

郭文景

Guo Wenjing

三重奏

Trio

戏

DRAMA

为三对钹与演奏者演唱而作

For 3 Pairs of Cymbals and Voices of Players

作品第23号

Op. 23

炫

PARADE

为六面京锣而作

For 6 Beijing Opera Gongs

作品第40号

Op. 40



人民音乐出版社

People's Music Publishing House

郭文景

Guo Wenjing

三重奏

Trio

戏

DRAMA

为三对钹与演奏者演唱而作

For 3 Pairs of Cymbals and Voices of Players

作品第23号

Op. 23

炫

PARADE

为六面京锣而作

For 6 Beijing Opera Gongs

作品第40号

Op. 40



人民音乐出版社

People's Music Publishing House

图书在版编目 (CIP) 数据

戏、炫: 三重奏 / 郭文景曲. — 北京: 人民音乐出版社, 2009. 3

ISBN 978-7-103-03361-6

I. 戏… II. 郭… III. 民族打击乐器-三重奏曲-中国-选集 IV. J648. 5

中国版本图书馆 CIP 数据核字 (2007) 第 124842 号

责任编辑: 郭向明

责任校对: 袁 蓓

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码: 100036)

Http: //www. rymusic. com. cn

E-mail: rmyy@rymusic. com. cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

787×1092 毫米 2 插页 8 开 8.5 印张

2009 年 3 月北京第 1 版 2009 年 3 月北京第 1 次印刷

印数: 1-2,000 册 (附 CD1 张) 定价: 55.00 元

版权所有 翻版必究

凡购买本社图书, 如有缺页、倒装等质量问题

请与本社出版部联系调换。电话: (010) 58110533

目 录

Contents

1. 三重奏·戏——为三对钹与演奏者演唱而作(作品第 23 号)..... (1)
Trio DRAMA for 3 Pairs of Cymbals and Voices of Players Op.23
2. 三重奏·炫——为六面京锣而作(作品第 40 号)..... (27)
Trio PARADE for 6 Beijing Opera Gongs Op.40

三 重 奏

Trio

戏

DRAMA

——为三对钹与演奏者演唱而作

For 3 Pairs of Cymbals and Voices of Players

作品第 23 号

Op. 23

说明

Instruction

1. 乐器

Instruments

1)

正 确
Preferable

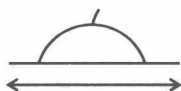


不正确
Improper



2)

I



15cm 左右
About 15cm

II



19cm 左右
About 19cm

III



27cm 左右
About 27cm

“I”是小钹，“II”是铙钹，二者均为京剧打击乐器。“III”是川钹，为川剧打击乐器。

This I, from Beijing Opera, is called Xiao Bo. The II, from Beijing Opera, Nao Bo. And the III, from Sichuan Opera, Chuan Bo.

3) 乐器按音域从高至低排序：

The relation of the pitches should be:

I (H.)
高音

II (M.)
中音

III (L.)
低音

4) 每对钹的两个单片，音高应该不同。

Among the 3 pairs, each pitch of the left ones should be different from the right ones'.

2. 演奏符号

Symbols

1)



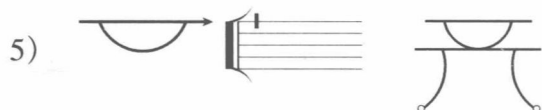
常规的持乐器方式。
Normal

2)



3)





6) 开放击。
Open

7) 完全闷击。
Close

奏法有两种方式:(1)相击后不要马上分开,将两片钹边抵在胸前或立在膝上止音。

(2)如用单片演奏,一手拿钹边,一手持锣槌敲击,发声后立即捏住钹边止音。

There are 2 ways: (1) Prop the cymbals against the chest or put them on the knee upright and keep the two pieces of the cymbals closed after playing in order to damp the sound.

(2) Strike one piece of the cymbals with its stick and pinch the edge meanwhile to damp the sound.



不完全闷击。演奏时,让钹边一侧轻抵在胸前,用另一侧相击,使发音受到一些抑制,产生的余音较为柔和。

Incomplete close. Prop the cymbals against the chest lightly, then strike each other with their edges, therefore, the sound is damped less and to be soft.



10) 一片钹向上,一片钹向下。相击后,提着上片轻挨下片,发出“”的震音效果。

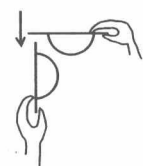
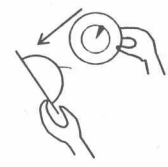
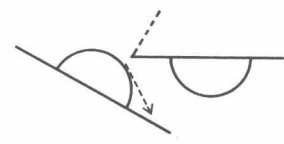
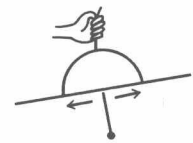
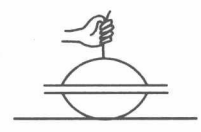
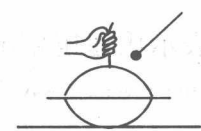
Hold one piece of the cymbals for its facing up and the other one for its facing down. Both pieces are clapped before touching them lightly in order to make the tremolo.

11) 两片钹合拢,转动着摩擦发音。
Close the cymbals and rub them circularly.

12) 两片钹合拢,水平状摩擦发音。
Close the cymbals and rub them straight.

13) 水平状拿稳下片钹不动,用上片钹的边缘摩擦下片钹的圆心发音。
Rub the internal circle of the lower one of cymbals with the edge of the upper one.

14) 左手正常持钹圆心向上,拿稳不动。右手如图持钹 ,用钹沿来回敲击左手所持钹的圆心内侧。
Hold the upper one as the picture in this Chinese sentence above, then strike the internal circle of the lower one with the edge of the upper one back and forth.

- 15)  双手常规持钹, 钹边抵在胸前, 如图相击: 
Hold the cymbals normally and prop them against the chest, and strike as the picture in the sentence above.
- 16)  
- 17)  
- 18)  
- 19)  
- 20)  
- 21)  
敲击上片, 然后轻挨下片, 发出“”的震音效果。
Strike the upper one with its stick, then touch the lower one lightly to make the tremolo.
- 22)  
敲击上片, 然后提着上片, 尽量靠近下片, 上下晃动, 使上片发出的声音在下片圆心中共鸣, 但不能碰着下片。
Strike the upper one with its stick, and make the both very close, then wave the upper one so that the vibrato is sounded.
- 23)  
两片如图平置合拢, 敲击上片。
Put the upper one on the lower one and strike the upper piece with its stick.
- 24)  两片如上图平置合拢, 敲击上片后马上将其提起。
Put the upper piece on the lower one. After a strike, lift the upper immediately.
- 25)  将提着的上片往下片上一放。
Take the upper piece and fall it on the lower one fiercely to make a sound.

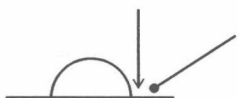
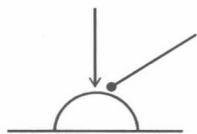


摩擦两片钹,之后分开,延音。

Rub and open the cymbals immediately in order that the sound is continued.

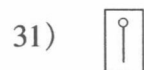
27) **con sord.** 双手常规持钹,在其中一片上盖一块布,以达到弱音的效果。

Cover one piece of the cymbals with a cloth then striking each other so that the sound is soft.



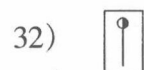
止音,按这个符号的节拍位置,将余音止住。

Damp the sound at the indicated point.



软槌。

Use soft stick.



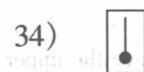
软硬度适中的槌。

Use the stick which is neither very soft nor really hard.



硬槌。

Use hard stick.



用槌尾敲击。

Use the end of the stick.



双手一正一反持槌,用“、、”等带叉的符杆表示用槌尾敲击演奏。

Hold a stick in the normal way and the another one is held in the reversed way (see the 34th item). The

notes (, ,) only indicate the reversed stick.

3. 演唱标记说明

Voices' Instruction

- 1)  叹息。
Sigh
- 2)  弹舌。
Click the tongue.
- 3)  口哨声。
Whistle
- 4)  呼喊(京剧中黑头和花脸发怒的那种声音)。
Shout just like the sounds of the roles "Heitou" and "Hualian" in Beijing Opera.
- 5)  用假声发尽可能高的音。
Sing the highest pitch as much as possible in a falsetto.
- 6)  滑音与颤音。
Glissando and vibrato

戏

——为三对钹与演奏者演唱而作

作品第23号

I

Trio

DRAMA

For 3 Pairs of Cymbals and Voices of Players

Op.23

I

郭文景
Guo Wenjing

[illegible]

注：1995年1月25日，作品完成于北京。Finished in Beijing on January 25, 1995.

* 逐渐消失。

*¹ (H.) = high 高声区。
*² 用假声演唱高音“yi”。
*³ (L.) = Low 低声区。

6

(H.) yi

(H.) yi

(H.) yi

mf

mf

3 3

mf

f *p* *f*

p *f*

mf *p* *mf*

f

3 3

7

sf *sf* *sf*

3 3 3

sf *sf* *sf*

3 3 3 3 3

8

sf

sf

sf

1.

senza tempo (♩ = 76)
f (falsetto)
 (H.) yi gliss. **pp**

senza tempo
 II. 9
sf **ffp** (♩ = 112)
 ha **pp**
 (L.) [c:]

(♩ = 112)
pp
sf (♩ = 58)
 (L.) [c:] 1 2 3 4

[c:] 5 6 [c:] 7 8 [c:] 9 10 [c:] 11 12 [c:] [c:]

dying away
 dying away
pp 1 2 3 4 5 6 7 8 9 10 11 12

10 (♩ = 80)
p **pp**

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The melody is primarily in the treble staff, consisting of eighth and sixteenth notes. There are dynamic markings: *mp* (mezzo-piano) and *pp* (pianissimo). A section starting at measure 11 is marked with a box containing the number 11. The bottom staff has a marking "con sord." (con sordina) and a *mf* (mezzo-forte) dynamic.

Second system of the musical score, continuing the piano accompaniment and melody. It includes various musical notations such as rests, beams, and slurs.

Third system of the musical score, continuing the piano accompaniment and melody. It includes various musical notations such as rests, beams, and slurs.

Fourth system of the musical score. It includes a section marked "senza tempo (♩ = 80)" (ad libitum, quarter note equals 80 beats per minute). The piano part has a *p* (piano) dynamic marking. The bottom staff has a sequence of notes numbered 1 through 10.

Fifth system of the musical score. It includes a section marked "f" (forte). The bottom staff has a sequence of notes numbered 11 and 12.

