

中国音乐学院“中国现当代音乐史料建设与研究工程”

罗忠镕选集·音乐作品选

*Orchestral Music Works of
Luo Zhongrong*

罗忠镕

管弦乐作品集

下

罗忠镕 著

 **SMPH**

上海音乐出版社
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前言

罗忠镕先生是现当代影响了我国几代音乐家成长的作曲界杰出的领军人物，其音乐作品将现代技法与中国传统音乐进行融合与创新，体现了中国作曲家的智慧与创造，堪称中国现代音乐创作的一面旗帜。早在学生时代，他的歌曲《山那边哟好地方》（1947）就传遍了大江南北；1954年他改编的民族管弦乐合奏曲《春江花月夜》享誉世界，堪称新编古乐的典范；“文革”前创作的多部管弦乐作品是那个时期“交响乐民族化”探索热潮的巅峰之作，其中《第一交响曲·浣溪纱》（1959）被中华文化促进会评为“20世纪华人音乐经典”；1979年以来他发表的艺术歌曲《涉江采芙蓉》《第二弦乐四重奏》（亦在“20世纪华人音乐经典”之列）、管弦乐《罗铮画意》等作品，以及对西方现代作曲理论几部重要著述的翻译和解读，不仅启迪了音乐的创新，还引领了当代中国艺术音乐转型的新潮流。他先后在上海音乐学院、中央音乐学院、中国音乐学院进行教学工作达六十余年，精进授业、师德满誉，培养了徐振民、王世光、陈其钢等一批优秀人才……在中国的乐坛，像罗忠镕先生这样在艺术上始终保持着旺盛的活力，不断创新，在多种风格、多种形式的精品音乐中都有不凡贡献，理论、教学方面亦成就斐然的人，实属难得。

罗先生有很长一段时间是在前“中央乐团”工作，1984年经盛情邀请转至中国音乐学院作曲系任教，师生们为有这样的师长加盟而倍感荣耀。三十年，弹指一挥间。今年适逢罗先生90华诞，中国音乐学院组织了《罗忠镕选集》的出版工作，这是大家对罗先生的诚心敬贺，当然更重要的还是他的音乐及相关文献本身的价值。罗先生的经历反映了中国知识精英在多元的历史环境中潜心研究、竭诚奉献的一个侧面，以“选集”出版的形式将这些史料保存下来是一件很有意义的事。

这次筹划的《罗忠镕选集》，囊括了罗先生各个时期的音乐作品，按形式分类、创作时间为序，分集编排、陆续出版。其中包括《罗忠镕文集》（收录罗先生本人的文论26篇），以及附录《罗忠镕研究文选》（集他人研究罗先生所著的文论精选46篇）和《罗忠镕传记》。

罗忠镕先生的音乐理论译著颇丰，如：欣德米特的《作曲技法》《勋伯格和声学》、乔治·珀尔的《序列音乐写作与无调性》、爱伦·福特的《无调性音乐的结构》，还有他的专著《作曲初步练习》等，罗先生丰厚的理论著述是我国音乐院校作曲教学与作曲技术理论研究取之不尽的宝贵财富。鉴于这些大部头文献过去已有专著发行，有的还一版再版，为避免资源浪费，本“选集”不再重复刊印。

罗先生在艺术上精进探索、不断自我超越、不断创新，他为人低调、淡泊名利、品格高雅，实为吾辈学习的榜样，也是业界同行及学子为之敬仰的楷模。

杨通八

2014年11月于北京

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广东民间乐曲三首

广东民间乐曲三首

乐队编制 ORCHESTRA

短笛	Flauto piccolo (Picc.)
2 长笛	2 Flauti (Fl.)
2 双簧管	2 Oboi (Ob.)
第2兼英国管	2=Corno inglese (C-ing.)
2 单簧管 (降B调)	2 Clarinetti (B) (Cl.)
第2兼低音单簧管	2=Clarinetto basso (Cl.-b)
2 大管	2 Fagotti (Fag.)
4 圆号 (F调)	4 Corni (F) (Cor.)
2 小号 (降B调)	2 Trombe (B) (Tr-be)
2 长号	2 Tromboni (Tr-ni.)
定音鼓	Timpani (Timp.)
三角铁	Triangolo (T-lo)
大钹	Piatti
木鱼	Muyu (M-yu)
中国小钹	Xiaobo (X-bo)
月锣	Yueluo (Y-luo)
碰铃	Pengling (P-ling)
乳锣	Ruluo (R-luo)
中国小鼓	Xiaogu (X-gu)
木琴	Silofono (Sil.)
钢板琴	Campanelli (Cam-li)
钢片琴	Celesta (Cel.)
钢琴	Piano (P-no)
竖琴	Arpa
第一小提琴	Violine I (Vl.I)
第二小提琴	Violine II (Vl.II)
中提琴	Viole (Vle.)
大提琴	Violoncelli (V-c.)
低音提琴	Contrabassi (C-b.)

广东民间乐曲三首

THREE PIECES OF GUANGDONG FOLK MUSIC

(一) 画眉跳架

1. THRUSH JUMPING IN THE CAGE

根据同名潮州小锣鼓并参照
余亦文民族乐队改编曲编写

Allegro (♩ = 128) 活跃地

The musical score is arranged in two systems. The first system includes the following instruments and parts:

- 2 Flauti**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *p*.
- 2 Clarinetti (B^b)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *p*.
- 2 Fagotti**: Bass clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *mp*.
- 4 Corni (F)**: Treble and Bass clefs, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *mf*.
- Timpani**: Bass clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *p*.
- M-yu (木鱼)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *p*.
- X-bo (小钹)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *p*.
- Y-luo (月锣)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *p*.
- P-ling (碰铃)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *p*.
- R-luo (乳锣)**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *p*.
- Silofono**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *p*.
- Piano**: Treble and Bass clefs, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *p*.
- Arpa**: Treble and Bass clefs, 2/4 time. Part 1 starts at measure 4 with a melody marked *mf*. Part 2 starts at measure 7 with a melody marked *mf*.

The second system includes the following instruments and parts:

- Violini II**: Treble clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *mf*.
- Viole**: Bass clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *p*. Part 2 starts at measure 7 with a melody marked *mf*.
- Violoncelli**: Bass clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mp*. Part 2 starts at measure 7 with a melody marked *mf*.
- Contrabassi**: Bass clef, 2/4 time. Part 1 starts at measure 4 with a melody marked *mp*. Part 2 starts at measure 7 with a melody marked *mp*.

The tempo is marked **Allegro (♩ = 128) 活跃地** at the beginning of each system.

1

Fl.

Cl.

Fag.

Cor.

Timp.

M-yu
(木鱼)

R-luo
(乳锣)

Sil.

P-no

Arpa

VI.II

Vle.

V-c.

C-b.

mp

mf

p

tr

arco

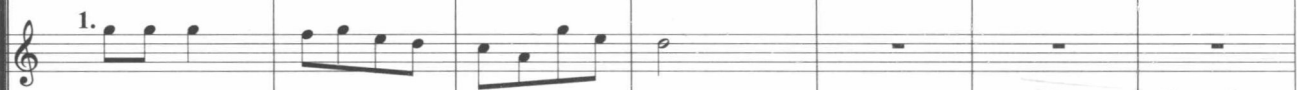
2

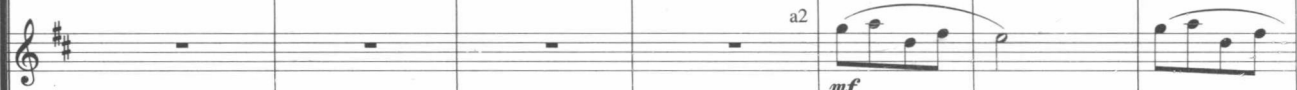
Picc. *a2* *mf* *a2* *p*
 Fl. *a2* *mf*
 Ob. 1. *mp* *leggero*
 Cl. *mf*
 Fag. *mf*
 Cor. *mf*
 Timp. *p*
 Tr-lo *p* *pp*
 M-yu (木鱼) *p*
 X-bo (小钹) *p*
 Y-luo (月锣) *p*
 R-luo (乳锣)
 Sil. *mf*
 P-no *mf*
 Arpa *mf*
 VI.I *con sord.* *mf* *pp* *div. pizz.* *mp*
 VI.II *mf* *p*
 Vle. *mf* *p* *div. pizz.*
 V-c. *mf* *p*
 C-b. *mf* *p*

The musical score is for page 5, rehearsal mark 2. It features a variety of instruments and their parts. The Piccolo, Flute, Oboe, Clarinet, Bassoon, and Cor Anglais parts are in the upper staves. The Timpani, Triangle, and M-yu (wood fish) parts are in the middle staves. The X-bo (small cymbal), Y-luo (moon gong), and R-luo (milk gong) parts are in the lower staves. The Silence, Piano, and Arpa parts are in the lower staves. The Violin I, Violin II, Viola, Violoncello, and Contrabass parts are in the bottom staves. The score includes various dynamics such as *mf*, *p*, *pp*, and *mp*, as well as articulations like *con sord.* and *div. pizz.*.

3

Picc. 

Ob. 

Cl. 

Fag. 

Tr-lo 

X-bo
(小钹) 

Y-luo
(月锣) 

VI.I 

VI.II 

Vle. 

V-c. 

C-b. 

4

Fl. *p* *mf* a2

Ob. *p*

Cl. a2 *mf*

Fag. *mp* *mf*

P-no *mf*

Arpa *mp*

VI.I senza sord. div. *mf* arco div. unis.

VI.II *mf* unis.

Vle. *mf* unis.

V-c. *mf*

C-b. *mf*

5

Picc. *p* *f*

Fl. *p* *f*

Ob. *a2* *mf*

Cl. *a2* *mf*

Fag. *a2* *mf* *f*

Cor. *mf* *mf*

Tr-be. *con sord.* *mf* *mf*

Timp. *mf*

Tr-lo *mp*

X-bo (小钹) *mf*

Y-luo (月锣) *mf*

P-ling (碰铃) *f*

P-no

VI.I *div.* *unis.* *p* *f*

VI.II *mf* *f* *div.*

Vle. *arco* *mf* *f*

V-c. *mf* *f*

C-b. *mf* *f*

This musical score page contains measures 6 through 8 of a piece titled "The Great Wall". The music is written for a large orchestra and includes traditional Chinese instruments. Measure numbers 6, 7, and 8 are indicated at the top right of the staves.

- Piccolo (Picc.):** Plays rapid sixteenth-note passages in measures 6 and 7, followed by rests in measure 8.
- Flute (Fl.):** Similar to the piccolo, playing rapid sixteenth-note figures in measures 6 and 7, then resting in measure 8.
- Oboe (Ob.):** Remains silent until measure 7, where it enters with a half note chord, continuing with eighth notes in measure 8.
- Clarinet (Cl.):** Silent until measure 7, then plays a half note chord and continues with eighth notes in measure 8.
- Bassoon (Fag.):** Provides a steady bass line with quarter notes throughout all three measures.
- Horn (Cor.):** Both parts play chords and moving lines, primarily consisting of eighth and quarter notes.
- Trumpet (Tr-be):** Enters in measure 7 with a half note chord (*mf*) and continues with eighth notes in measure 8. A dynamic change to *f* occurs at the start of measure 8.
- Timpani (Timp.):** Plays a simple rhythmic pattern of quarter notes.
- Xiao-bo (小钹) / Yanyue (月锣):** Percussion parts providing rhythmic accompaniment. The Xiao-bo part has a repeat sign at the beginning.
- Violin I (Vl.I):** Features melodic lines with slurs and accents, ending with a pizzicato (*pizz.*) chord in measure 8.
- Violin II (Vl.II):** Accompanies Violin I, with markings for *unis.* (unison) and *div.* (divisi). It also ends with a pizzicato chord.
- Viola (Vle.):** Plays chords and moving lines, ending with a pizzicato chord.
- Cello (V-c.):** Provides a low-frequency accompaniment, ending with a pizzicato chord.
- Double Bass (C-b.):** Provides the lowest frequency accompaniment, ending with a pizzicato chord.

The score uses standard Western musical notation with treble and bass clefs, key signatures of one sharp (F#), and various dynamics such as *mf* (mezzo-forte) and *f* (forte).

The first system of the musical score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-be), Timpani (Timp.), Xiao (X-bo / 小钹), Yanyue (Y-luo / 月锣), Violin I (VI.I), Violin II (VI.II), Viola (Vle.), Violoncello (V-c.), and Contrabass (C-b.). The key signature has one sharp (F#). The score features various dynamics such as *ff*, *f*, and *a2*. The woodwinds and strings play complex rhythmic patterns, while the percussion instruments provide a steady accompaniment.

8

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-b

Tr-ni

Timp.

Tr-lo

X-bo
(小钹)

Y-luo
(月锣)

R-luo
(乳锣)

X-gu
(中国小鼓)

Sil.

Cel.

P-no

Arpa

VI.I

VI.II

Vle.

V-c.

C-b.

pp

mf

f

sen sord.

arco

pizz.

div. arco

div. pizz.

unis. pizz.

unis.

a2

8va

Picc.
 Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-be
 Tr-ni
 Timp.
 T-lo.
 X-bo (小钹)
 Y-luo (月锣)
 X-gu (中国小鼓)
 Sil.
 Cel.
 P-no
 VI.I
 VI.II
 Vle.
 V-c.
 C-b.

Dynamics: *ff*, *sf*, *f*, *mf*, *p*, *gliss.*
 Articulations: *arco*, *pizz.*