text{♩} = 140$.
- Staff 10 (Piano): Measures 55-59. The piano part is silent.
- Staff 11 (Erhu): Measures 59-63. The Erhu part features sixteenth-note patterns labeled "右" (right), "左" (left), and "pizz." followed by "拨弦" (pizzicato).
- Staff 12 (Piano): Measures 59-63. The piano part is silent.

二胡
Pn.

63

二胡
Pn.

G

67 $\text{d} = 80$ arco

二胡
Pn.

73

二胡
Pn.

H

80 $\text{d} = 142$

二胡
Pn.

87

二胡
Pn.

93

二胡
Pn.

I 這段用內弦

99

二胡
Pn.

105

二胡
Pn.

111

二胡
Pn.

117

二胡
Pn.

J

内弦止

123

二胡
Pn.

129

二胡
Pn.

135

二胡
Pn.

K

142

二胡
Pn.

149

二胡
Pn.

156

二胡
Pn.

rit.

L

d=65

d=130

arco

162

二胡
Pn.

167

二胡
Pn.

172

二胡
Pn.

177

二胡
Pn.

arco

182

二胡
Pn.

X=擊琴筒

d=130

This page contains six staves of musical notation for the Erhu and Piano. The score is in common time, with key signatures alternating between major and minor keys. Measure 187 starts with the Erhu playing eighth-note chords in 3/4 time. Measure 188 begins with the piano's bass line. Measures 189-191 show the piano providing harmonic support with sustained notes. Measure 192 introduces a dynamic marking of *M* and *d=160*, with the Erhu playing sixteenth-note patterns. Measure 193 continues this pattern with a dynamic of *mf*. Measures 194-195 show the piano's bass line again. Measure 196 begins a section marked *N*, featuring rapid sixteenth-note patterns on the Erhu. Measure 197 shows the piano's bass line. Measures 198-200 continue the sixteenth-note patterns on the Erhu. Measure 201 begins another section marked *N*, with the piano providing harmonic support. Measures 202-204 continue this pattern. Measure 205 begins a section marked *b*, with the piano's bass line. Measures 206-207 continue this pattern.

rit.

O

210

二胡

Pn.

213

二胡

Pn.

217

二胡

Pn.

222

二胡

Pn.

Detailed description: The musical score consists of four systems of music. System 1 (measures 210-211) features the Erhu in the treble clef with eighth-note patterns and the Piano in the bass clef providing harmonic support. System 2 (measures 212-213) continues with similar patterns, with the piano part featuring more complex chords and bass notes. Measure 213 begins with a dynamic 'f'. System 3 (measures 214-215) shows the Erhu playing eighth-note patterns and the piano providing harmonic support. System 4 (measures 216-217) continues with similar patterns, with the piano part featuring more complex chords and bass notes. Measure 217 begins with a dynamic '180'. System 5 (measures 218-219) shows the Erhu playing eighth-note patterns and the piano providing harmonic support. System 6 (measures 220-221) continues with similar patterns, with the piano part featuring more complex chords and bass notes. Measure 221 begins with a dynamic 'v'.

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A

The musical score consists of four systems of piano music. System 1 (measures 1-3) starts in 5/4 time with a key signature of one sharp. It features a treble clef and bass clef. Measure 1 has a dynamic of *mp*. Measures 2 and 3 show eighth-note patterns with dynamics *pp* and *mf*. Measure 4 begins in 4/4 time with a dynamic of *mp*, followed by *pp* in measure 5. Measures 6 and 7 are in 6/4 time, starting with a dynamic of *pp* and ending with *p*.

BFreely, 自由地对歌 $\text{♩} = 42$

Pn.

C $\text{♩} = 92$

Pn.

28

Pn.

35

Pn.

D

38

Pn.

41

Pn.

Pn.

E

44

F

50

G

$\text{♩} = 120$ 7 $\text{♩} = 140$ 8 $\text{♩} = 80$

H

69

$\text{♩} = 142$

Pn.

84

Pn.

90

Pn.

96

Pn.

I

102

Pn.

107

Pn.

112

Pn.

J

118

Pn.

125

Pn.

K

133

Pn.

141

Pn.

148

Pn.

L

155

Pn.

165

Pn.

175

Pn.

184

Pn.

M

193

Pn.

M

200

Pn.

N

205

Pn.

210

Pn.

O

214

Pn.

Pn.

This musical score page features two staves for the piano. The top staff begins at measure 219, indicated by a measure number above the first note. The key signature is one sharp (F# major). The tempo is marked as $\text{♩} = 180$. The notation includes eighth-note pairs and sixteenth-note patterns. Measure 219 ends with a fermata over the right-hand notes. Measure 220 starts with a bass note followed by eighth-note pairs. Measure 221 consists of four eighth-note pairs. Measures 222 and 223 show sixteenth-note patterns. Measure 224 concludes with a bass line consisting of eighth-note pairs. The bottom staff begins at measure 225, indicated by a measure number above the first note. The key signature changes to one flat (B-flat major). The notation shows eighth-note pairs. The page is numbered 7 at the bottom center.

219

$\text{♩} = 180$

Pn.

225

Pn.

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A

二胡 $\text{♩} = 68$ 5

B

二胡 $\text{♩} = 42$ Freely, 自由地对歌

C

二胡 $\text{♩} = 92$

二胡

62

二胡

G

65

二胡

$\text{♩} = 80$

arco

70

二胡

H

78

二胡

$\text{♩} = 142$

4

90

二胡

I

這段用內弦

100

二胡

J

內弦止

110

二胡

119

二胡

K

126

二胡

132

二胡

139

二胡

二胡

145

二胡

151

159 *rit.* $\text{♩} = 65$ $\text{♩} = 130$ arco

二胡

163

二胡

167

二胡

171

二胡

175

二胡

179

二胡

183 $\text{♩} = 130$ X=擊琴筒

二胡

187

二胡

191

M

$\text{♩} = 160$

194

二胡

196

二胡

198

二胡

200

N

二胡

202

二胡

204

二胡

206

二胡

208

二胡

210

rit.

O

$\text{♩} = 106$

213

二胡

218

二胡

5



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A



B



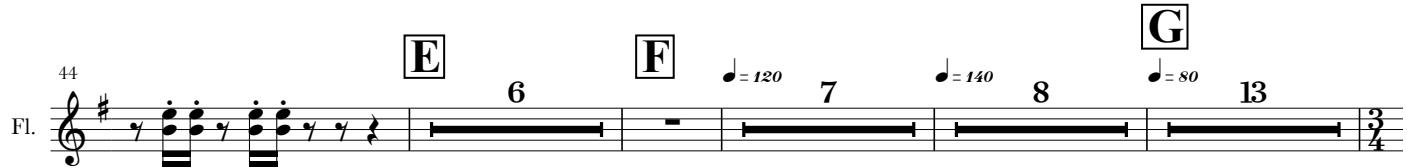
C



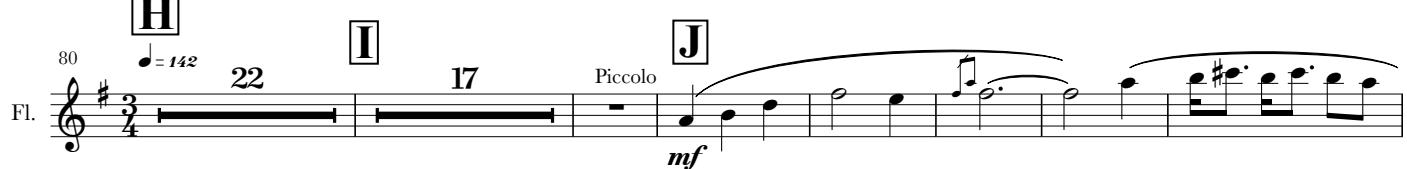
D



G



H



E

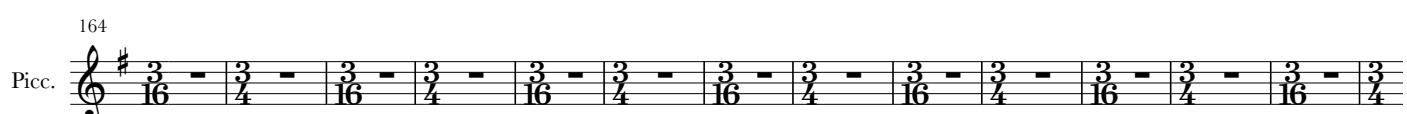
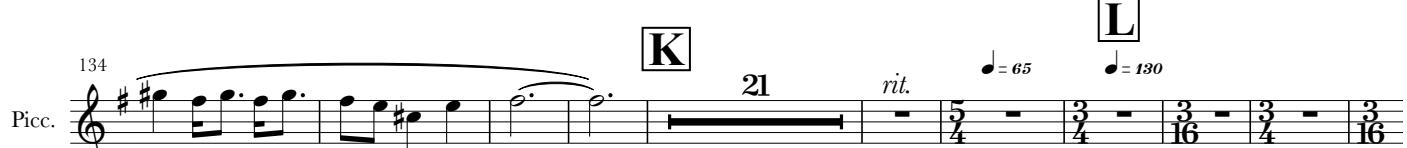
F

G



K

L



177

Picc. 

M

186

Picc. 

N

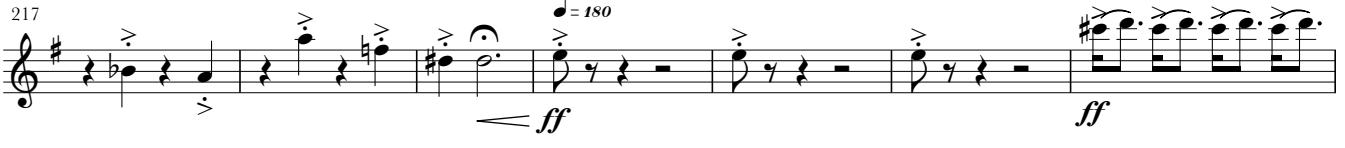
201

Picc. 

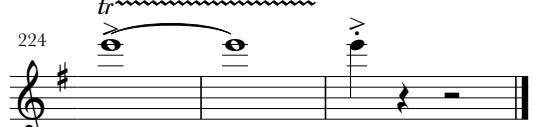
O

211 *rit.* Piccolo 

217

Picc. 

224

Picc. 

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A

Oboe $\text{d} = 68$ pp

B
Freely, 自由地对歌 $\text{d} = 42$

Ob. $\text{d} = 92$ 12

C

Ob. 12 4 5 12

D

Ob. $\text{d} = 92$ mp

E

Ob. 6

F $\text{d} = 120$ 7 $\text{d} = 140$ 8 **G** $\text{d} = 80$ 13 **H** $\text{d} = 142$ 22 **I**

Ob. mf

J

Ob. 105 10 9

K

Ob. mf 4 16

L

Ob. $\text{d} = 65$ $\text{d} = 130$ $nt.$

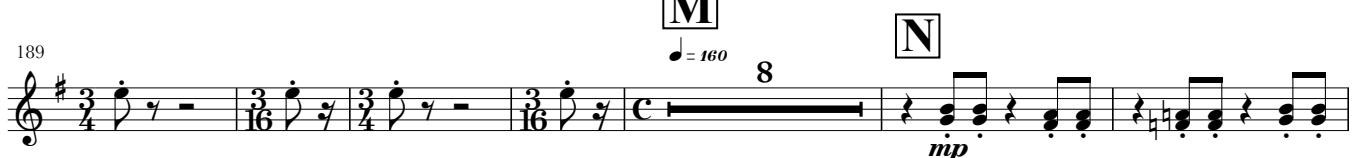
168

Ob. 

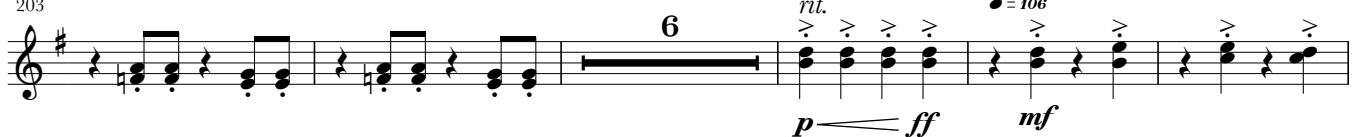
180

Ob. 

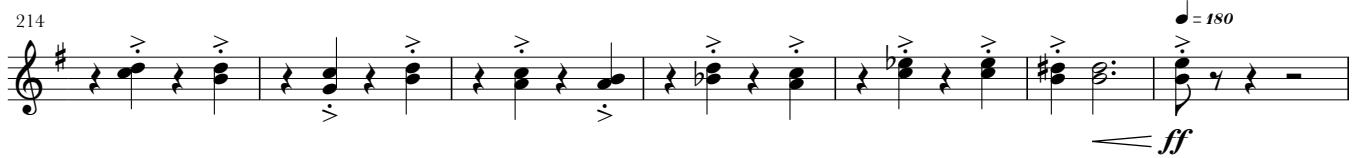
189

Ob. 

203

Ob. 

214

Ob. 

221

Ob. 

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A

Clarinet in B_b

Clarinet in B_b

11

4

5

B

Freely, 自由地对

Cl. in B_b

11

4

5

C

Cl. in B_b

27

12

mp

D

Cl. in B_b

41

G

Cl. in B_b

44

6

7

8

13

H

Cl. in B_b

80

22

10

J

Cl. in B_b

117

5

mf

K

Cl. in B_b

129

8

20

rit.

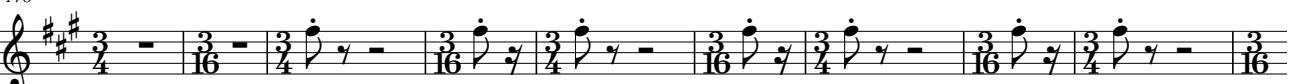
130

L

163

Cl. in B_b 

175

Cl. in B_b 

184

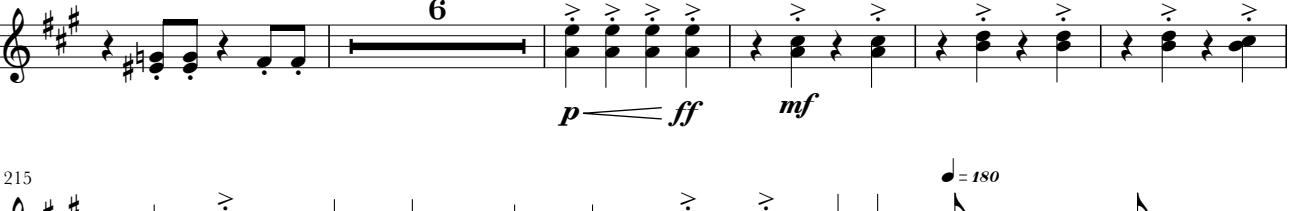
Cl. in B_b 

192

M  **N**  **O** 

Cl. in B_b 

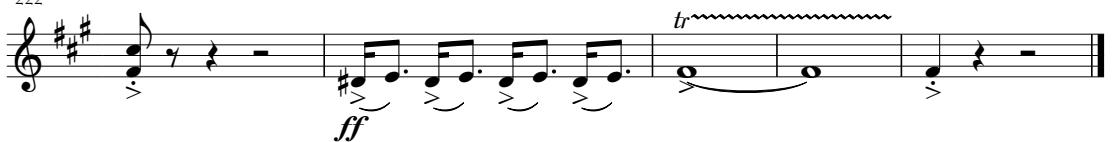
204

Cl. in B_b 

215

Cl. in B_b 

222

Cl. in B_b 

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A

Bassoon

Bsn.

B

Freely, 自由地对唱

Bsn.

Bsn.

D

E

Bsn.

F

7

8

G

13

H

22

I

18

J

Bsn.

K

Bsn.

L

Bsn.

Bsn.

178

Bsn. $\text{♩} = 130$
mf

M

$\text{♩} = 160$

8

187

Bsn. c

N

201

Bsn. 6

O

211 *rit.* $\text{♩} = 106$

Bsn. $\text{p} \xrightarrow{\text{ff}}$

218

Bsn. $\text{♩} = 180$
 $\xrightarrow{\text{ff}}$

224

Bsn.

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A

Horn in F $\text{♩} = 68$ 5

B
Freely, 自由地对歌 $\text{♩} = 42$

Hn. in F $\text{♩} = 92$ 12 6 $\text{♩} = 140$ 8

C
D
E

Hn. in F $\text{♩} = 120$ 7 $\text{♩} = 140$ 8

F
G
H
I
J
K

Hn. in F $\text{♩} = 80$ 13 $\text{♩} = 142$ 22 18 18 21 rit. $\text{♩} = 65$

L

Hn. in F $\text{♩} = 130$

M

Hn. in F $\text{♩} = 160$ 4

N
O
10
rit.
p *ff*
197
 Hn. in F

213
 Hn. in F
219
 Hn. in F
mf *ff*
180

normale fluttertongue normale fluttertongue

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A

Trumpet in B \flat $\text{G} = 68$ 5

B

Freely, 自由地对歌 $\text{G} = 42$

C

Tpt. in B \flat $\text{C} = 92$ 12

D 6 **E** 6 **F** $\text{F} = 120$ 7 **G** $\text{F} = 80$ 13

Tpt. in B \flat $\text{D} = 142$ 22 **I** 18 **J** 12 with mute $\text{G} = 130$ gliss.

K 21 rit. **L** $\text{F} = 65$ $\text{G} = 130$

Tpt. in B \flat $\text{E} = 136$ 136

M $\text{F} = 160$ normale 8 **N** 10 rit.

Tpt. in B \flat $\text{F} = 179$ 167

O

212 $\text{♩} = 106$ fluttertongue

Tpt. in B \flat 

217 normale normale
 fluttertongue

Tpt. in B \flat $\text{♩} = 180$

mf ff

223

Tpt. in B \flat 

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Trb. 216 normale normale
 fluttertongue fluttertongue

$\text{♩} = 180$
mf
ff

Trb. 223 > > >
 > >

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A

Timpani $\text{D} = 68$ 5

B

Freely, 自由地对歌 $\text{D} = 42$

Timpani 15 4 5 12 6

C

D

Timpani 45 6 7 8 13 22

E

F $\text{D} = 120$

G $\text{D} = 80$

H $\text{D} = 142$

Timpani 102 18 18 21 rit. $\text{D} = 65$ 130

I

J

K

L

Timpani 165 $\text{D} = 130$

Timpani 178 $\text{D} = 130$ *mf*

M $\text{D} = 160$ 8

N 10 rit.

O $\text{D} = 106$

Timpani 189 $\text{D} = 180$ *mf* < *ff*

Timpani 213 $\text{D} = 180$ *mp* < *ff*

Timpani 222 $\text{D} = 180$ *fff*

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A

Rainstick $\# \frac{5}{4}$ $\text{d} = 68$ pp $\geq pppp$

B

Rainst. $\# \frac{5}{4}$ $\text{d} = 42$ *Freely, 自由地对歌*

C

Rainst. $\# \frac{26}{4}$ $\text{d} = 92$ 12

D

Rainst. $\# \frac{6}{4}$ 6

E

Rainst. $\# \frac{6}{4}$ 6

F

Rainst. $\# \frac{7}{4}$ $\text{d} = 120$ 7

G

Rainst. $\# \frac{13}{4}$ $\text{d} = 80$ 13

H

Rainst. $\# \frac{3}{4}$ $\text{d} = 142$ 22

I

Rainst. $\# \frac{18}{4}$ 18

J

Rainst. $\# \frac{18}{4}$ 18

K

Rainst. $\# \frac{21}{4}$ rit. 5

L

Rainst. $\# \frac{161}{16}$ $\text{d} = 130$

M

Rainst. $\# \frac{3}{4}$ $\text{d} = 160$ 8

N

Rainst. $\# \frac{10}{4}$ 10

O

Rainst. $\# \frac{3}{4}$ rit. $\text{d} = 106$ Suspended Cymbal

Sus. Cym. $\# \frac{6}{4}$ $\text{mf} < ff$

Sus. Cym. $\# \frac{213}{16}$ $\text{d} = 180$ 6

Sus. Cym. $\# \frac{225}{16}$ $mp < ff$

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A

Violin 1 $\text{d} = 68$

B Freely, 自由地对歌 $\text{d} = 42$

C $\text{d} = 92$

D $\text{d} = 120$

E $\text{d} = 140$

F $\text{d} = 120$ 7 $\text{d} = 140$ 8 $\text{d} = 80$ 13 $\text{d} = 142$ 22

G $\text{d} = 120$

H $\text{d} = 142$

I $\text{d} = 102$ f

J $\text{d} = 112$ pizz. mf

K $\text{d} = 122$

131

Violin 1

K

140

Violin 1

149

Violin 1

L

162

Violin 1

173

Violin 1

181

Violin 1

M

189

Violin 1

N

196

Violin 1

O

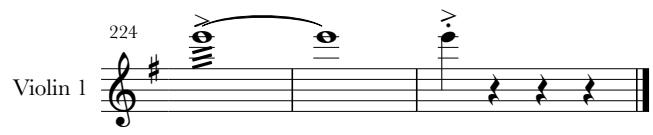
211

Violin 1

217

Violin 1

2



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A

Violin 2

Violin 2

B

Freely, 自由地对歌 $\text{♩} = 42$

B

Freely, 自由地对歌 $\text{♩} = 42$

C

Violin 2

Violin 2

D

Violin 2

Violin 2

E

Violin 2

Violin 2

Violin 2

Violin 2

F

G

H

Violin 2

Violin 2

I

Violin 2

Violin 2

J

Violin 2

122

Violin 2

131

Violin 2

K

140

Violin 2

149

Violin 2

L

162

Violin 2

pizz.
mp

173

Violin 2

mf

181

Violin 2

f

arco

M

189

Violin 2

pizz.

196

Violin 2

N

9

arco
mp

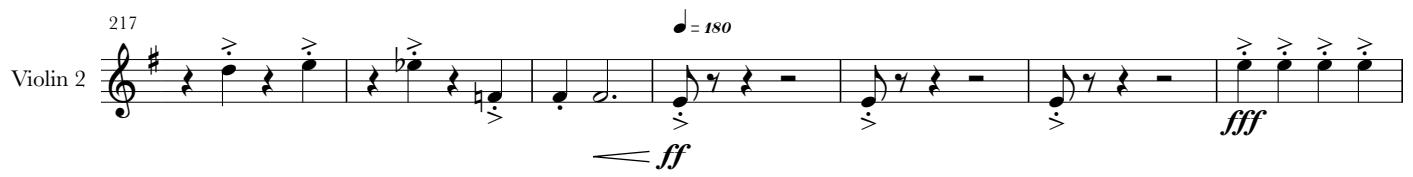
211

Violin 2

rit.
fff

O

ff

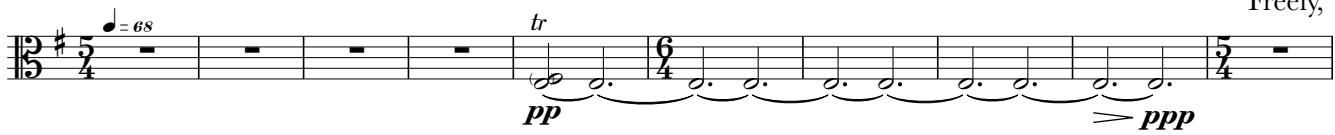


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A

Viola 
pp *tr* *6* *5* *2* *> ppp*

B

Freely, 自由地对

Viola *11* *7* *c* *4* *5* *-* *-* *-*

C

Viola *27* *12* 
mf *6*

D

5

E

Viola *46* 

F

Viola *49* 
f

G

Viola *67* *13* 
mf

H

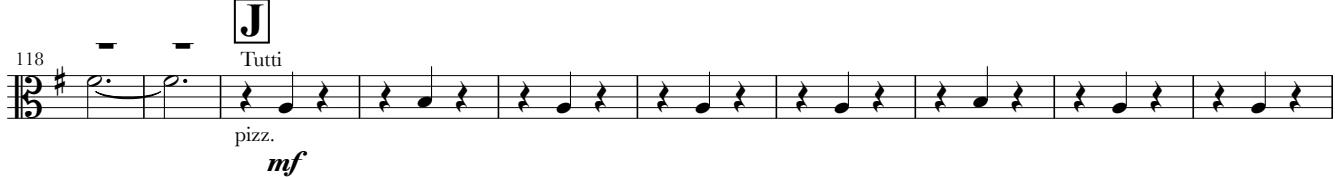
22

I

SOLO

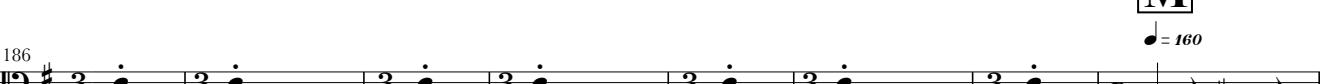
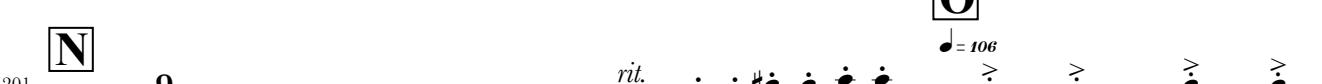
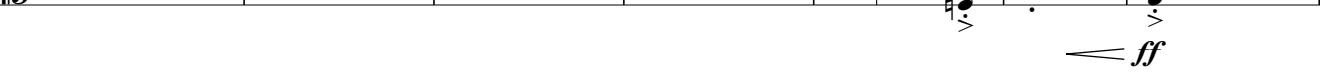
Viola *108* 
espressivo *normale*

J

Viola *118* *Tutti* *pizz.* *mf* 

Viola *128* 

K
 Viola 137 | 21 | rit.


L
 Viola 168 | 
 pizz.
M
 Viola 177 | 
 mf | 
N
 Viola 186 | 9 | arco | 
 pizz.
O
 Viola 201 | 
 arco | mp | rit. | 
 fff | ff | 
 ff | 
 ff | 

二胡隨想曲第五號－納西

Capriccio No.5 for Erhu and Symphony Orchestra - Nakhi

George Gao 高韶青作曲
2013年5月为陆轶文而作

A

Cello

$\text{d} = 68$

pp

pp

$= ppp$

B

Cello

10

Freely, 自由地对歌 $\text{d} = 42$

4

5

C

Cello

26

11

$\text{d} = 92$

mf

D

Cello

42

6

mf

E

Cello

46

Cello

49

f

F

$\text{d} = 120$ 7 $\text{d} = 140$ 8

G

Cello

67

13

$\text{d} = 80$

pizz.

mf

H

$\text{d} = 142$

I

Cello

93

106
Cello

J

118
Cello

K

129
Cello

138
Cello

160
Cello

171
Cello

180
Cello

M

189
Cello

N

196
Cello

203
Cello

O

♩ = 106

209 Cello 

215 Cello 

222 Cello 

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A

Bass

$\text{d} = 68$

pp

pp

$\Rightarrow \text{ppp}$

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{7}{4}$

B

Bass

10

Freely, 自由地对歌 $\text{d} = 42$

$\frac{7}{4}$

$\frac{4}{4}$

$\frac{C}{4}$

$\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

C

Bass

26

$\text{d} = 92$

6

pizz.

mf

D

Bass

38

$\text{d} = 6$

$\text{d} = 6$

$\text{d} = 6$

pizz.

mf

E

Bass

43

arco

f

F

Bass

52

$\text{d} = 120$

7

$\text{d} = 140$

8

$\text{d} = 80$

13

$\frac{3}{4}$

$\text{d} = 142$

pizz.

mf

G

Bass

88

Bass 103

J

Bass 115

Bass 127

K

Bass 137

Bass 148

4

rit.

Bass 161

pizz.

Bass 172

mf

Bass 181

arc

M

Bass 190

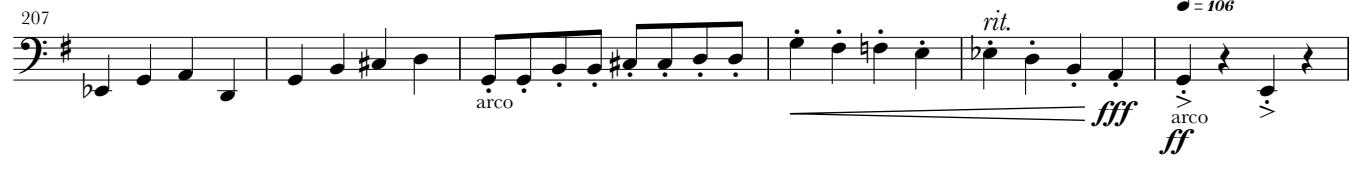
pizz.

4

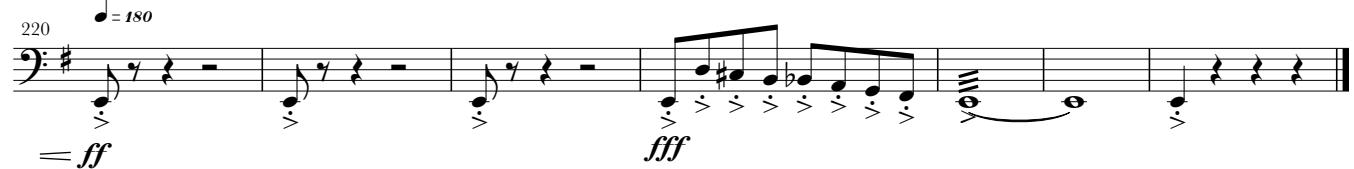
Bass 200

O

$\bullet = 106$

207 Bass 

213 Bass 

220 Bass 

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A

Tubular Bells

11

4 5

B

Freely, 自由地对

Tub. Bells

12 6

C

Tub. Bells

13 22

F

E

Tub. Bells

7 8 13 22

G

H

I

J

F

Tub. Bells

138

K

Tub. Bells

4 rit.

L

Tub. Bells

167

Tub. Bells

180

M

Tub. Bells

rit.

O

P

Q

M

N

10

rit.

O

P

Q

Tub. Bells

8 6

二胡隨想曲第五號－納西

Capriccio No.5 for Erhu and Symphony Orchestra - Nakhi

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A

Vibraphone soft mallets l.v.

B

Vib. Freely, 自由地对歌 $\text{d} = 42$

C

Vib. 12 4 5 $\text{d} = 92$

D 6 **E** 6 **F** 6

G

Vib. 52 7 8 $\text{d} = 120$ $\text{d} = 140$ $\text{d} = 80$

H

Vib. 79 $\text{d} = 142$ mp

Vib. 87

The musical score for the Vibraphone part consists of eight sections, each labeled with a large letter in a square box. Section A starts with 'soft mallets' and 'l.v.'. Section B is marked 'Freely, 自由地对歌'. Section C has a tempo of $\text{d} = 92$. Sections D, E, and F are grouped together with a tempo of 6. Section G has tempos of $\text{d} = 120$, $\text{d} = 140$, and $\text{d} = 80$ for different segments. Section H has a dynamic of mp . The score includes various rhythmic patterns, sustained notes, and grace notes. Measure numbers 12, 29, 52, 79, and 87 are indicated above specific measures.

Vib. 93

Vib. 99 I

Vib. 105

Vib. 111

Vib. 117 J K L $\text{♩} = 65$ $\text{♩} = 130$

Vib. 162

Vib. 175 $\text{♩} = 130$

Vib. 188 M N $\text{♩} = 160$ 8 4 motor slow
hard mallets *mp*

Vib. 206 O $\text{♩} = 106$ rit. *f*

Vib. 215 $\text{♩} = 180$ *ff*

Vib. 221

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A

Musical score for the Harp section, labeled A. The score consists of four staves of music. Staff 1 starts with a single note followed by a sixteenth-note pattern. Staff 2 begins with a sixteenth-note pattern. Staff 3 starts with a sixteenth-note pattern. Staff 4 starts with a sixteenth-note pattern.

B

Musical score for the Harp section, labeled B. The score consists of two staves of music. Both staves begin with a sixteenth-note pattern.

C

Musical score for the Harp section, labeled C. The score consists of two staves of music. The first staff has a tempo of $\text{♩} = 92$. The second staff has a tempo of $\text{♩} = 92$.

28

Harp

D 6 **E** 6 **E** 6

51

Harp

F 7 **G** 8 **G** 8

74

Harp

H 6

85

Harp

95

Harp

I 18 **J** 18 **J** 18

138

Harp

K 21 rit. **L** 130

169

Harp

182

Harp

M

$\text{d} = 130$

$\text{d} = 160$

8

8

c —————

201

Harp

N

10

rit.

f

10

f

O

$\text{d} = 106$

gliss.

6

6

ff

ff

gliss.

221

Harp