

國立交通大學
音樂研究所演奏組
碩士論文

李沛怡中提琴獨奏會與個人創作作品一曲—

六月茉莉·望·春風（給中提琴與鋼琴）

Pei-Yi Lee Viola Recital and a Composition based on
Taiwanese Folk Songs for Viola and Piano

研究生：李沛怡

演奏指導教授：何君恆老師

作曲指導教授：吳丁連博士

中華民國九十三年六月

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Composition Advisor : Dr. Ting-Lien Wu



Submitted to the Institute of Music
College of Humanities and Social Sciences
National Chiao Tung University
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of
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中華民國九十三年六月

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演奏會曲目

- 一、布魯赫 羅曼史 作品 85
- 二、布拉姆斯 第二號中提琴奏鳴曲 作品 120
- 三、舒曼 中提琴的神仙故事畫集
- 四、安奈斯克 給中提琴與鋼琴之演奏會小品
- 五、李沛怡 六月茉莉·望·春風

上列曲目已在民國九十三年五月一日下午五點，於國立交通大學演藝廳演出，此場音樂會之實況錄音，將附錄於本文。

個人創作作品：六月茉莉·望·春風（給中提琴與鋼琴）

摘要

選定台灣名謠作為素材，是由於我對台灣名謠有很貼近的感受，身處在這樣的環境裡，雖然時空背景不一樣，一樣能召喚出我對台灣名謠的深刻情感。藉著這兩首台灣名謠，我賦予它們新的生命力，將它們轉化為藝術音樂的世界。藝術音樂（art music）所表達的是一種主觀的感受、情感的世界；以這樣的基調出發，我以西方音樂的和聲概念、音樂結構，將我對這兩首曲子的原始感動繼續的延展、深化，重新將這兩首台灣名謠（望春風與六月茉莉）賦予新的音樂意義。

Pei-Yi Lee Viola Recital and a Composition based on Taiwanese Folk Songs for Viola and Piano

Student : Pei-Yi Lee

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Institute of Music
College of Humanities and Social Sciences
National Chiao Tung University

Recital Program

- | | |
|--------------------|--|
| 1. Max Bruch . | Romanze op.85 |
| 2. Johannes Brahms | Sonata for Viola and Piano op.120 No.2 |
| 3. Robert Schumann | Märchenbilder for Viola and Piano |
| 4. Georges Enesco | Concertpiece for Viola and Piano |
| 5. Pei-Yi Lee | Spring Wind in June |

The program above was performed in the Recital Hall of National Chiao Tung University on May 1, 2004, 5:00 pm. A recording of this performance can be found on the appended CD.

Composition by Pei-Yi Lee : Spring Wind in June (for viola and piano)

Abstract

This music is based on Taiwanese folk songs. Because I stay in Taiwan, these two folk songs to me are very impressive and meaningful. They can arouse my emotions of the Taiwan. By these two folk songs, they are not only be a song, but be an art music. The art music express intended reality and subjective reality. From this tonality and what I have learned about structure of music and harmony of the western music , I extended the feeling that the two songs gave to me and created a new world to them.

謝 誌

在交大的這兩年無疑是我音樂生涯最燦爛的時光，兩年的時間裡，我藉由著學校課程更充實了我對音樂的整體感受，不只是關在琴房猛練自己的主修樂器，而是打開了自己對音樂的另一扇窗。

音樂的學習是孤獨的，但在這樣的過程裡，我們比一般人更能深刻的感受、知覺自己內在的想法。這次畢業我也為自己的樂器寫了一首曲子，對我而言，它的角色已經不僅僅是一首曲子而已，這首曲子代表了十幾年來我對音樂的體悟，而我只是將自己的想法與感受藉由音符傳達給大家。

不論在準備音樂會的過程或是寫作曲子的過程，這半年來的日子，是我很深很深的回憶，擔心、失望、焦慮、緊張都不足以形容我這過程中的感受，它們是我音樂生涯中最大的一次挑戰，很高興我也克服了種種難關，在舞台上演奏自己的作品，這是我最大的榮幸，因為只有我最了解最清楚我的曲子所要表達的情感為何，這樣的經驗及學習是深具意義的。

這一路走來，很感謝我的主修老師何君恆老師，他總是給我很大的音樂空間，並且給予我很多的關心、鼓勵及機會來磨練自己。也很感謝作曲指導教授吳丁連老師，很有耐心的啟發我的音樂思想，並且不斷的鼓勵我在作曲領域的發揮，也因為老師的指導，讓我可以順利完成我的第一個作品。另外，謝謝我的父母這二十幾年來無悔的付出，總是在我最挫折的時候給予我最溫暖的鼓勵，也謝謝弟弟妹妹的支持。最後要感謝的是所有在交大認識的師長及同學，在這兩年給予我的照顧及關愛，讓我擁有了這麼多美好的回憶，讓我既開心又不捨的離開這美好的學校。

June, 2004

交大音樂研究所

李沛怡中提琴畢業獨奏會錄音 CDs

郭玲如，鋼琴

時間：二〇〇四年五月一日（六） 下午五點

地點：國立交通大學活動中心二樓 演藝廳

Disc 1

① Max Bruch : Romanze op.85

布魯赫：羅曼史 作品 85

Johannes Brahms : Sonata for Viola and Piano op.120 No.2

布拉姆斯：第二號中提琴奏鳴曲 作品 120

② Allegro amabile

③ Allegro appassionato

④ Andante con moto



Disc 2

Robert Schumann : Märchenbilder for Viola and Piano

舒曼：給中提琴與鋼琴之童話故事

① Nicht schnell

② Lebhaft

③ Rasch

④ Langsam, mit melancholischem Ausdruck

⑤ Georges Enesco : Concertpiece for Viola and Piano

安奈斯克：給中提琴與鋼琴之演奏會小品

⑥ 李沛怡：六月茉莉·望·春風

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六月茉莉·望·春風

Spring Wind in June



李沛怡

Pei-yi Lee

2004年6月

June, 2004

六月茉莉·望·春風

李沛怡

Viola

mp

Piano

mp

Vla.

pizz.

Pno.

Vla.

pp

Pno.

pp

13

Vla.

mf

Pno.

mf

17

Vla.

Pno.

21

Vla.

mf

Pno.

mf

25

Vla.

Pno.

29

Vla.

Pno.

sp

32

Vla.

Pno.

cresc.

Vla. *34*

Pno. *34*

ff *tr* *tr* *3* *3*

acçel.

Vla. *37*

Pno. *37*

Vla. *40*

Pno. *40*

sp

43

Vla.

Pno.

3 3 3 3 3 3 3 3 3 3

rit.

46

Vla.

Pno.

V *gliss.* *p*

50

Vla.

Pno.

accel. *pp*

55

Vla.

Pno.

59

Vla.

Pno.

p

rit.

p

64

Vla.

Pno.

pizz.

mf

mf

simile.

68 arco

Vla.

Pno.

p

72

Vla.

Pno.

f

f

fvb

76

Vla.

Pno.

rit.

sp

rit.

fvb

79

Vla.

Pno.

82

Vla.

Pno.

mf

85

Vla.

Pno.

pp

8va

88

Vla.

Pno.

*8va*³ *dolce*

mf dolce

91

Vla.

Pno.

95

Vla.

Pno.

cresc. *ff*


99


Vla.  *f* accel. cresc.

Pno.  *f* cresc.

Detailed description: This system covers measures 99 to 103. The Violin part (Vla.) begins with a whole rest in measure 99, followed by a melodic line starting in measure 100. The dynamics are marked *f* (forte) in measure 100, with *accel.* (accelerando) and *cresc.* (crescendo) markings in measure 101. The Piano accompaniment (Pno.) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a dynamic marking of *f* in measure 100 and *cresc.* in measure 101.


104

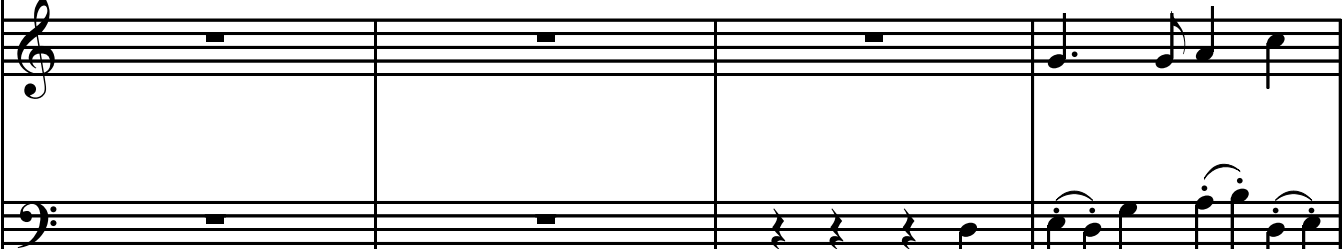
Vla. 

Pno. 

Detailed description: This system covers measures 104 to 107. The Violin part (Vla.) continues the melodic line with various articulations. The Piano accompaniment (Pno.) has a dynamic marking of *f* in measure 104. A blue circular watermark with the letters 'ES' is visible in the center of the piano part.

108

Vla.  *v* *v* *v* *v*

Pno. 

Detailed description: This system covers measures 108 to 111. The Violin part (Vla.) features a melodic line with accents (*v*) in measures 108, 109, and 110. The Piano accompaniment (Pno.) has a dynamic marking of *f* in measure 108 and includes a key signature change to B-flat major in measure 110.

112

Vla.

Pno.

117

Vla.

Pno.

121

Vla.

Pno.

mf

125

Vla. *3 3 3 3 3 3 3 3 3 3 3 3*

Pno.

129

Vla. *3 3 3 3*

Pno.

8vb

133

Vla.

Pno.

137

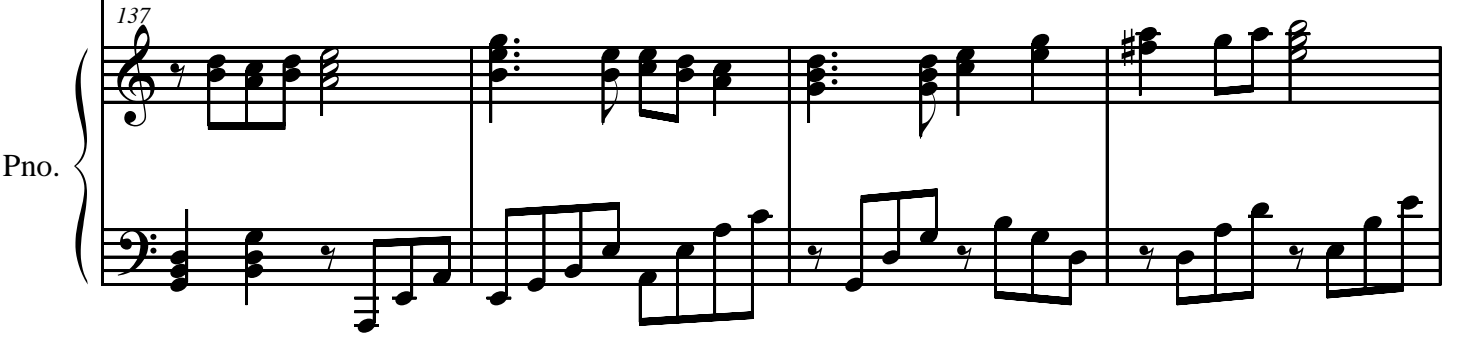
Vla.



Violoncello staff 137-140: Bass clef, 2/4 time signature. Measures 137-140 show a melodic line with eighth and sixteenth notes.

137

Pno.



Piano staff 137-140: Treble and bass clefs. Measures 137-140 show chordal accompaniment with eighth and sixteenth notes.

141

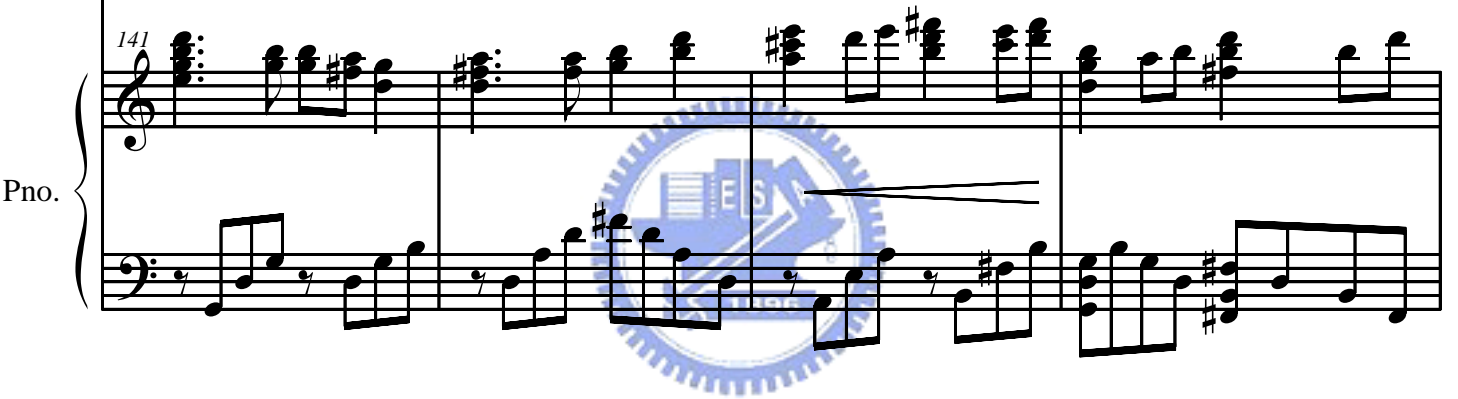
Vla.



Violoncello staff 141-144: Bass clef, 2/4 time signature. Measures 141-144 show a melodic line with eighth and sixteenth notes, including a slur over measures 143-144.

141


Pno.



Piano staff 141-144: Treble and bass clefs. Measures 141-144 show chordal accompaniment with eighth and sixteenth notes. A blue circular watermark is visible in the center of the page.

145

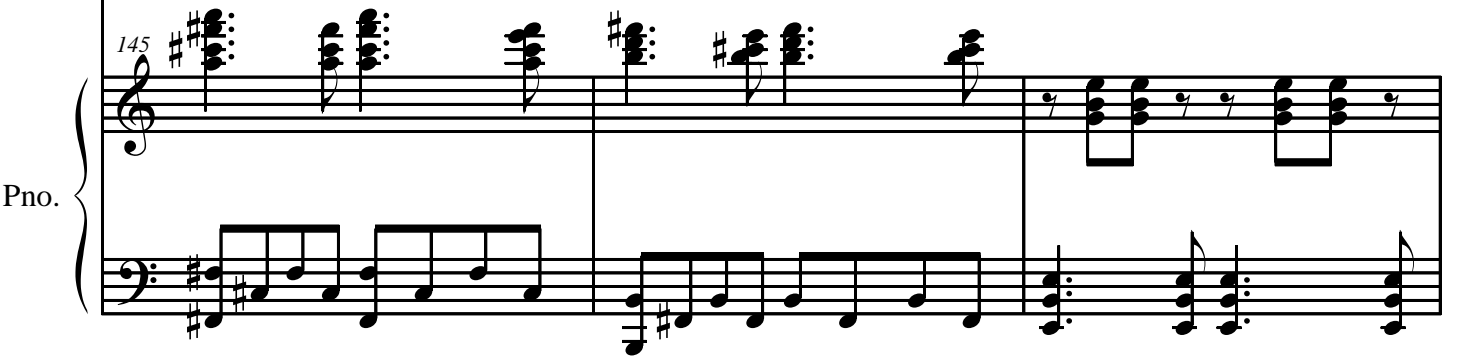
Vla.



Violoncello staff 145-148: Bass clef, 2/4 time signature. Measures 145-148 show a melodic line with eighth and sixteenth notes, including a slur over measures 147-148.

145

Pno.



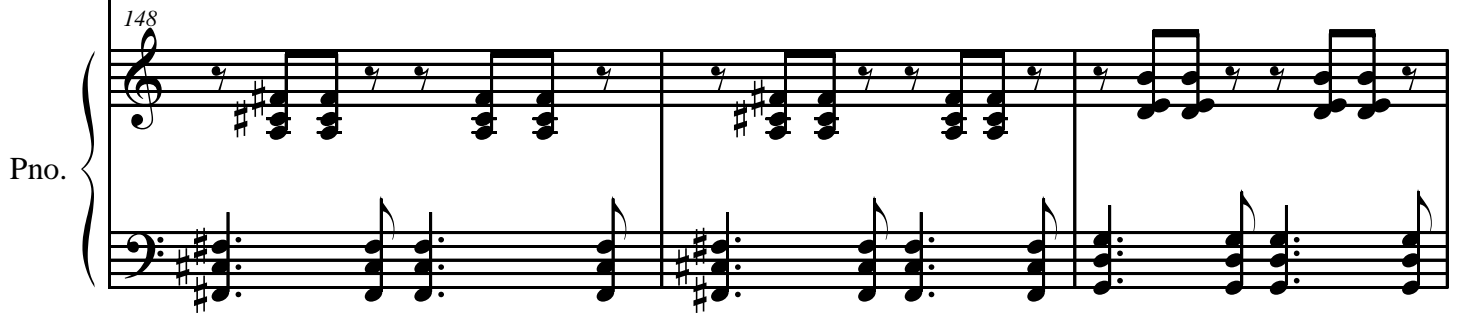
Piano staff 145-148: Treble and bass clefs. Measures 145-148 show chordal accompaniment with eighth and sixteenth notes.

Vla. 148



Violin part, measures 148-150. The music is in a 3/4 time signature with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, often beamed together, and includes some slurs and accents.

Pno. 148



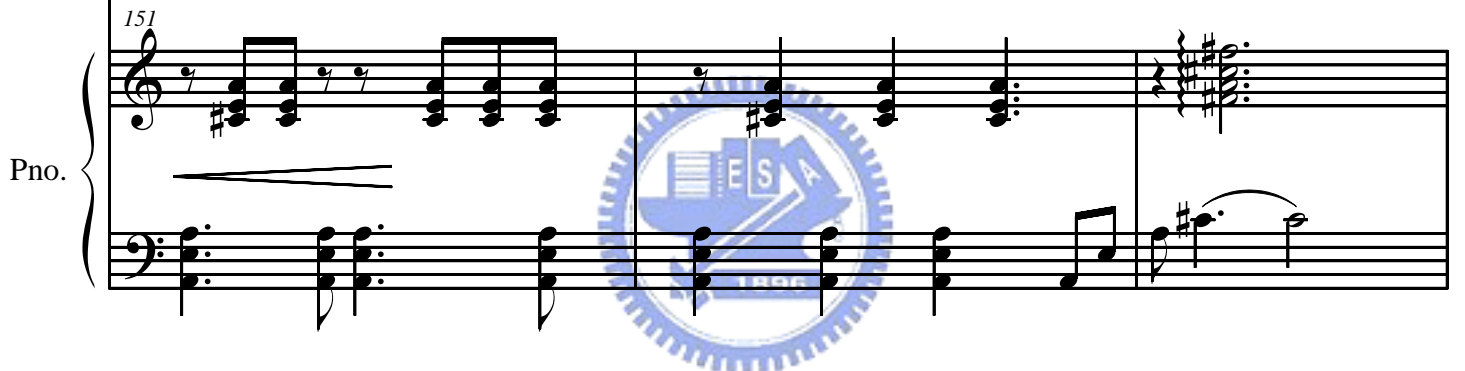
Piano accompaniment, measures 148-150. The right hand plays chords and eighth notes, while the left hand plays chords and eighth notes. The music is in a 3/4 time signature with a key signature of one sharp (F#).

Vla. 151



Violin part, measures 151-153. The music continues with a melodic line, including a fermata over a note in measure 152. It is in a 3/4 time signature with a key signature of one sharp (F#).

Pno. 151



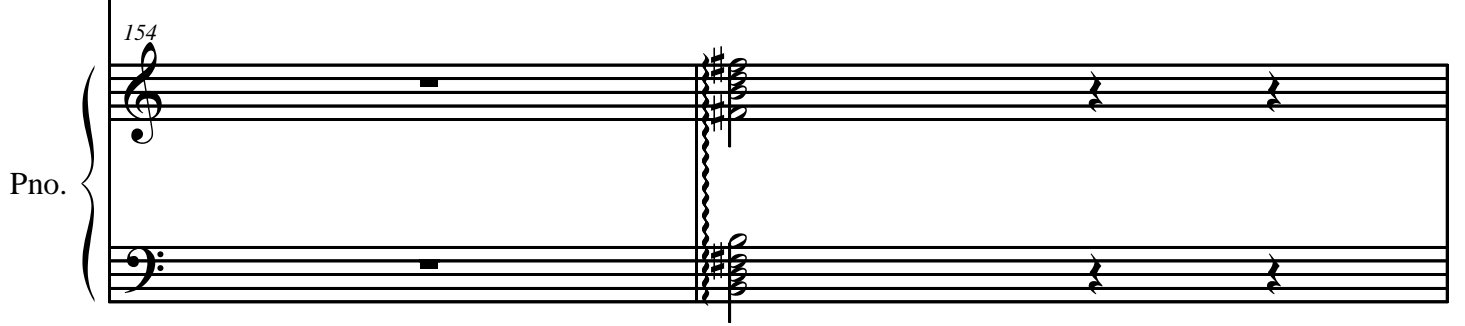
Piano accompaniment, measures 151-153. The right hand plays chords and eighth notes, while the left hand plays chords and eighth notes. A blue circular watermark is visible in the center of the page. The music is in a 3/4 time signature with a key signature of one sharp (F#).

Vla. 154



Violin part, measures 154-156. The music continues with a melodic line, including a fermata over a note in measure 155. It is in a 3/4 time signature with a key signature of one sharp (F#).

Pno. 154



Piano accompaniment, measures 154-156. The right hand has a fermata over a whole note chord, and the left hand has a fermata over a whole note chord. The music is in a 3/4 time signature with a key signature of one sharp (F#).

Vla. 156 pizz.

Pno. 156

Vla. 159 arco pizz.

Pno. 159 8va

Vla. 162 arco pp mf


Pno. 162 3

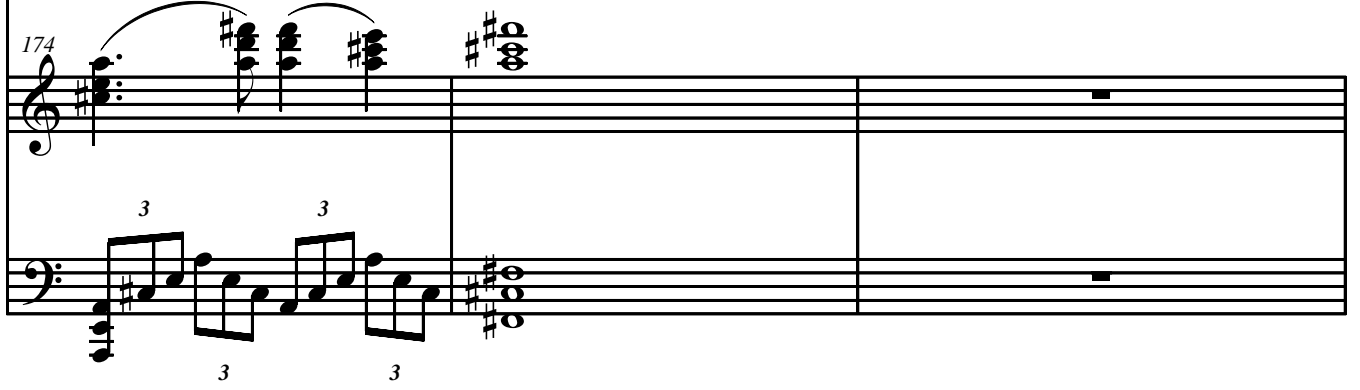
Vla. 

Pno. 

Vla. 

Pno. 

Vla. 

Pno. 

177

Vla.

Pno.

181

Vla.

Pno.

184

Vla.

tr

Pno.

187

Vla.

Pno.

190

Vla.

Pno.

194

Vla.

Pno.

199

Vla.

Pno.

199

pp

pp

pp

