陈铭志

Chen Mingzhi

三首序曲与赋格

3 Preludes and Fugues

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上海翻译出版公司

上海音乐学院现代音乐学会创作丛书
Modern Music Library
Modern Music Society
Shanghai Conservatory of Music

编辑：朱　建（副教授）
Editor: Assoc. Prof. Zhu Jian

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责任编辑：裘承裕
制　　谱：杨　璇
封面设计：贾建华

上海翻译出版公司出版
（上海复兴中路 597 号）
新华书店上海发行所发行
世界图书出版公司上海发行处
上海竞成印刷厂印刷

开本 787×1092 1/10　2 印张
1989 年 5 月第 1 版，1989 年 5 月第 1 次印刷
印数 1—2000

ISBN 7-80514-496-6/J·110
定价 3.80 元

Chen Mingzhi
Three Preludes and Fugues

Edited by Qiu Chengyu
Draftsman: Yang Xuan
Cover Design: Jia Jianhua

Published by Shanghai Translation & Publishing Centre, Inc.
597 Fuxing Road (M), Shanghai, China

Printed in Shanghai Jing Cheng Press
First Published May 1989
First Printing May 1989

ISBN 7-80514-496-6/J·110

作者介绍

陈铭志教授系上海音乐学院现代音乐学会副会长。1925年8月26日出生于河南省西平县。1946年考入上海音乐学院前身的国立上海音专作曲系。初入学时，师从兴德米特得意门生谭小麟教授及邓尔敬教授，后专从我国著名作曲前辈丁善德教授学习作曲及赋格。1951年，以优异成绩毕业于上海音乐学院。随即留校任教至今。现任上海音乐学院复调音乐教授、作曲系主任，并当选为中国音乐家协会理事。

陈铭志教授在教学之余，仍潜心创作，谱有管弦乐、室内乐、器乐曲、声乐曲等不少作品。因自幼生活于农村，浸泡于民间音乐之中，因之落笔即赋有浓郁的泥土气息与憨厚的淳朴感情，再加上运用民族化的复调手法以及二十世纪的创作技巧，别出新裁，形成他匠心独运的创作风格，在国内外乐坛上受到好评。他的《钢琴小品八首》、《钢琴复调小品十一首》、大提琴曲《湘江之歌》与《欢乐舞曲》以及钢琴曲《山歌村舞》等在国内外极受欢迎，有的还在国外录制了唱片。

陈铭志教授除创作外，在学术研究工作方面，特别在复调音乐民族化的探索方面，取得了丰硕的成果，在国内享有盛誉。他的许多学术论文如《对我国民间音乐中复调因素的初步探讨》、《帕莱斯特吕那的复调音乐风格》、《贺绿汀的复调艺术手法》、《丁善德的复调艺术风格》、《论肖斯塔柯维奇24首前奏曲及赋格》、《兴德米特的钢琴曲"调性游戏"》等，具有较高的学术水平，有些已译成英文，流传海外。他的两部复调论著《赋格曲写作》及《复调音乐基础》是立论精辟的音乐学术论著，前者荣获1988年国家教育委员会颁发的全国高等学校优秀教材奖。

副教授　朱　建

1988.8

About Author

Chen Mingzhi, Vice-President of the Modern Music Society of Shanghai Conservatory of Music, was born in Xiping County, Henan Province on 26 August 1925. He studied composition from 1946 at the National College of Music, Shanghai, with Tan Xiaolin, himself a favorite pupil of Paul Hindemith, and Deng Erjing. Later he studied composition and fugue with Ding Shande, a famous composer of the older generation. Since graduation with honours in 1951, he has been teaching in Shanghai Conservatory of Music and is now professor of polyphony, Chairman of Composition Department and Council member of the Chinese Musicians' Association.

Besides teaching, he composes orchestral, chamber, instrumental and vocal music assiduously. Brought up in the countryside, he was immersed in folk music as a boy. An aroma of the earth and a touch of candid simplicity flow from his pen in whatever he writes. National spirit and modern technique combine to create an original style exclusively his own, much admired by musicians both at home and abroad. Among his works, **Eight Pieces**, **Eleven Polyphonic Pieces** and **Folk Song and Dance** for piano and **Song of the Xiang jiang River** and **Merry Dance** for violoncelle enjoy special popularity. Recordings of his works have been made by foreign musicians.

Chen Mingzhi is a scholar as well. He is renowned for his researches in polyphonic music in China. His treatises "Studies on the Polyphonic Elements in Chinese Folk Music", "The Polyphonic Style of Palestrina", "Polyphonic Devices in He Luting's Art", "The Polyphonic Style of Ding Shande", "On Shostakovich's Twenty-Four Preludes and Fugues" and "Hindemith's Ludus Tonalis" have won recognition for their insight and scholarship. A few of them have been translated into English. His two books on polyphony, **The Writing of Fugues** is awarded the 1988 Best University Textbook Prize by the State Education Committee.

Zhu Jian, Assoc. Professor

(tr. by Ku Lianli)

乐曲简介

陈铭志教授的创作，作风严谨，纹理细腻，而又有浓烈的民族色彩。这三首序曲与赋格是他的近作。

第一首序曲及赋格以十二音技法写成。序曲带有宣叙调的性质，节奏非常自由，带有几分沉思和遐想的色彩。赋格的主题与序曲的旋律有着密切的关系，展开部分出现了倒影的主题。通过一个简短的间插段之后，主题恢复了原形，以密接和应形式再现。

第二首序曲充满了欢快的气氛，乐曲以紧凑的锣鼓点子作为基本节奏型（ ），整个音乐以它为核心加以发展。乐曲的旋律采用了大、小调式混合的音阶，作者巧妙地揉合了各种变音，使这段音乐带有一种中国农民式的幽默。赋格主题是一首抒情的山歌。作者用逆行技法处理了整个结构，它的对称轴在第十三小节。

第三首序曲以流水般的音型开始，五声音调所构成的分解和弦交织成一片富于色彩变幻的音响，中间部分（第十四小节）情绪稍活跃，彷佛急湍的流水撞击岩石的水花。赋格的主题优雅而轻快，纯朴的音调充满了童心般的天真。赋格的中间部（第二十二小节后半拍起）采用倒影手法。密接和应把乐曲推向了高潮。

陈铭志的这三首作品是现代技法与中国音乐语汇结合的成功尝试。听众将透过它的朦胧、抽象所意蕴着的哲理美，感到作者独特的清新风格。

副教授　林华

1988．8

Brief Introduction

THREE PRELUDES AND FUGUES is a recent work by Chen Mingzhi, whose style is noted for its seriousness, refinement and national spirit.

Prelude and Fugue No. 1 is dodecaphonic. The Prelude is a recitative, pensive and free in rhythm. The theme of the Fugue is closely related to the melody of the Prelude. It is developed in inverted form and, after a brief episode, resumes its original form and recapitulates as a stretto.

The second Prelude overflows with exhilaration. A gong-and-drum pattern serves as its basic rhythm ( ) as well as a kernel of the whole piece. A mixed major-minor scale and an ingenious use of altered notes imbue the music with Chinese peasant humour. The theme of the Fugue is like a lyrical folk song. The whole Fugue is structured on retrograde basis, with measure 13 as pivot.

The third Prelude begins with a figure like flowing water. Pentatonic broken chords blend into one kaleidoscopic sound. In the slightly more animated section (m. 14), the currents rush upon rocks and break into spray. The light yet graceful theme of the Fugue is built upon a simple tune that breathes childish innocence. The middle section (beginning from the last half-beat of m. 22) is treated with inversion. A stretto brings the whole work to a climax.

THREE PRELUDES AND FUGUES is a successful attempt at combining modern composition technique with Chinese musical idiom. Its vague and incorporeal beauty with implicit philosophical profundity reveals a refreshingly individual style of the composer。

Lin Hua, Assoc. Professor
(tr. by Ku Lianli)

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序 曲 与 赋 格 (一)

Prelude and Fugue I

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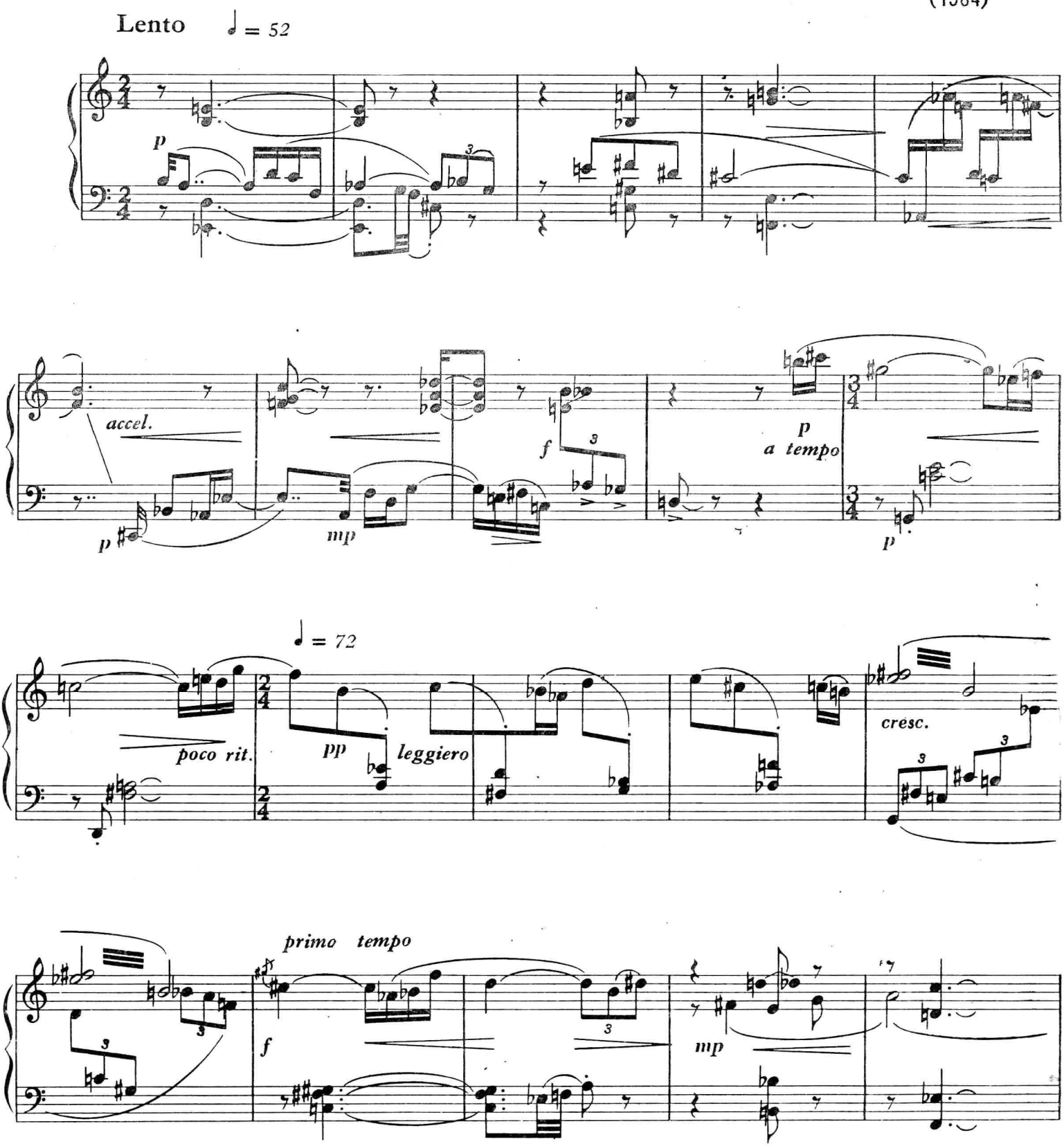
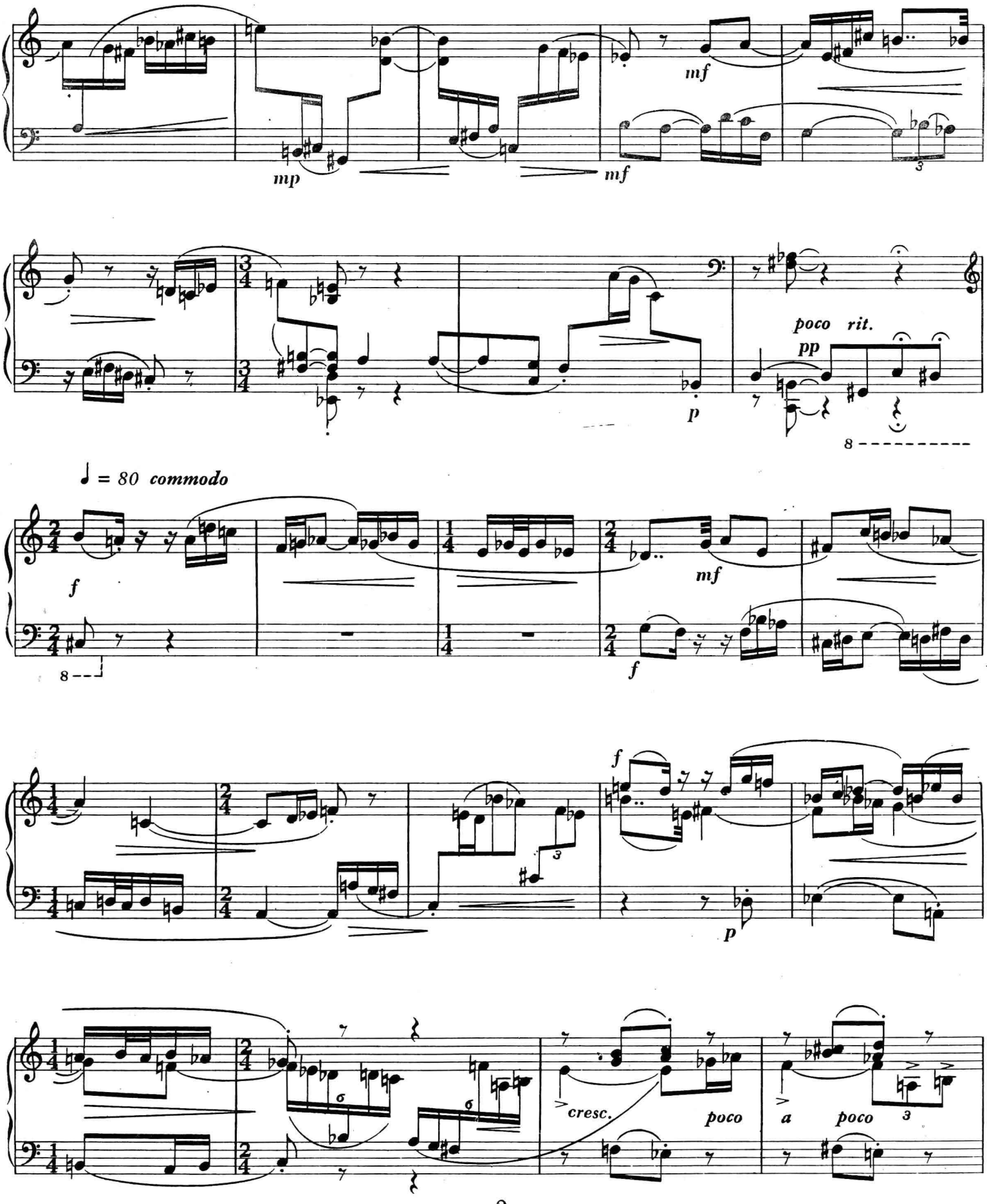
Chen Mingzhi
(1984)

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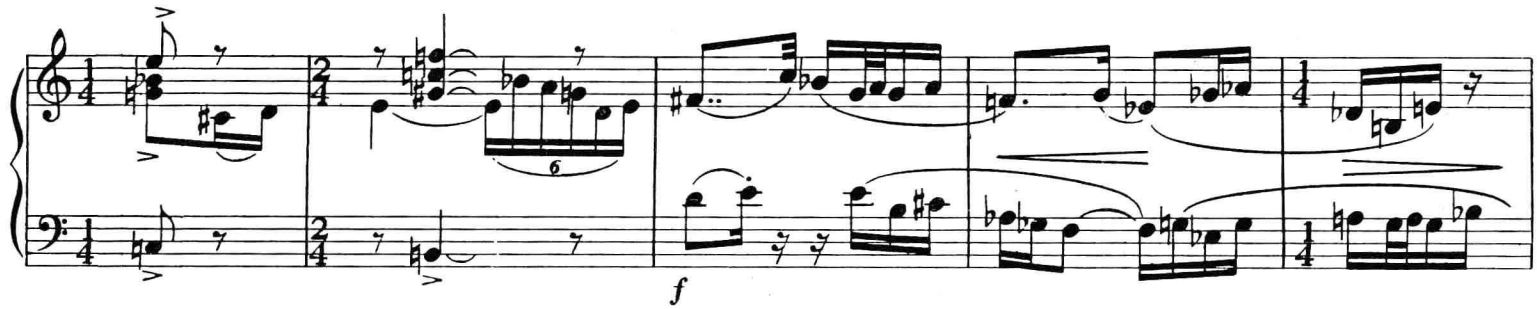
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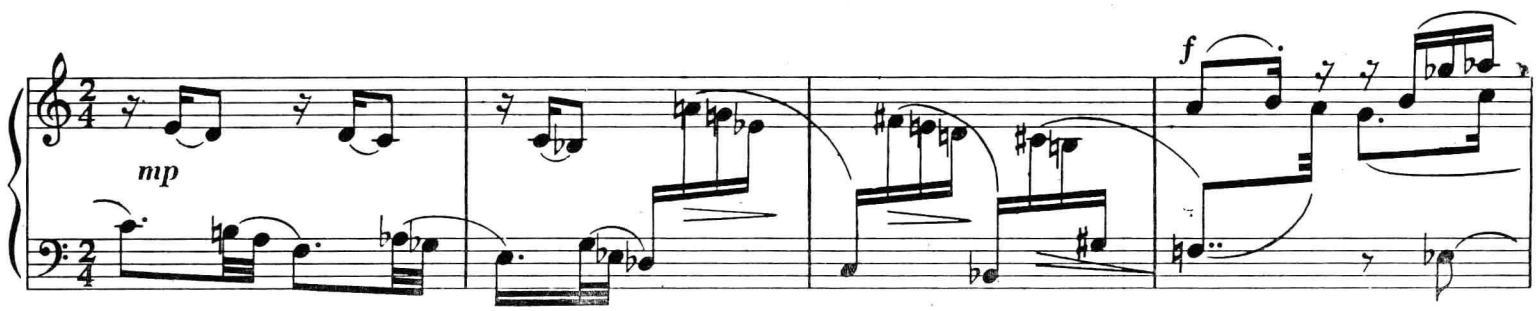
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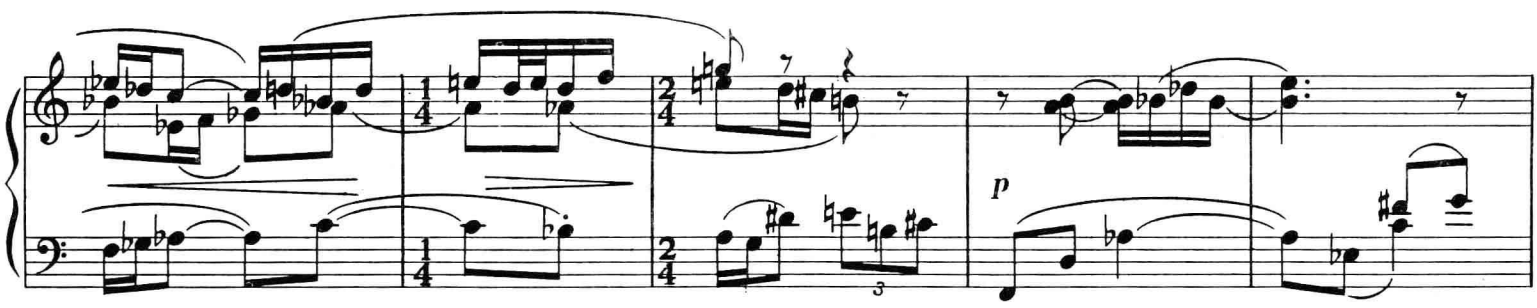
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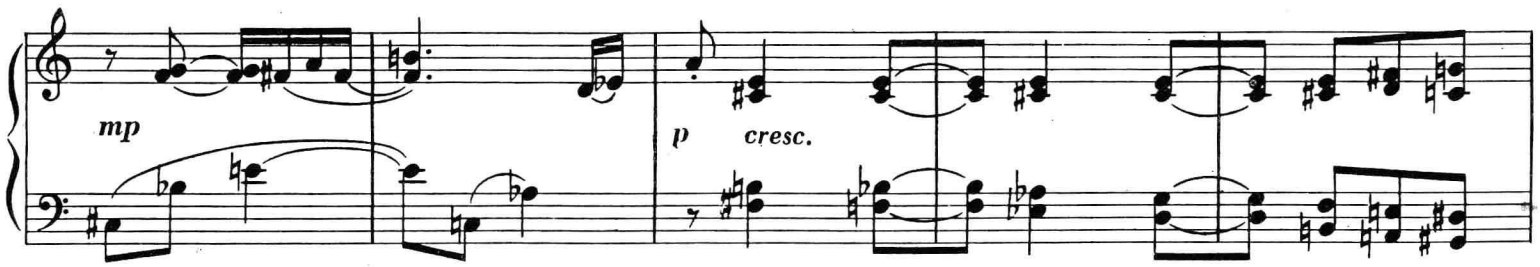
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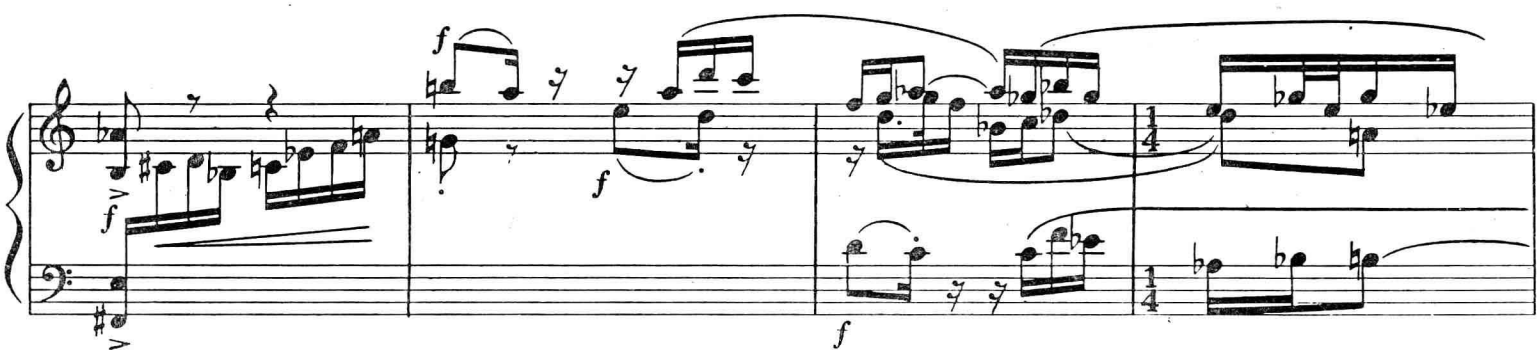
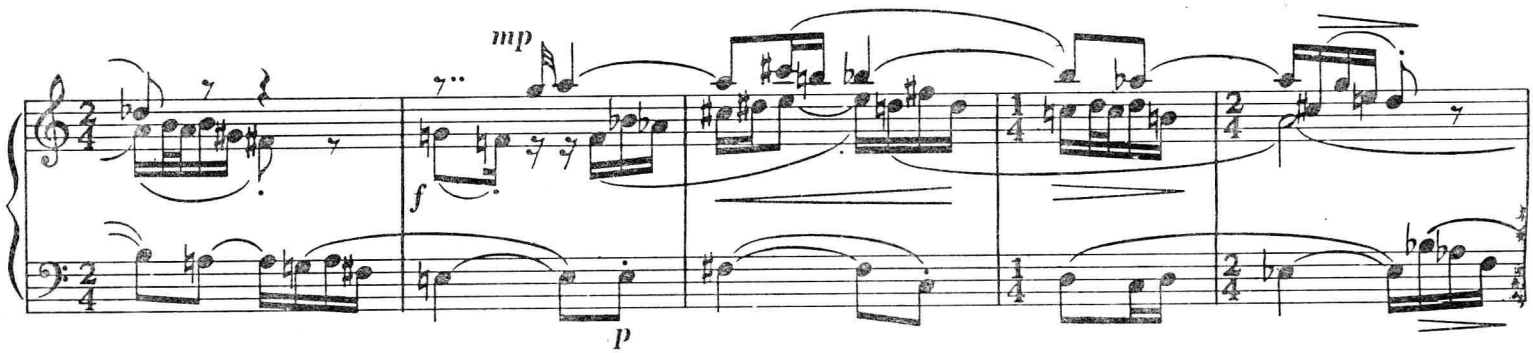
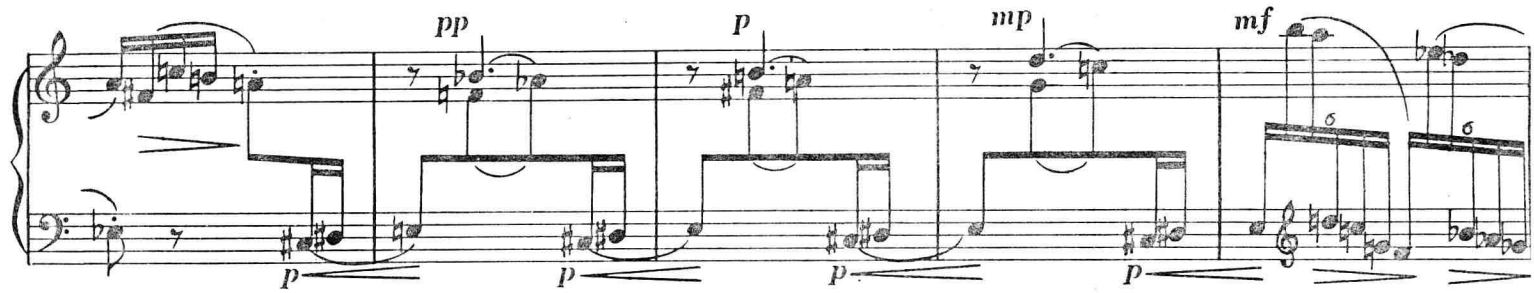
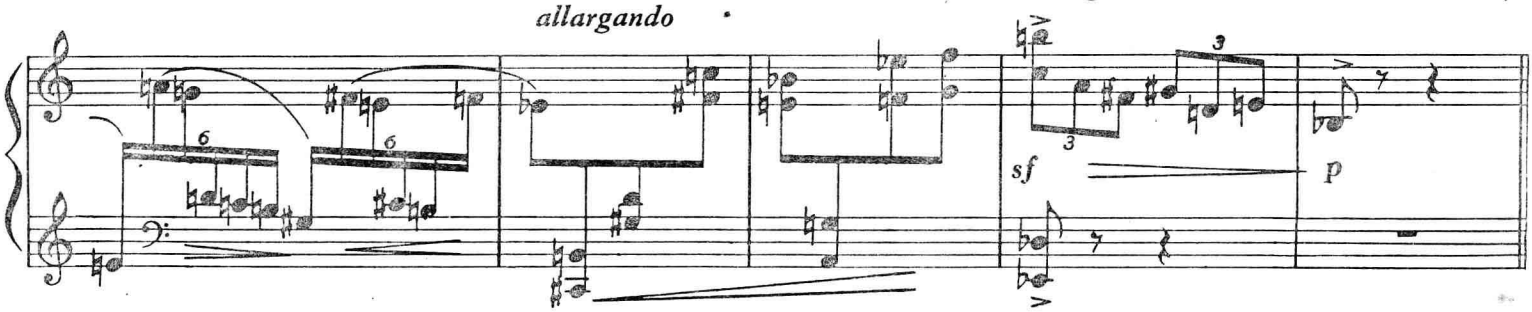






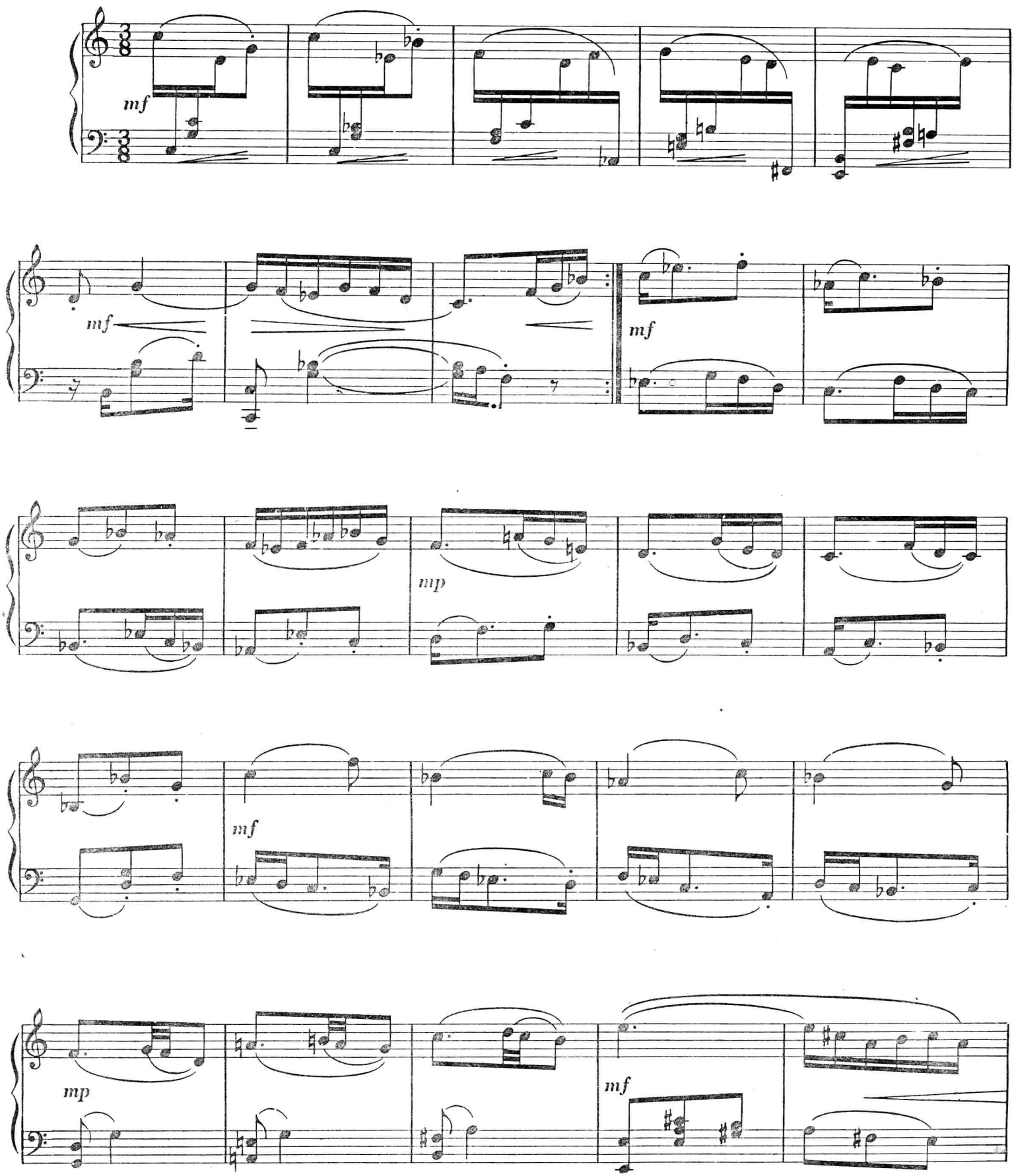
Allegro ♩ = 126



序 曲 与 赋 格 (二)

Prelude and Fugue II

Allegro [non troppo] ♪= 120



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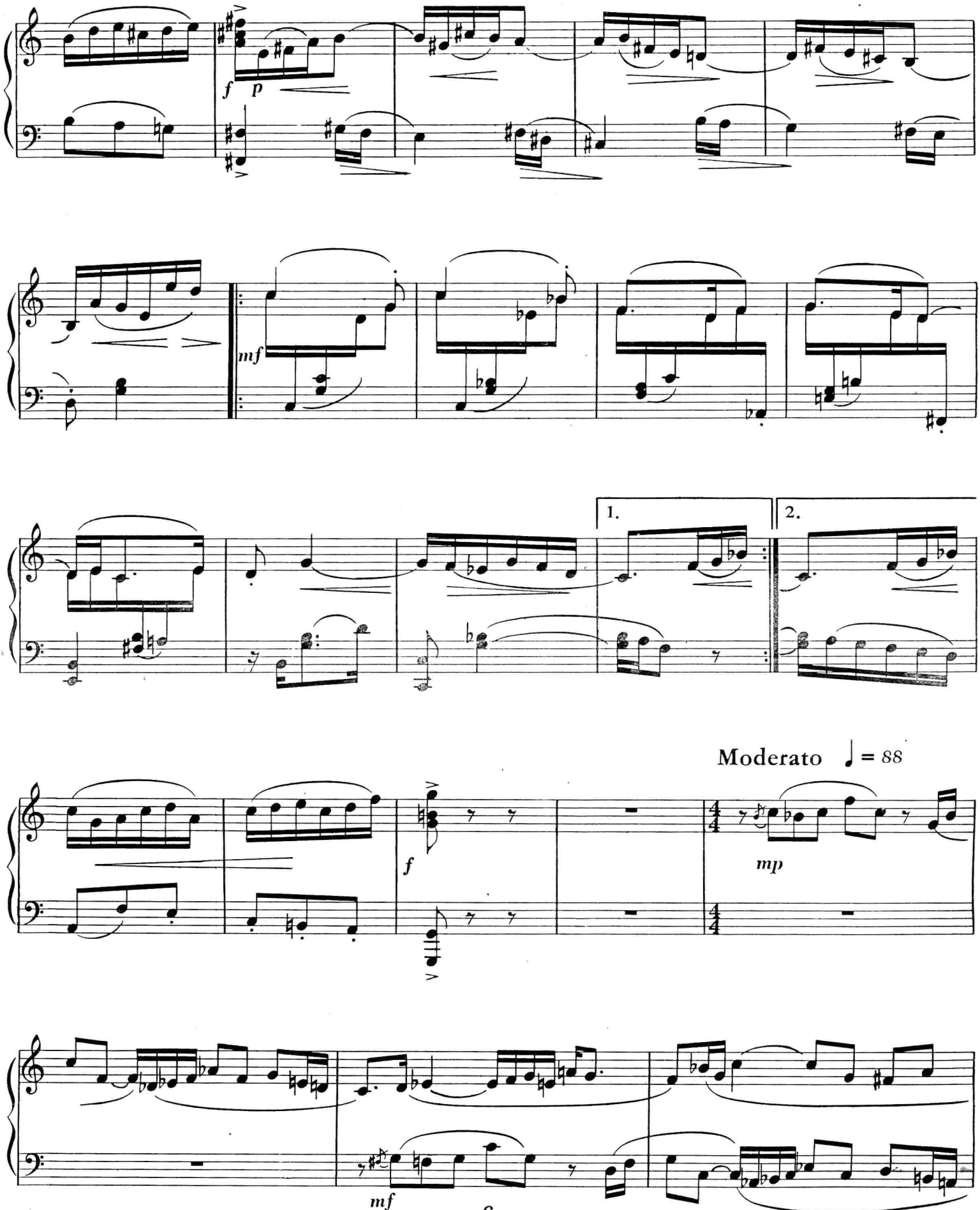
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Moderato ♩ = 88
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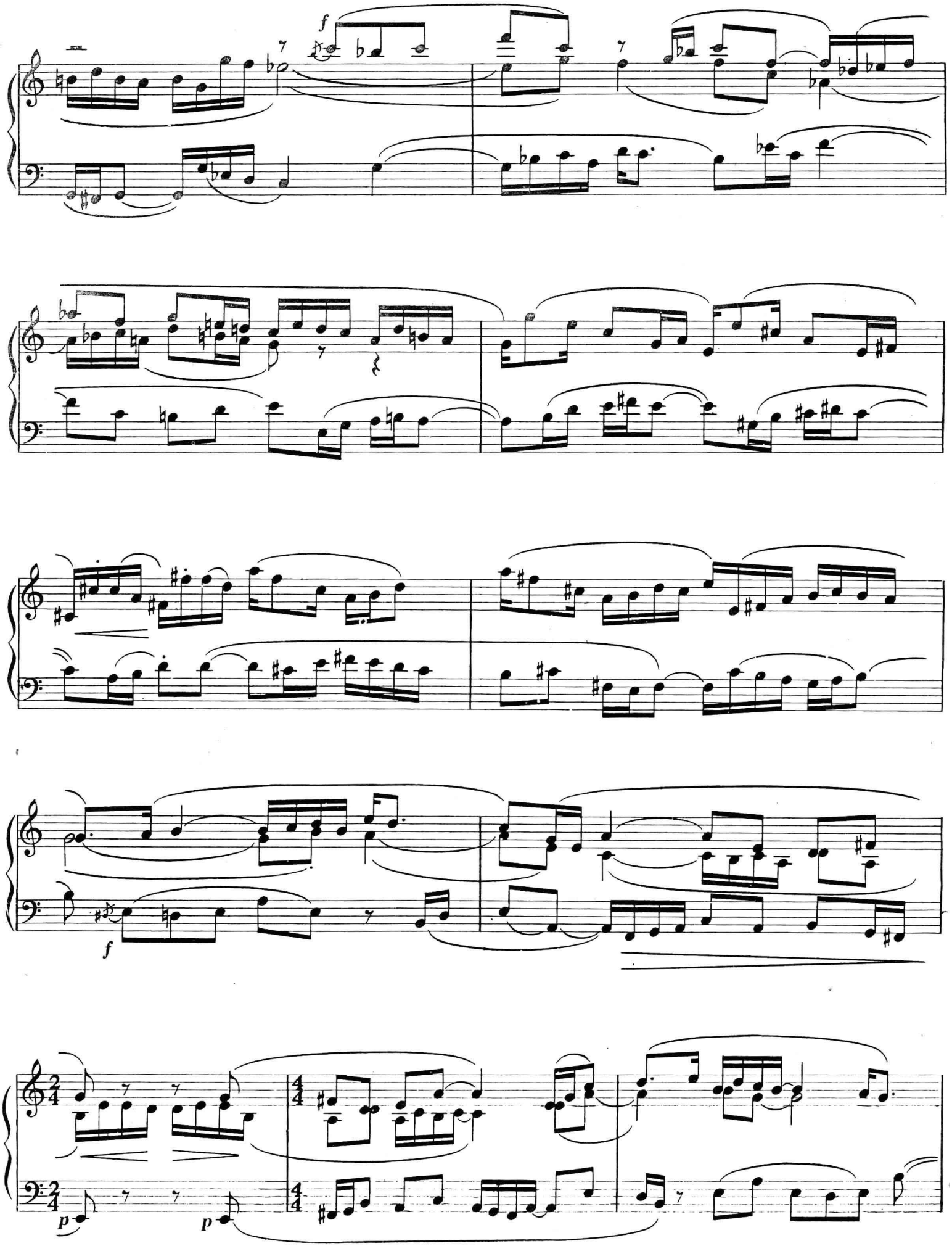
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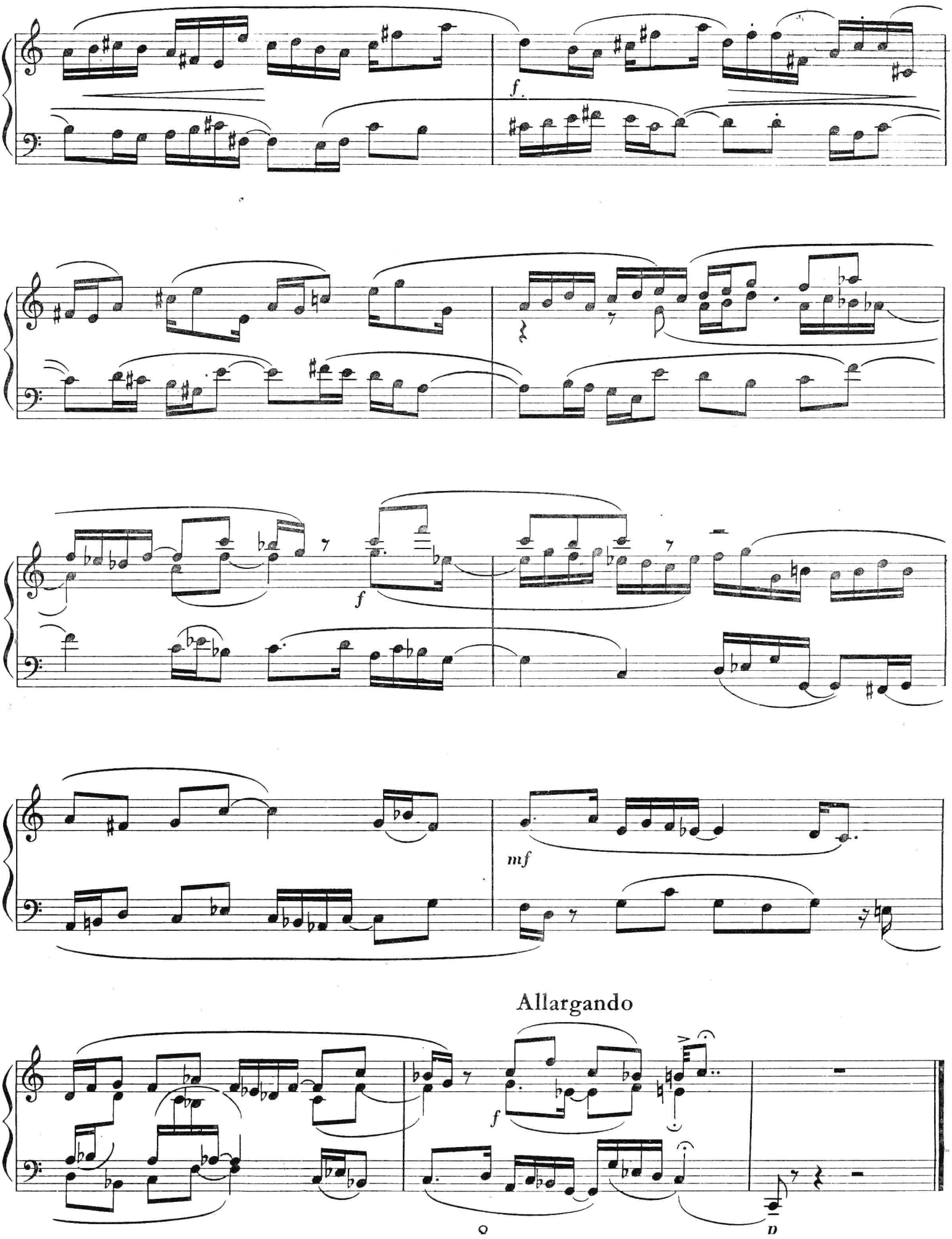
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Allargando
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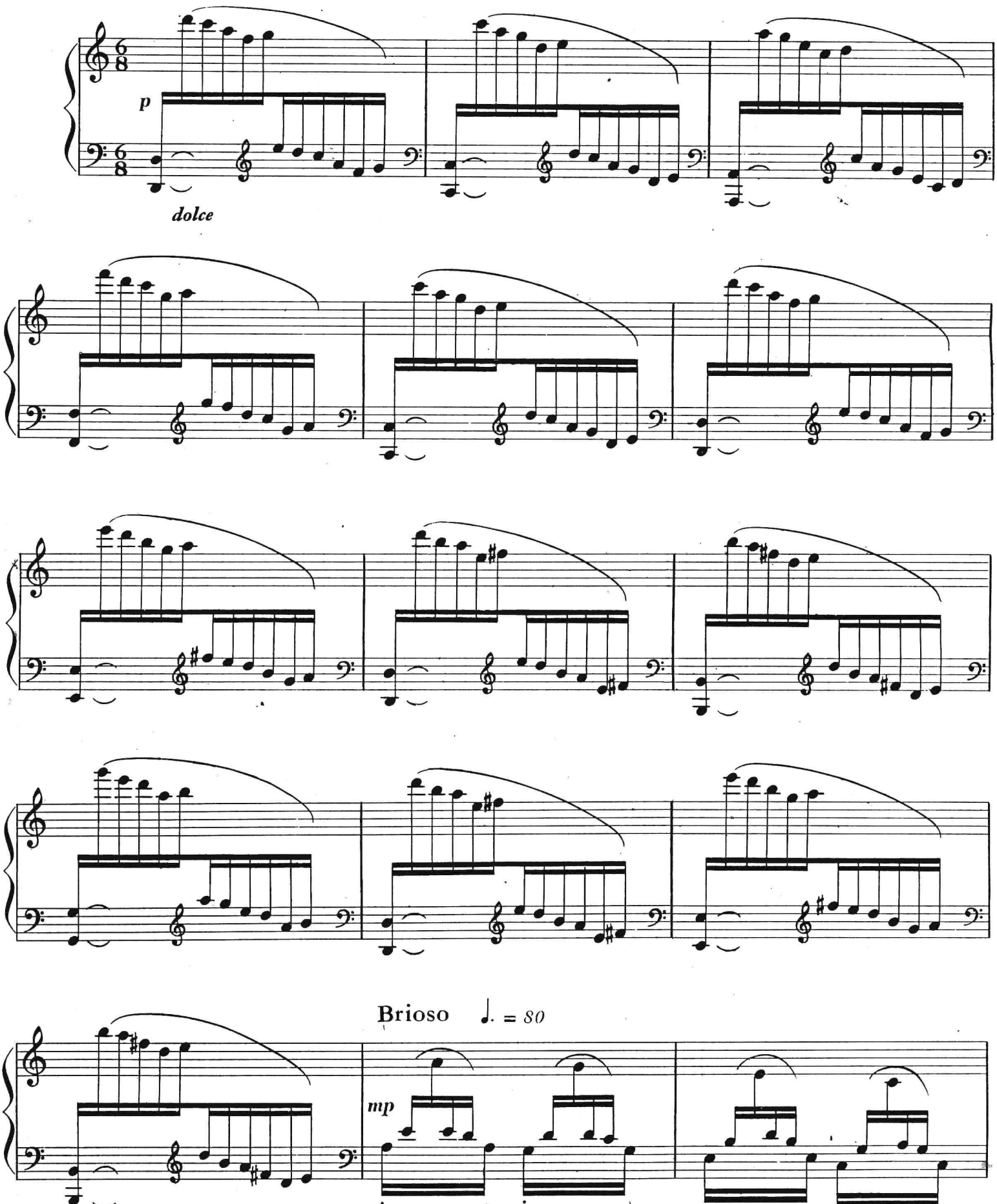
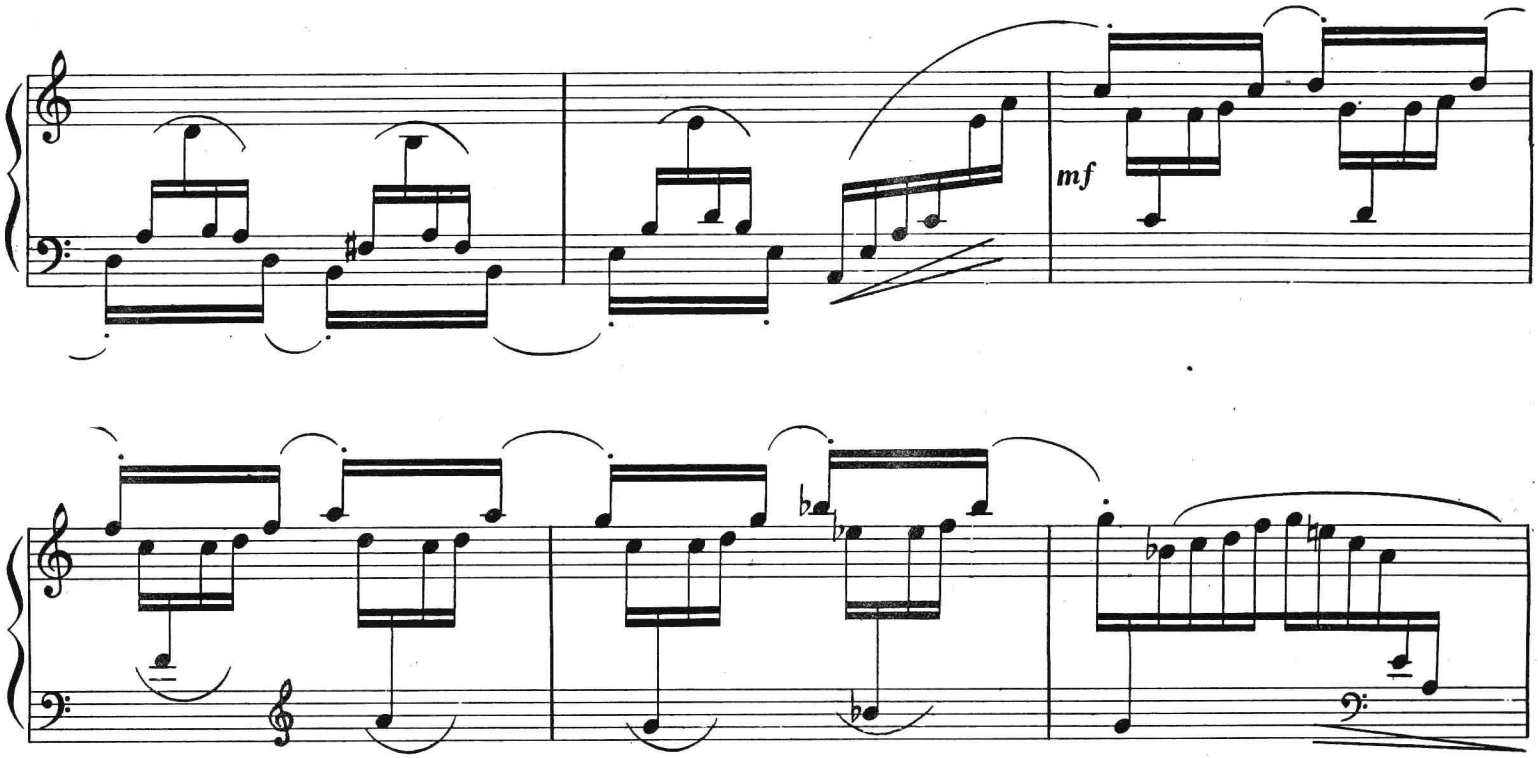
序 曲 与 赋 格 （三）

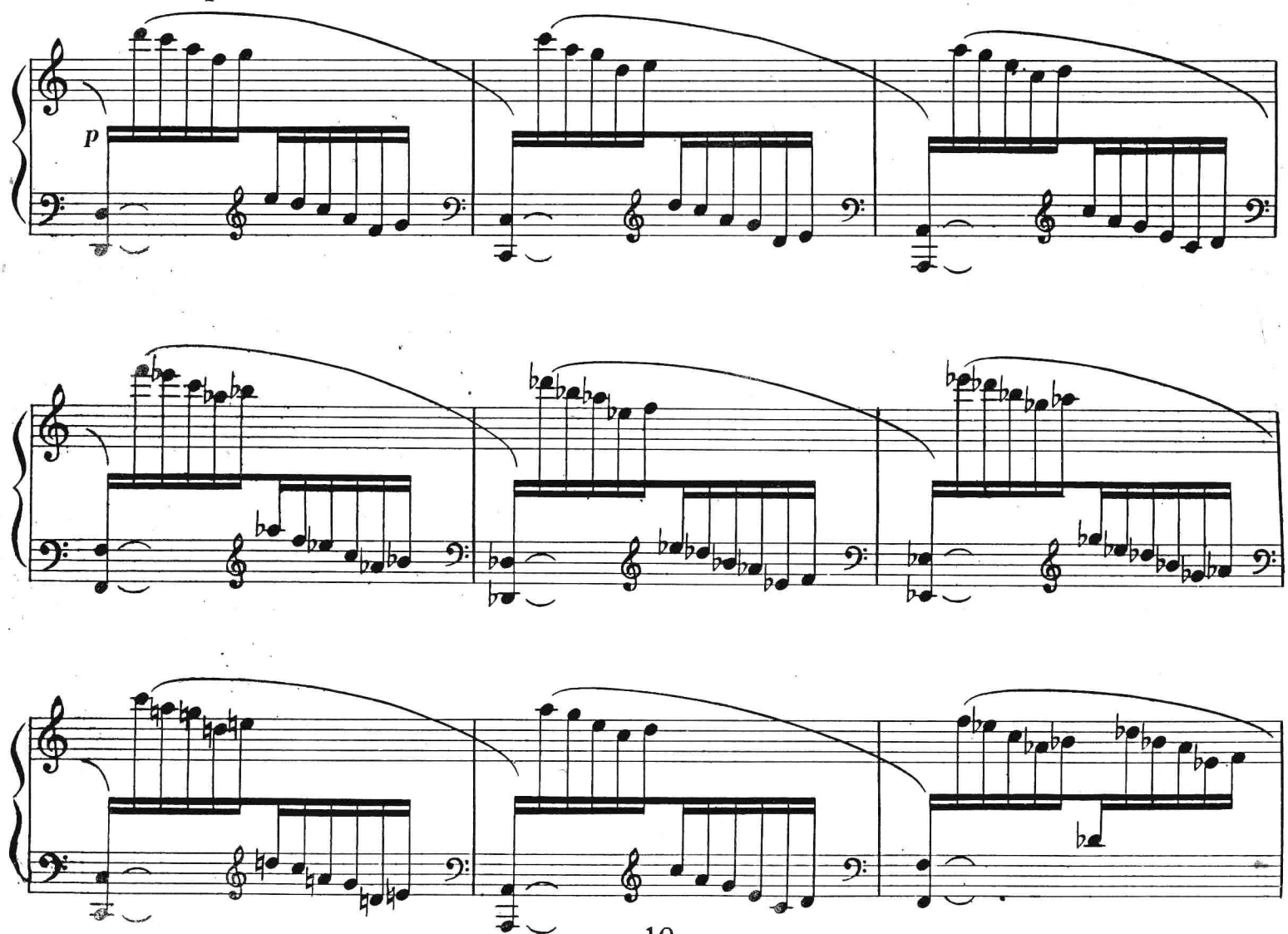
Andantino ♩. = 72

Prelude and Fugue III



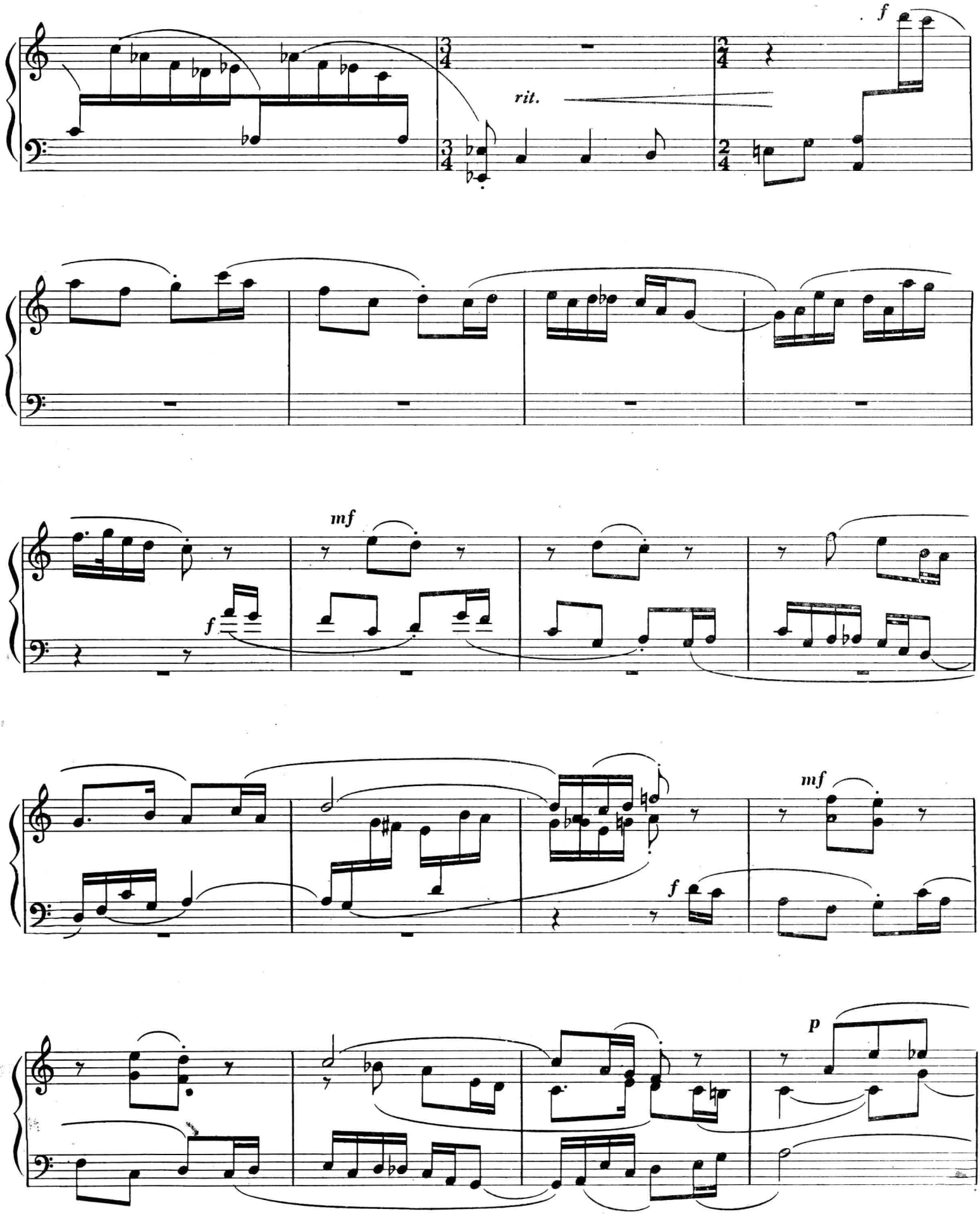


A Tempo



Allegretto

♩ = 100



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