

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

林品晶
濠镜笙歌
为笙与管弦乐队而作

BUN-CHING LAM
MIROIR DE MACAO
For Sheng and Orchestra



人民音乐出版社
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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.





林品晶

Bun-Ching Lam

林品晶的音乐,被《纽约时报》及《旧金山纪事报》分别赞誉为“诱人而兼具异国情调”及“令人醉心着迷”。她的作品曾被澳门交响乐团、美国作曲家乐团、新泽西交响乐团、维也纳广播交响乐团、香港小交响乐团及奥尔巴尼交响乐团在世界各地演出。林品晶生于澳门,最近获澳门交响乐团委任为驻团作曲家。她先于澳门研习钢琴,随后再于香港及美国进修音乐。她曾取得香港中文大学钢琴演奏文学学士,以及圣地亚哥加州大学作曲博士学位。她曾于西雅图的康沃尔艺术学院教学,亦曾在耶鲁大学音乐学院及本宁顿学院担任客席教授。

林品晶曾获多个奖项,包括罗马大奖、上海国际作曲家比赛的最高奖项、两个 NEA 的奖学金,以及美国艺术和文学学会、古根海姆基金会及纽约艺术基金会的奖学金。她曾获美国作曲家乐团、新泽西交响乐团、香港中乐团、澳门交响乐团、美国室内乐协会、CrossSound 艺术节、Bang On a Can 艺术节、Sequitur、Continuum、Ursula Oppens 以及 Arditti 弦乐四重奏等委约创作,并曾与新泽西交响乐团合作,担任 Music Alive 的驻团作曲家。她的作品曾被 CRI、Tzadik、Nimbus、Koch International 等唱片公司出版。现经常来往于巴黎及纽约的居所。

Described as “alluringly exotic” (The New York Times), and “hauntingly attractive” (San Francisco Chronicle), the music of Bun-Ching Lam has been performed worldwide by such ensembles as the Macao Orchestra, American Composer’s Orchestra, New Jersey Symphony, The Vienna Radio Orchestra, Hong Kong Sinfonietta and the Albany Symphony. Born in Macao, Lam has recently been appointed the composer-in-residence of the Macao Orchestra. She began her





piano study in her native city, then further pursued her music education in Hong Kong and the United States. She holds a B.A. degree in Piano Performance from the Chinese University of Hong Kong and a Ph.D. in Music Composition from the University of California at San Diego. She has taught at Cornish College of the Arts in Seattle, and served as Visiting Professor at the Yale University School of Music and at Bennington College.

Bun-Ching Lam has been recognized by numerous awards, including a Rome Prize, the highest Award at the Shanghai International Composers' Competition, two NEA grants, fellowships from the American Academy of Arts and Letters, Guggenheim Foundation and the New York Foundation for the Arts. She has received commissions from the American Composers Orchestra, New Jersey Symphony Orchestra, Hong Kong Chinese Orchestra, Macau Orchestra, Chamber Music America, CrossSound Festival, Bang On a Can Festival, Sequitur, Continuum, Ursula Oppens and the Arditti String Quartet. She also served as the Music Alive! Composer-in-Residence with the New Jersey Symphony Orchestra. Bun-Ching Lam's work has been recorded on CRI, Tzadik, Nimbus, and Koch International. She now divides her time between Paris and New York.





乐队编制

Orchestra

Piccolo (=Fl. I)	(Picc.)	短笛(由长笛 I 兼)
2 Flutes	(Fl.)	长笛(2 支)
2 Oboes	(Ob.)	双簧管(2 支)
2 Clarinets (B ^b)	(Cl.)	单簧管(降 B 调, 2 支)
2 Bassoons	(Bn.)	大管(2 支)
Contrabassoon (=Bn. II)	(C.bn.)	低音大管(由大管 II 兼)
2 Horns (F)	(Hn.)	圆号(F 调, 2 支)
2 Trumpets (C)	(Tpt.)	小号(C 调, 2 支)
Trombone	(Trbn.)	长号
Bass Trombone	(B.trbn.)	次中音长号
Tuba	(Tub.)	大号
Percussion		打击乐
I Snare drum	(S.d.)	小军鼓
Small chinese cymbal	(S.c.cymb.)	小钹
Crash cymbal	(C.cymb.)	双面钹
Large tam-tam	(L.tam-t.)	大锣
Vibraphone	(Vib.)	颤音琴
Glockenspiel	(Glocken.)	钟琴
Xylophone	(Xy.)	木琴
Siren		警笛
II Snare drum	(S.d.)	小军鼓
Bass drum	(B.d.)	定音鼓
Suspended cymbal with sizzle	(S.cymb.)	吊镲
Large triangle	(L.trgl.)	大三角铁
Anvil	(Anv.)	铁砧
Chimes	(Ch.)	管钟
Harp	(Hp.)	竖琴
Celesta	(Cel.)	钢片琴
Sheng (21-reed & 38-reed)		笙(21 簧和 38 簧)
Violin I	(Vl.I)	第一小提琴
Violin II	(Vl.II)	第二小提琴
Viola	(Vla.)	中提琴
Violoncello	(Vc.)	大提琴
Double bass	(D.b.)	低音提琴

说明: ① 本谱所用乐器不移调记谱;

② 除短笛、钟琴、低音大管、低音提琴外, 所有乐器按实际音高记谱。

Note: ① All instruments in this score are notated in C.

② All natural harmonics notated at sounding pitch, except for Double bass
Piccolo, Glockenspiel, Contrabassoon.



Miroir de Macao
For Sheng and Orchestra

A

Peaceful & Calm ♪ = 56 flexible

Fl.1
senza vib.

- 1 -

9

Fl. I & Picc. *mf-pp*

Fl. II *mf-pp*

Ob. II senza vib. *mf-pp*

Cl. II senza vib. *mf-pp*

Bn. I *mf-pp*

Bn. II & C. bn.

Hn. *mf-pp*

Tpt.

Trbn.

B. Trbn.

Tub.

Perc.

Hp.

Sheng

VI. I con sord. *pp* *p* via sord.

VI. I con sord. *pp* *p* via sord.

VI. II con sord. *pp* *p* via sord.

Vla. con sord. *pp* *p* via sord.

Ve. con sord. *pp* *p* via sord.

Ve. con sord. *pp* *p* via sord.

D.B.

23

Fl. I & Picc.

Fl. II

Ob.

Cl.

Bn. I

Bn. II & C.bn.

Hn.

Tpt.

Trbn.

B. Trbn.

Tub.

Cel.

Hp.

Sheng

VI. I

VI. I

VI. II

Vla.

Vc.

D.B.

ff

6

p

sf

p

3

pp

pp

mp

pp

pp

pp

30

Fl. I & Picc. *norm.* *sf* *norm.* *to Picc.*

Fl. II *norm.* *sf* *norm.*

Ob. I *I norm.* *pp* *mf* *norm.* *sf*

Cl. I *norm.* *mf*

Bn. I

Bn. II & C.bn.

Hn.

Tpt.

Trbn.

B. Trbn.

Tub.

Cel.

Hp.

Sheng *mf* *p*

VI. I *mf*

VI. I *mf*

VI. II *mf*

Vla.

Vc.

D.B.

55 to FL.I **B** $\text{♩} = 64$

Fl. I & Picc. *ppp*

Perc. Vib. (motor on) *pp* *Lead*

Hp. $D^b, C, B, E, F^\sharp, G^\sharp, A^\sharp$ *mp* 5 l.v.

Sheng **B** $\text{♩} = 64$ *p*

VI. I *ppp* (8)

VI. II *ppp*

D.B. *ppp*

60

Perc.

Cel. *sf*

Hp. 5 *sf* 5

Sheng *mp*

VI. I *sf*

VI. II *sf*

[illegible]

