

21世纪上海音乐学院新作品系列

贾达群
JIA Daqun

漠墨图

The Prospect of Colored Desert

为小提琴、大提琴、中国笙、中国琵琶与打击乐而作
For Violin, Cello, Chinese Sheng, Chinese Pipa and Percussion



上海音乐学院出版社

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贾达群，男，上海音乐学院教授、博士生导师、国务院学位委员会艺术学科评议组成员、全国艺术硕士专业学位教育指导委员会委员，上海音乐学院研究生部主任。其作品在国内外经常被演出并获得广泛好评，《弦乐四重奏》(1988)在日本东京“第十二届IRINO室内乐国际作曲比赛”中荣获大奖；《蜀韵》(1995)被评为“20世纪华人经典”；《回旋曲》(1984)、《龙凤图腾》(1985)、《两乐章交响曲》(1986-1987)、《巴蜀随想》(1996)等在国家级作曲比赛中获奖。主要创作有交响曲、协奏曲、各种编制的室内乐数十部以及有关音乐分析和结构理论研究的论文数篇。

Jia Da-qun, A member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China, Dean of the Graduate Study Programs and A Professor in Composition and Theory at Shanghai Conservatory of Music. As one of the few composers living in mainland China, who receive commissions often from abroad and has reputation in the world musical circles, he has composed many works that have been performed throughout the world with great acclaim. His *String Quartet* (1988) has won the grand prize in 'The 12th IRINO Prize' in 1991 in Japan and other compositions, such as *Rondo*(1984), *The Dragon and Phoenix Totem*(1985), *Two Movements Symphony*(1986-1987) and *Symphonic Prelude --- Bashu Capriccio*(1996) etc. received awards in the composition competitions in China. *Flavour of Bashu* (1995) was awarded as 'The Chinese Classic Musical Composition of the twentieth-century' by Chinese government.

关于《漠墨图》

贾达群

大漠西边

绵绵风沙透出点点牲灵，时隐时现
阵阵驼铃洒下串串足迹，瞬显即逝

丝绸之路

用坚韧踏出了贸易往来的千年通道
以魂灵谱写出文化交流的万古乐章

A few words about

The Prospect of Colored Desert

JIA Daqun

West of the Desert

Appearing and vanishing from time to time, tiny figures of camel reveal in the continuous and soft sandy wind.
Disappearing after an instant show, a little footprint were left behind the singing from the bell on ship of the desert.

The Silk Road

It was tenacity that created the channels of commercial intercourse for thousands of years.
It was soul that composed the symphony of cultural communication for an eon.

INSTRUMENTS 乐 器

1 Chinese Sheng (36 pipes) 1 中国笙（36簧）

1 Chinese Pipa (Tuning of A,D,E,A) 1 中国琵琶

Percussion (1 player) 1 打击乐

1 Marimba 1 马林巴

4 Temple Blocks (play by Sheng player) 4 木鱼（由笙演奏员演奏）

2 Bongos (small and middle size) 2 邦戈鼓（小、中）

3 Tom-toms (small, middle and large size) 3 筒筒鼓（小、中、大）

1 Tambourine 1 铃鼓

1 Bass Drum 1 大鼓

1 Violin 1 小提琴

1 Cello 1 大提琴

Duration of the work: approximately 9 minutes

演奏时间约9分钟

漠 墨 图

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The Prospect of Colored Desert

for Violin, Cello, Chinese Sheng, Chinese Pipa and Percussion

贾达群

JIA Daqun

(2000)

$\text{♩} = 42$ 1

Calmly and mysteriously
marimba *soft mallet*

Perc. *pp* *pp* *p*

Perc. *mp* *mf*

Perc. *mp* *ff* *pp* *p*

Perc. *mp* *mf* *p* *sfzp*

2

Sh. *pp* *f*

Pp. *ff*

Perc. *ff*

Vn. *Brightly* *mf espr.*

Vc. *non vib.* *chang the bow freely* *pp*

本作品由美国“丝绸之路”计划委约创作

This work was commissioned for The Silk Road Project, Inc.

Sh. *f* *3* (20)

Pp. *ff* *3*

Perc. *ff* *3*

Vn. *p* *gliss.* *f* *gliss.* *vib. molto* *E non vib.* *p*

Vc.

Sh. *f* *3*

Pp. *ff* *3*

Perc. *ff* *3*

Vn. *mf* *mp* *p* *3* *3* *3* *3* *3* *3*

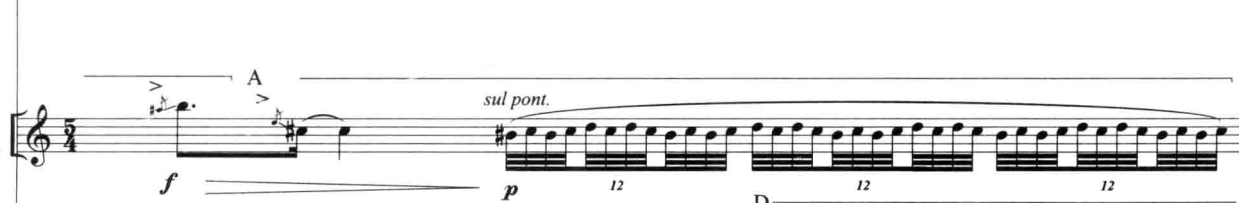
Vc.

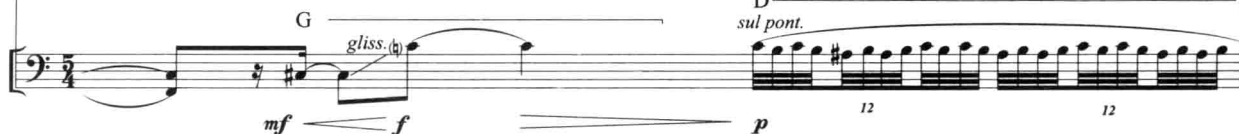
3

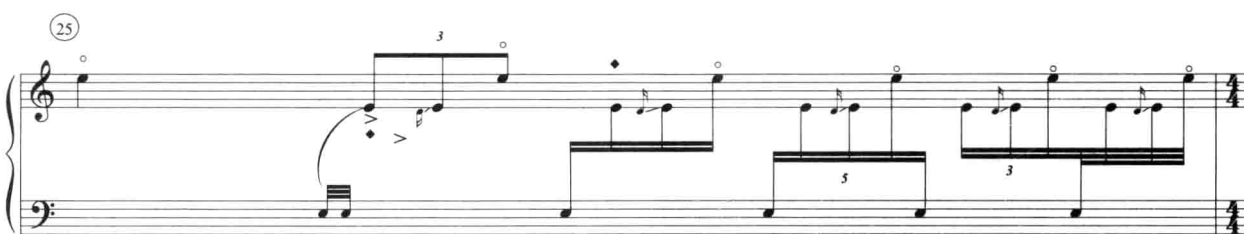
Sh. 

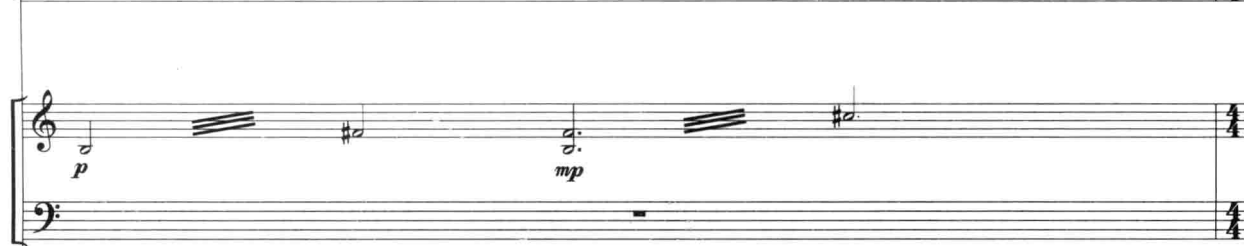
Pp. 

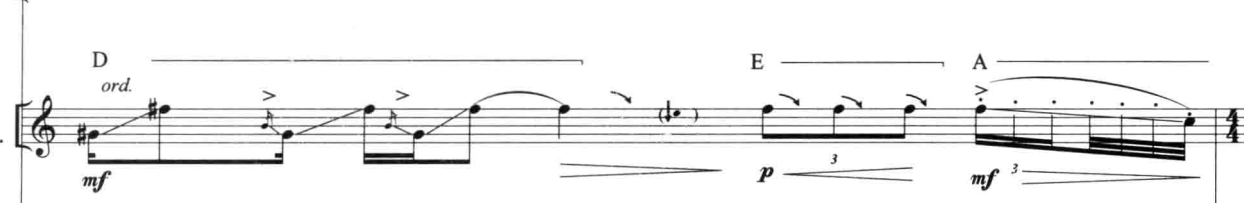
Perc. 

Vn. 

Vc. 

(25) 

Perc. 

Vn. 

Vc. 

Pp.

Perc.

Vn.

Vc.

sul pont. *ord.* *sul pont.*

p *mf* *p* *mf*

12 12 3 3

mf *p* *mf*

mf *p* *mf*

mf *p* *mf*

Pp.

Perc.

Vn.

Vc.

g-l-i-s-s-a-n-d-o.

mf *ff*

ord. *sul pont.* *ord.* *sul pont.*

p *mf* *mp* *mf*

12 3 12 12

3 12 3 12

♩ = 84 ♩ = 42 4 30 *prepare Sheng*

Sh. *f* 5

Pp. 左手拍琴板 *sfz* 山口以上 *mp* (x)

Perc. *Bongos* *f* 5 *Toms* 6 *B.D.*

Vn. *fff* 5 7 *Suddenly quiet* *non vib.* *sfp*

Vc. *fff* 3 5 *Suddenly quiet* *non vib.* *sfp*

右手大拇指間往上刮擦空弦

Pp. (x) *mf* (x) 35

Perc. *marimba* *p*

Vn. *sul tasto* *p* *espr.* *sul pont.* 3 *D* *gliss. Slowly*

Vc. *sul tasto* *p* *espr.* *sul pont.* 3 *mp*

Sh. *non vib. Peacefully* 5 ♩ = 40 40

Pp. *p*

Perc.

Vn.

Vc. *non vib.*

Sh.

Pp. *Mysteriously* *p* 3

Vn. *col legno* *p* 3 *arco.* 3 *8va* *spicato* 3

Vc. *vib.* *mp*

Sh. *p*

Pp.

Perc. *p*

Vn. *non vib.* *pp* *gliss.*

Vc. *mf* *p* *mp* *mf*

41 42 43 44

Sh. (45)

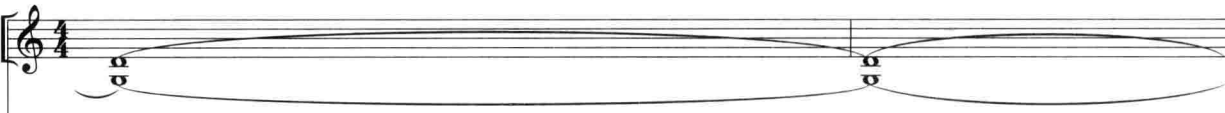
Pp.

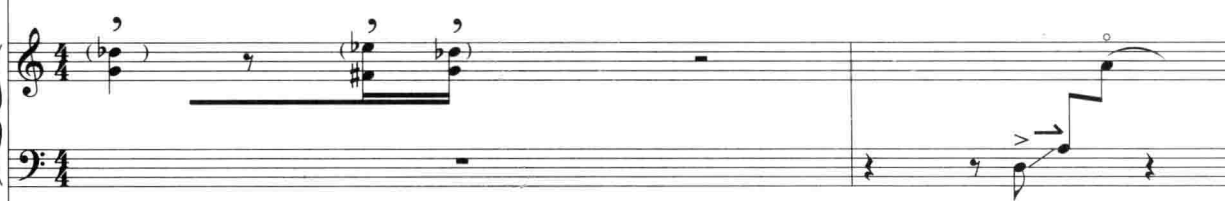
Perc.

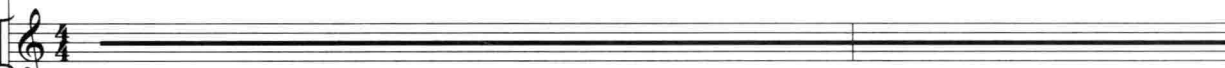
Vn.

Vc. *f* *gliss.* *mf*

45 46 47 48

Sh. 

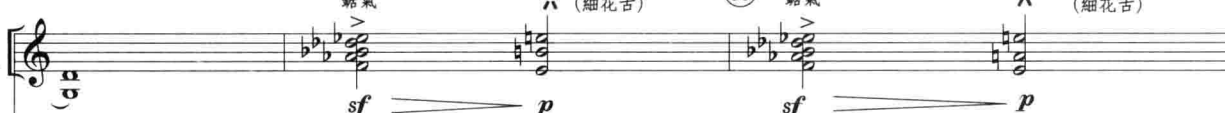
Pp. 
mf (x)

Perc. 

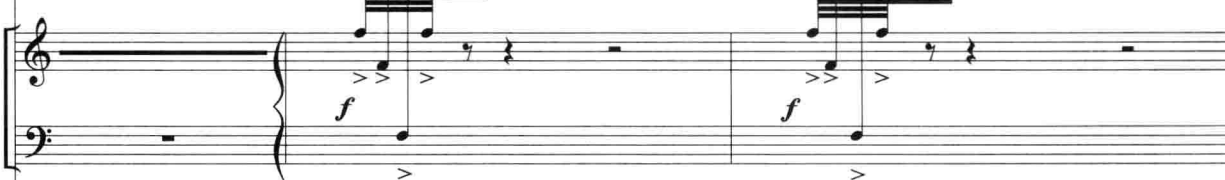
Vn. 

Vc. 
p *mf* *mp* *p*

6 ♩ = 45

Sh. 
sf *p* *sf* *p*

Pp. 
p *ff* *mf* (II) *ff* *mf* (II)

Perc. 
f *f*

Vn. 
f *pizz.* *arco.* *f* *pizz.* *arco.*

Vc. 
sf *gliss.* *arco.* *gliss.* *mp*

follow the model, accel
gliss.

$\text{♩} = 90$

8va

Sh. *mp* *mp*

Pp. *mp*

(E) (x) (II) (E) (x) (II)

Vn. *p* *mp*

Vc. *p*

Pp. *f*

Perc. *mp* *f*

Vn. *mf* *f* *pizz.*

Vc. *mp* *mf* *f*

55 7 ♩ = 60 呼舌

Sh. *sf*

Pp. *mf* *p* (x) *sf* (###)

Perc. *sf* Tom.

Vn. *sf*

Vc. *sf*

Sh.

Pp. *espr.* *mp*

60

Sh.

Pp.

Sh.

Pp. *espr.*
mp

Vn. *pizz.*
mf *mp* *f* *mp* *mf*

Vc. *pizz.*
mf *mp* *mf* *mp*

Sh. *mp*

Pp.

Perc.

Vn. *f* *mp* *mf* *f* *mf* *mp*

Vc. *mf* *mf* *mp*

Detailed description: This is a musical score for page 11. It features five staves: Sh. (Shamisen), Pp. (Piano), Vn. (Violin), Vc. (Violoncello), and Perc. (Percussion). The Sh. staff has a double bar line. The Pp. staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The Vn. and Vc. staves have a treble clef and a bass clef, respectively, with a key signature of one flat and a 4/4 time signature. The Perc. staff has a treble clef and a bass clef, with a key signature of one flat and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *espr.* (espressivo). The score is divided into two systems by a double bar line. The first system contains the first four staves, and the second system contains the remaining staves. The Sh. staff in the second system has a treble clef and a key signature of one flat. The Pp. staff in the second system has a treble clef and a key signature of one flat. The Vn. and Vc. staves in the second system have a treble clef and a key signature of one flat. The Perc. staff in the second system has a treble clef and a key signature of one flat.