

中国现代室内乐作品系列

String Quartet

JIA Daqun

贾达群

弦乐四重奏



上海音乐学院出版社
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关于《弦乐四重奏》

贾达群

《弦乐四重奏》（1988）于1991年在日本东京获‘第12届IRINO国际室内乐作曲比赛’大奖。通过从中国传统民间音乐中提炼出来的一些象征性音调的使用，作曲家在这首作品里表现了自己对民族精神和文化的感受。这些象征性音调有：黄河流域的唢呐音乐、长江流域的船工号子（第一乐章）以及五台山地区的寺庙音乐（第二乐章）等。与此同时，作曲家还对弦乐的各种新的演奏技法进行了探索，精细地描绘出每一个音乐事件以及这些事件的发展、消亡、连接和交织并逻辑地展现出音乐的结构。

A few words about **STRING QUARTET**

JIA Daqun

This piece won the grand prize in “The 12th IRINO PRIZE for Chamber Music, 1991” in Tokyo, Japan. In general speaking, I wrote this piece for expressing the feelings and understanding of Chinese culture and spirits. On the organizations of the pitch materials, I have abstracted some symbolistic tunes from folklore music, such as the Suona Music comes from the Yellow River, the Boat Chant prevails the Yangtze River and the Temple Music derives from Wutai mountain. Besides that, three different four-notes pitch class sets which have close relationship to those of symbolistic tunes in interval content have been utilized. Accordingly realizes the highest oneness in tunes and sounds. With this piece, I also explored various kinds of performing techniques, and described meticulously the contours of every musical event including their developing, disappearing, connecting and transforming. By representing all these logical relations, I tried to enrich and enhance the expressive capability of the string quartet.

Explanation of Symbols

部分记谱说明

	1/4 tone flat	降低 1/4 音
	3/4 tone flat	降低 3/4 音
	1/4 tone sharp	升高 1/4 音
	3/4 tone sharp	升高 3/4 音
	Vibration slow to fast	由慢渐快的颤音
	Vibration rapidly beginning the mark "↓"	箭头处始急速的颤音
	Bartok pizzicato.	巴托克拨弦
	Pizzicato with nail	指甲拨弦
	Glissando up or down	上、下滑音
	Bow on the strings behind bridge	桥后演奏
	Knuckles on wood	敲琴箱木
	Strike the string and wood	击弦与木
	Besides the tone with accent, others are indeterminate.	重音后的音为不确定音高

Duration: 19'45"

时间：约为 19'45"

弦乐四重奏

String Quartet

贾达群
JIA Daqun
(1988)

A

Lento $\text{♩} = 42 - 46$

Violino I *sul E.*
mf *mf* *p* *mf* *p* *mf* *p* *mp* *pp* *mp*

Violino II *pizz.*
mf

Viola $\text{♩} = 42 - 46$
pp *gliss.* *f* *pp* *mf* *mf* *mf* *mf* *mf* *ppp* *no. vibr.* *5"* *p*

Violoncello *col legno*
f *20"*

Vln I *8"* *20"* *3"* *ff*

Vln II $\text{♩} = 42 - 46$ *3* *sul pont* *E - A* *gliss.* *p* *mp* *gliss.*

Vla *3* *mf* *p*

Vc. *arco* *no vibr* *sf*

Vln I *mp* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *pp* *f*

Vln II *f* *3*

Vla *ord.* *gliss.* *mf* *mf* *mf* *mf* *pp* *sf* *pizz*

Vc. *f*

Vln I

Vln II

Vla

Vc.

$\text{♩} = 50-54$

pizz 6 gliss arco pizz 3

$\text{♩} = 50-54$

3 gliss 3 sf 6 arco 6 pizz 3

Vln I

Vln II

Vla

Vc.

3 6

Vln I

Vln II

Vla

Vc.

B

pp

5" col legno pp 3" mf

Vln I

Vln II

Vla

Vc.

col legno 1" mp

col legno 2" mp

col legno 3" p

col legno 2" p

1.5" 9

8 6

5

Violin I

Violin II

Viola

Violoncello

1.5"

Violin I

Violin II

Viola

Violoncello

Vln I pizz. sul pont. *mp*

Vln II pizz. sul pont. *mp*

Vla pizz. sul pont. *mp*

Vc. pizz. sul pont. *mp*

Vln I

Vln II

Vla

Vc.

Vln I

Vln II

Vla

Vc.

C

arco 6" sul tasto no vibr. *p*

Vln I

Vln II

Vla

Vc.

arco 4" sul tasto no vibr. *p*

arco 5" sul tasto no vibr. *p*

arco 3" sul tasto no vibr. *p*

arco 1" sul tasto no vibr. *p*

arco 2" sul tasto no vibr. *p*

arco 4" sul tasto no vibr. *p*

arco 3" sul tasto no vibr. *p*

arco 1" sul tasto no vibr. *p*

arco 5" sul tasto no vibr. *p*

1" 1" ord. arco 1" 1" 0.5" 3" 1" 0.5" 1" 0.5"

Vln I *p* *fp* *mf p* *p* *mf p* *p* *mf p*

Vln II *fp* *mf p* *mf p* *mf p* *fp* *mf p*

Vla *fp* *mf p* *mf p* *mf p* *p* *fp*

Vc. *p* *fp* *mf p* *p* *mf p* *p*

0.5" 2" 0.5" 1" 0.5" 3" 0.5" 3" 0.5" 1"

Vln I *mf p* *fp* *mf p* *mf p* *mf p* *fp* *mf p* (♩=72)

Vln II *mf p* *mf p* *fp* *mf p* *mf p* *mf p* *fp* *mf* 6

Vla *mf p* *mf p* *mf p* *mf p* *mf p* *fp* *mf p*

Vc. *fp* *mf p* *mf p* *mf p* *fp* *mf p* *mf p*

(♩=72) 0.5" 1" 0.5" 1" 3" 1" 0.5" 4" 0.5" 1"

Vln I *fp* *mf* 6 *fp* *mf* 6

Vln II *fp* *mf* 6 (♩=72) *fp* *mf* 6

Vla *fp* *mf* 6 *fp* *mf* 6

Vc. (♩=72) *fp* *mf* 6 *fp* *mf* 6

Violin I, Violin II, Viola, and Violoncello staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *fp* (fortissimo piano), *mf* (mezzo-forte), and *6* (sextuplet). Rehearsal marks 1" and 4" are indicated.

Violin I, Violin II, Viola, and Violoncello staves. The music continues with complex rhythmic patterns and dynamic markings. Rehearsal marks 1" and 15" are indicated. The Viola part includes a *pizz* (pizzicato) marking and a *sf* (sforzando) marking.

Violin I, Violin II, Viola, and Violoncello staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Rehearsal mark **D** is indicated. The tempo is marked $\frac{9}{16}$ ♩ = 152. The Viola part includes a *arco* marking.

Violin I, Violin II, Viola, and Violoncello staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Rehearsal marks $\frac{2}{4}$ ♩ = ♩, $\frac{3}{8}$ ♩ = ♩, $\frac{9}{16}$ ♩ = ♩, and $\frac{2}{4}$ ♩ = ♩ are indicated.

First system of musical notation, measures 1-4. Instruments: Vln I, Vln II, Vla, Vc.

Measures 1-4 contain various rhythmic patterns and accidentals. Measure 1 has a $\frac{3}{8}$ time signature. Measure 2 has a $\frac{2}{4}$ time signature. Measure 3 has a $\frac{3}{8}$ time signature. Measure 4 has a $\frac{9}{16}$ time signature.

Second system of musical notation, measures 5-8. Instruments: Vln I, Vln II, Vla, Vc.

Measures 5-8 continue the musical themes. Measure 5 has a $\frac{9}{16}$ time signature. Measure 6 has a $\frac{3}{8}$ time signature. Measure 7 has a $\frac{3}{8}$ time signature. Measure 8 has a $\frac{3}{8}$ time signature. A box labeled 'E' is present above the Vln I staff in measure 8.

Third system of musical notation, measures 9-12. Instruments: Vln I, Vln II, Vla, Vc.

Measures 9-12 feature dynamic markings: *f* (forte) and *pp* (pianissimo). Measure 9 has a $\frac{3}{8}$ time signature. Measure 10 has a $\frac{3}{8}$ time signature. Measure 11 has a $\frac{3}{8}$ time signature. Measure 12 has a $\frac{3}{8}$ time signature.

Fourth system of musical notation, measures 13-16. Instruments: Vln I, Vln II, Vla, Vc.

Measures 13-16 feature dynamic markings: *f* (forte), *pp* (pianissimo), *norm.* (normal), and *sul pont.* (sul ponticello). Measure 13 has a $\frac{3}{8}$ time signature. Measure 14 has a $\frac{3}{8}$ time signature. Measure 15 has a $\frac{3}{8}$ time signature. Measure 16 has a $\frac{3}{8}$ time signature. A box labeled 'F' is present above the Vln I staff in measure 13.

First system of musical notation, measures 1-4. Instruments: Vln I, Vln II, Vla, Vc.

Vln I: Sustained notes with dotted lines above.

Vln II: *mf* (measures 1-2), *pp* (measure 3), *mp* (measure 4), *sul pont* (measure 4), *pp* (measure 4), *p* (measure 4).

Vla: *mf* (measures 1-2), *pp* (measure 3), *mp* (measure 4), *sul pont* (measure 4), *pp* (measure 4), *p* (measure 4).

Vc: Sustained notes.

Second system of musical notation, measures 5-8. Instruments: Vln I, Vln II, Vla, Vc.

Vln I: Sustained notes with dotted lines above.

Vln II: *pp* (measure 5), sustained notes.

Vla: *pp* (measure 5), sustained notes.

Vc: *pp* (measure 5), sustained notes.

Third system of musical notation, measures 9-12. Instruments: Vln I, Vln II, Vla, Vc.

Section marker: **G** = 54-58.

Vln I: *p* (measure 9), *gliss.* (measure 10), *p* (measure 11), *gliss.* (measure 12).

Vln II: *p* (measure 9), *p* (measure 10), *p* (measure 11), *p* (measure 12).

Vla: *p* (measure 9), *p* (measure 10), *p* (measure 11), *p* (measure 12).

Vc: *ppp* (measure 9), *ppp* (measure 10), *ppp* (measure 11), *ppp* (measure 12).

Fourth system of musical notation, measures 13-16. Instruments: Vln I, Vln II, Vla, Vc.

Vln I: Sustained notes with dotted lines above.

Vln II: Sustained notes with dotted lines above.

Vla: *gliss.* (measure 13), *gliss.* (measure 14), *gliss.* (measure 15), *gliss.* (measure 16).

Vc: *gliss.* (measure 13), *gliss.* (measure 14), *gliss.* (measure 15), *gliss.* (measure 16).

Vln I

Vln II

Vla

Vc.

Vln I

Vln II

Vla

Vc.

H

Vln I

Vln II

Vla

Vc.

Vln I

Vln II

Vla

Vc.

II

I

Largo

Violino I

Violino II

Viola

Violoncello

42-46

6"

pizz

arco.

p

f

mf

mp

fp

sul pont e gliss

5"

15"

4"

10"

3"

spitze

3

Vln I pizz arco. 8^{va} p pizz
 Vln II pizz arco. 8^{va} spitz p pizz f
 Vla mf fp
 Vc. fp mf

Vln I arco. spitz f pizz arco. 8^{va} pizz
 Vln II arco. 8^{va} pizz arco. spitz f pizz
 Vla mf fp
 Vc. fp mf

Vln I pizz f arco. 8^{va} p arco. 8^{va} p
 Vln II pizz f arco. 8^{va} p arco. 8^{va} p
 Vla fp mf fp mf fp mf fp mf f
 Vc. fp mf fp mf fp mf fp mf f

Vln I tr (8^{va}) p sul tasto $\text{♩} = 52$
 Vln II pp mp
 Vla pp mp
 Vc. pp mp

Vln II

Vla

Vc.

K

Vln I

Vln II

Vla

Vc.

mp

p

pp

p

sul pont

Vln I

Vln II

Vla

Vc.

sul pont e gliss

Vln I

Vln II

Vla

Vc.