

中国当代作曲家曲库
The Repertory of Chinese Contemporary Composers

徐孟东
交响幻想曲
为中提琴与管弦乐队而作

XU MENG DONG
SYMPHONIC FANTASIA
For Viola and Orchestra



人民音乐出版社
PEOPLE'S MUSIC PUBLISHING HOUSE



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出版者的话

音乐创作是音乐艺术领域中的第一资源,是一切音乐活动的原生起点,在数百年的世界音乐出版历史中,各类原创作品的出版始终占据着主导地位。人民音乐出版社自 1954 年成立以来出版过大量中外音乐作品,其中包括丰富的中国作品,体现出我社弘扬民族文化的使命感和对繁荣音乐创作所做出的努力。

自 20 世纪 80 年代以来,中国的音乐创作取得了长足的进展,涌现出一大批成绩卓著的作曲家和异彩纷呈的优秀作品,对中国音乐事业的发展产生了深远的影响。为此,人民音乐出版社将陆续编辑出版《中国当代作曲家曲库》作品系列,内容涵盖能够反映当代中国专业音乐创作成就和整体发展水平的各类优秀器乐、声乐作品。

中国的交响乐、管弦乐(包括民族管弦乐)创作自 20 世纪 20 年代以来逐渐积累了相当丰富的具有中国气派和时代精神的传世之作,在世界交响乐坛上占有一席之地。《中国当代作曲家曲库》之交响乐(包括管弦乐、民族管弦乐)系列力求展示中国大型音乐作品创作的最具代表性的佳作与成功探索。我们真诚地希望音乐专业人士及社会各界对这项为弘扬中华文化所做的工作给予一如既往的支持。

Words from the Publisher

Music composition is the premier source of the music art and the primary start of all music activities. The publication of original works of various categories occupies the leading position throughout the world history of music publishing for hundreds of years. Ever since its foundation in 1954, People's Music Publishing House has published a considerable amount of music works, including abundant works from Chinese composers, which embody its sense of mission to develop the national culture and its efforts to promote music creation.

Since 1980s, the composition in China has witnessed a rapid progress. Groups of accomplished composers and their colorful works sprang up to retain a profound and far-reaching influence upon the development of Chinese music. For the purpose of reflecting such developments and achievements, People's Music Publishing House edits and publishes the continuous series of *The Repertory of Chinese Contemporary Composers*, which covers outstanding professional works of instrumental and vocal music.

Among the symphonic and orchestral (including Chinese traditional orchestral) works composed since 1920s, a wealth of works has gradually been accumulated which possess the manner of China and the spirit of the time, and gain a foothold for Chinese music on the world symphonic stage. The symphonic volumes of *The Repertory* try to reveal the most representative works and successful explorations among the grand music compositions. We sincerely hope that for this project of national culture, professional musicians and our society will, as always, provide precious supports which we all deeply appreciate.





徐孟东
Xu Mengdong

徐孟东,作曲家,作曲与作曲技术理论专业博士;上海音乐学院常务副院长、作曲系教授、博士生导师;中国音乐家协会理事,中国音协音教委副主任,上海音乐家协会副主席,全国复调音乐学会会长;上海领军人才,享受政府特殊津贴。创作有管弦乐、室内乐、音乐戏剧作品 30 多部,并多次作为国内外各类重大音乐节和重要音乐活动的演出曲目。曾获得全国第十四届音乐作品评奖一等奖、德国现代弦乐艺术节优秀作品大奖等国内外各种重大音乐作品比赛奖项;曾获全国优秀教学成果二等奖、文化部创新奖、文化部区永熙音乐教育奖、上海市优秀教学成果一等奖、上海市优秀文艺人才特别奖(最高奖)、上海文艺创作精品奖及优品奖,等等。著有《20 世纪帕萨卡里亚研究》等专著及学术论文 40 余篇近百万字。曾应邀出访 10 余个国家及港台地区进行学术文化交流。曾应文化部之聘多次担任全国音乐作品比赛评委,并多次担任国内外各类音乐节作品比赛评委、评委主任等。

Xu Mengdong , composer, P.H.D of composition and technique theory, currently the executive vice president of Shanghai Conservatory of Music , professor of composition and tutor of doctoral students, vice Chairman of Shanghai Musician's Association. He has published over 30 composition works including symphonic and chamber music, those works have been performed in many music festivals as International Music Festival in Germany, Korea, Japan, and Shanghai Spring International Music Festival; many of them have won important national and international prizes. He has published two books, one of them is *A Study on the Passacaglia in the 20th Century*; his academic papers have been published in several music periodicals. He was also invited to visit many countries and areas for cultural exchanges. He was jury member of many competitions, including the 10th National Music Works (Symphonic Music) Competition, Wenhua Awards for Traditional Music Performances and Works, Okinawa International New Composers Competition in Japan, and Composition Competition of East Asia International Contemporary Music Festival.





乐队编制
Orchestra

3 Flutes	(Fl.)	长笛(3支)
3 Oboes	(Ob.)	双簧管(3支)
3 Clarinets (B $\flat$)	(Cl.)	单簧管(降B调,3支)
Bass Clarinet	(B.Cl.)	低音单簧管(降B调,由第三单簧管兼)
3 Bassoons	(Bn.)	大管(3支)
4 Horns (F)	(Hn.)	圆号(F调,4支)
3 Trumpets (B $\flat$)	(Tpt.)	小号(降B调,3支)
3 Trombones	(Tbn.)	长号(3支)
5 Timpanies	(Timp.)	定音鼓(5只)
Wood Block	(W.B.)	梆子
Gran Cassa	(G.C.)	大鼓
Triangle	(Trgl.)	三角铁
Piatti	(Piat.)	钹
Tam-tam	(Tam-t.)	锣
Chinese Large Gong	(C.L.Gong)	中国大锣
Celesta	(Cel.)	钢片琴
Harp	(Hp.)	竖琴
Viola Solo	(Vla.Solo)	独奏中提琴
14 Violins I	(Vln.I)	第一小提琴(14把)
12 Violins II	(Vln.II)	第二小提琴(12把)
10 Violas	(Vla.)	中提琴(10把)
8 Violoncellos	(Vc.)	大提琴(8把)
6 Contrabasses	(Cb.)	低音提琴(6把)

部分演奏标记
Notations

N.	Non sound start to play woodpipe or brass	无声起奏(管乐器)
N.V.	Non Vibrato	不用揉弦或颤音
W.V.	With Vibrato	用揉弦或颤音
	With the micro baguette play rubbing large gong so that sounds the tremolo	用软槌在大锣上擦鸣震音
s.t.	Sul tasto	靠指板演奏
s.p.	Sul ponticello	靠琴码演奏



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SYMPHONIC FANTASIA

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徐孟东

Xu Mengdong

A Lento $\text{♩} = 56$ ($\text{♩} = 112$)
悠然地 Pastorale

Flute I, II, III
Oboe I, II, III
Clarinet (B $\flat$) I, II, III
Bass Clarinet
Bassoon I, II, III
Horn (F) I, II, III, IV
Trumpet (B $\flat$) I, II, III
Trombone I, II, III
Timpani
Wood Block
Gran Cassa
Triangle
Piat.
Tam-tam
Chinese Large Gong
Celesta
Harp
Viola Solo
Violin I (1-4, 5-8, 9-11, 12-14)
Violin II (1-3, 4-6, 7-9, 10-12)
Viola (1-3, 4-6, 7-8, 9-10)
Violoncello (1-2, 3-4, 5-6, 7-8)
Contrabass (1-2, 3-4, 5-6)

Dynamic markings: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *N.V.*, *con sord.*

Performance instructions: *Plat.*, *N.V.*, *W.V.*

This is a page from a musical score, likely for a symphony. The page is divided into two systems of staves. The top system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), and various percussion instruments (W.B., G.C., Trgl., Piat., Tam-L., C.L. Gong). The bottom system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. Dynamic markings such as *pp*, *p*, *mp*, and *mf* are used throughout. The page is numbered 6 in the top left corner.

11

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Timp.

W.B.

G.C.

Trgl.

Piat.

Tam-t.

C.L.Gong

Cel.

Hp.

Vla.Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

unis.

senza sord.

B Andante $\text{♩} = 68$ ($\text{♩} = 136$)
朴素地 Spianato

21 ()

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Timp. *pp* *p*

W.B.

G.C.

Trgl.

Piat. *Piat.*
Tam-t. *p*

C.L.Gong

Cel. *p*

Hp. *p* *mp*

mp *tr* *mf*

mp *tr* *mf*

mf

B Andante $\text{♩} = 68$ ($\text{♩} = 136$)
朴素地 Spianato *s.p.*

21 *ord.* *ff*

Via.Solo

I

Vln.

II

Vla.

Vc.

Cb.

p *pp* *div.* *s.p.* *mp* *mf* *f*

31

Fl.

Ob.

Cl.

Bn.

Hn.

Tpt.

Tbn.

Timp.

W.B.

G.C.

Trgl.

Piat.

Tam-t.

C.L.Gong

Cel.

Hp.

Vla.Solo

Vin. I

Vin. II

Vla.

Vc.

Cb.

mf

mp

p

ord.

The musical score for 'L'Espresso' by Luciano Berio is presented on 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'rit.' (ritardando), 'p' (piano), 'pp' (pianissimo), 'con sord.' (con sordina), 'ord.' (ordinario), and 'unis.' (unison). The score is written in a complex, multi-measure format, with some staves showing multiple measures of music. The overall structure is a continuous piece of music, with the vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Flute, Clarinet, Saxophone, Trumpet, Trombone, Tuba, Percussion, and Piano) all contributing to the composition.

[illegible]

[illegible]

[illegible]

