

SELECTED
CHAMBER MUSIC
BY KUI DONG

董冬室内乐作品选

中央音乐学院出版社 Central Conservatory of Music Press

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董夔：现任美国 Dartmouth College 终身作曲教授。1983 考入中央音乐学院作曲系，师从杜鸣心、吴祖强教授，在校期间曾为中央芭蕾舞团创作芭蕾舞剧《杨贵妃》，并为多部影视剧配乐。1990 年赴美学习电脑音乐。1996 年获斯坦福大学（Stanford University）博士学位。她受到前卫实验音乐、爵士乐、电声和其他民族音乐的影响，并在自己的创作实践中保持对西方古典音乐和中国文化深厚底蕴的敬意。她的作品跨越了各种体裁和风格，包括管弦乐和室内乐、合唱、电声音乐、电影配乐、多媒体艺术和自由即兴。她时常采用中国和非西方的音乐概念，特别是戏剧元素，把它们融入到自己的创作之中，如《风土——为管风琴与民乐队而作》，弦乐四重奏《合中之分》（Differences Within Oneness），双合唱与打击乐三部曲《明月几时有》、《青蛙和蟋蟀》及《色光》，大型钢琴组曲《五行：土、水、木、金、火》，《四季——为弦乐四重奏、箏、扬琴、马头琴、唢呐与打击乐而作》，《为四人而作的打击乐——肢解的阶梯》，电脑程序音乐《飞翔的苹果》和《穿越》（Crossing）等。当前她正在创作一部室内歌剧《胡同》（由克利夫兰公共剧场与阿戈基金会委约）。

她的作品曾在美国、奥地利、意大利获奖，其作品被《华盛顿邮报》、《英国留声机国际》等报刊誉为“具有异常的美感和想象力”，“一个混合音响的迷宫”。已出版的作品光盘有《盘古之歌》（2004）、《手像波浪一样展开》（2008），《明月几时有》（2011 年）。2013 年她又发布了三首作品《跟我学？——为单簧管和电子音乐而作》（2009）、《Shall We Play？——弦乐四重奏、钢琴四手联弹和玩具钢琴》（2012 年）及自由即兴《三人行》（作曲家/演奏家之一）。

About the composer

Graduated with both a B. A. and an M. A. from the Central Conservatory in Beijing, Kui Dong studied music composition with Professor Du Mingxin and Professor Wu Zuqiang between 1983 – 1989. During her college years, she co – composed a full – length ballet, *Imperial Consort Yang*, with

composer Duo Huang for the Central Ballet Group, and wrote music for various film and TV projects. In 1990, she moved to US to study music. She received a doctoral degree in music composition and computer music from Stanford University in 1996. She is a Professor of Music Composition at Dartmouth College.

Described by newspapers and magazines such as the Washington Post, Gramophone International UK, and the San Francisco Examiner as “exquisitely... ceaselessly compelling”, “exceptional beauty and imagination”, and “a hybrid sonic labyrinth”, Kui Dong’s music has been performed and commissioned by numerous ensembles and received honors and prizes from a wide spectrum of prestigious institutions, including Central Ballet Group of China, The National Performing Art Center Spain’s Tenerife Symphony Orchestra, the UK’s Arditti Quartet, Austria’s Ars Electronica, Del Sol Quartet, Volti, SFCMP, Melody of China, the USA Commissioning Award, The Serge Koussevitzky Music Foundation and the Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, ISCM, ASCAP, and more.

Dong’s compositions span diverse genres and styles and include ballet, orchestral and chamber works, chorus, electro – acoustic music, film scores, and multi – media art and free improvisation. Her works written in US increasingly show a unique synthesis of influences from avant – garde experimental, jazz, electro – acoustic and ethnic music, and at the same time maintain a profound respect of Western classical music and a deep cultural connection with her roots. She sometimes incorporates theater, as well as Chinese and non – western instruments and musical concepts into contemporary settings.

Her music, including three full – length CDs, can be found on New World Records, *Pangu’s Song* (2004) ; Other Minds Records, *Hands Like Waves Unfold* (2008) and *Since When Has The Bright Moon Existed* (2011) . Releases in 2013 include *Follow Me?* (2009) for electronics and clarinet and *Shall We Play?* (2012) for string quartet, four – hands piano and toy pianos on Grammy – Award – nominated Sono Luminus Records, as well as *Trio* on Henceforth Records.

Dong’s current project includes a 65 – minute Chamber opera, *Hu Tong (Narrow Alley)* commissioned by Real Time Opera and funded by the Argosy Foundation.

目 录

Contents

1. 合中之分——为弦乐四重奏而作 (1)
Differences Within Oneness, for string quartet
2. 五行：土、水、木、金、火——为钢琴而作 (28)
Earth, Water, Wood, Metal and Fire, for piano solo
3. 盘古之歌——为中音长笛、长笛与打击乐而作 (51)
Pangu's Song, for alto flute, flute and percussion
4. 错落的阶梯——为双马林巴（四人演奏）而作 (69)
Scattered Ladder, for two marimbas (four players)

合中之分 (2008 年 11 月 20 日~2009 年 2 月 16 日)

DIFFERENCES WITHIN ONENESS (Nov. 20, 2008 – Feb. 16, 2009)

为弦乐四重奏而作

for string quartet

哈佛大学弗奥姆音乐基金会和阿尔迪蒂四重奏乐团委约作品。献给阿尔文·阿尔迪蒂。

Commissioned by Fromm Music Foundation at Harvard University and Arditti Quartet

Dedicated to Irvine Arditti

说明：

想象一个巨大的弦乐器所发出的声音！很长时间以来，我被支声性音乐奇妙的美感所吸引，我把其描述成“合中之分”，或“源自简单的复杂”。在写作这部作品时，我的想法如下：开始时，弦乐四重奏就如同一件巨大的乐器，然后分裂开来，成为了四件独立的个体。四位演奏者，他们在一体性和个体性之间交换，不加停顿地演奏含有十个乐章的作品。为了达到如此效果，四重奏如同行走在一个音乐之旅中，探索着爆发性的能量、戏剧化的特性和姿态、相互交织的声音织体；强调音色、动力、旋律框架等方面的对比，以及有声与无声等细节上的反差。

Program note

Imagine the sounds that one giant string instrument can make! I have long been attracted to the intriguing beauty of heterophony, which I would describe as “difference within oneness,” or “complexity growing out of similarity”. In writing this piece, my idea was that at the beginning, the string quartet acts like one gigantic instrument that later splits and evolves into four individuals. The four players, alternating between acting as one instrument and as four, perform the 10 movements piece without pausing between the movements. In doing so, the quartet embarks on a musical journey that explores explosive energy, theatrical characters and gesture, and interwoven sound texture, as well as contrasting materials such as timbre, momentum, melodic contour, and the details of contrast between sound and silence.

合 中 之 分

Differences Within Oneness

——为弦乐四重奏而作
for string quartet

I 最强的
as loud as possible

$\text{♩} = 100$

The musical score is for a string quartet, consisting of Violin I, Violin II, Viola, and Cello. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 16. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked as $\text{♩} = 100$. The dynamics are marked as *sim.* (sforzando) and *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes. There are several tempo changes indicated by asterisks and time signatures: $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$. The score is written for four staves: Violin I, Violin II, Viola, and Cello. The first system contains measures 1 through 6, and the second system contains measures 7 through 16. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics are marked as *sim.* (sforzando) and *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes. There are several tempo changes indicated by asterisks and time signatures: $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$. The score is written for four staves: Violin I, Violin II, Viola, and Cello. The first system contains measures 1 through 6, and the second system contains measures 7 through 16. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics are marked as *sim.* (sforzando) and *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes. There are several tempo changes indicated by asterisks and time signatures: $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$, $\text{♩} = 100$.

14

Vln I

Vln II

Vla

Vc

21

Vln I

Vln II

Vla

Vc

28

Vln I

Vln II

Vla

Vc

35

Vin I

Vin II

Vla

Vc

II

43

Vln I

Vln II

Vla

Vc

$\text{♩} = 84$ *sim.*

pizz.

sim.

pizz.

52

Vln I

Vln II

Vla

Vc

pizz.

mf

p

sfz

mf

poco... a... poco... dim.

mp

sfz

mp

arco

ppp (sul. pont.)

III 最赋歌唱性的 as melodic as possible

58 $\text{♩} = 60$

Vln I *ppp*

Vln II *arco* (sul. pont.) *ppp* *p*

Vla *arco* (sul. pont.) *ppp* *p*

Vc *mp* *pp* *mp*

64 (sul. pont.)

Vln I *pp* *mp* *p*

Vln II *pp* *pizz.* *ppp*

Vla *p* *ppp*

Vc *(sul. pont.)* *mf*

70

Vln I

Vln II

Vla

Vc

mf

p

arco

pizz.

mf

mp

piu mosso

p

mf

piu mosso

p

piu mosso

piu mosso

76

Vln I

Vln II

Vla

Vc

mp

mf

mp

p

mp

mf

f

f

f

senza sul ponte.

senza sul ponte.

senza sul ponte.

senza sul ponte.

$\text{♩} = 68$

mp

tr

82

Vln I

Vln II

Vla

Vc

f

p

mf

mp

ff

p

88

Vln I

Vln II

Vla

Vc

f

mp

f

mp

f

mp

f

mp

IV 最猛烈的 as vigorous as possible

虚连线指大致的乐句感觉；具体连线由演奏者根据自己的选择来决定。
*Dotted slur indicates general feeling of phrasing. The performers decide the actual slur

94

Vln I *mf*

Vln II *ppp*

Vla *mp*

Vc *cresc.* *f*

*Dotted slur indicates general feeling of phrasing. The performers decide the actual slur

100

Vln I *ff*

Vln II *ff*

Vla *ff* *mp*

Vc *ff* *mf*

pizz. *mp*

sfz

sim. mp

pizz. *p*

arco

Violin I: Measures 107-110. Measure 107 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes, followed by a rest. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. The staff is marked with a 3/4 time signature.

Violin II: Measures 107-110. Measure 107 has a rest. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. The staff is marked with a 3/4 time signature.

Viola: Measures 107-110. Measure 107 has a rest. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. The staff is marked with a 3/4 time signature.

Violoncello: Measures 107-110. Measure 107 has a rest. Measure 108 has a rest. Measure 109 has a rest. Measure 110 has a rest. The staff is marked with a 3/4 time signature.

Violin I (Vln I) and Violin II (Vln II) parts are in 2/4 time. The Viola (Vla) part is in 3/4 time. The Violoncello (Vc) part is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'A poco dim.'