

贾达群
Jia Daqun

漠墨图 II

The Prospect of Colored Desert II

为日本尺八、中国琵琶、小提琴、中提琴、大提琴与打击乐
for Shakuhachi, Pipa, Violin, Viola, Cello, and Percussion

(2017.8)

本作品由美国“丝绸之路乐团”委约创作
This work was commissioned for The Silk Road Ensemble

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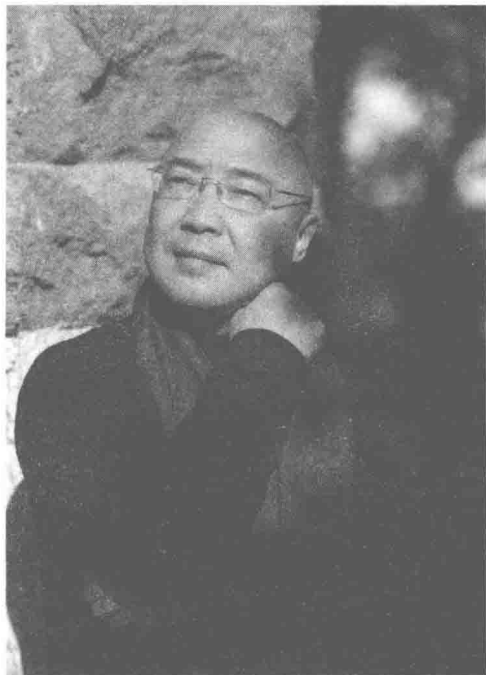
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作者简介



贾达群，作曲家、理论家。是中国第五代音乐家群体中在创作、理论和教育诸领域中富于创造和开拓精神，成果丰厚，并具有国内外影响力的代表之一。现为上海音乐学院作曲与作曲理论二级教授、博士生导师，上海音乐学院贺绿汀中国音乐高等研究院高级研究员，享受国务院政府特殊津贴。兼任中国音协理论委员会副主任、音乐分析学学会常务副会长，教育部人文社科重点基地（中央音乐学院音乐研究所）学术委员，教育部艺术教育研究院（中国美院）特聘教授，《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委。

贾达群曾任国务院学位委员会艺术学科评议组第五、六届成员（2003—2015），全国艺术专业研究生教育培养指导委员会委员（2005—2015），上海音乐学院研究生部主任（2001—2014），上海音乐学院学科办主任（2008—2014），浙江音乐学院（筹）副院长（2014.10—2016.03）。

创作并出版大量各种体裁和风格的音乐作品及数十篇（部）有关音乐创作和分析的论文与著述。音乐理论和分析的学术专著两部：《结构诗学》（2009）和《作曲与分析》（2016）；出版个人音乐作品专辑唱片3张（Naxos，2015，2016，2017）。作品《弦乐四重奏》1991年获日本“第十二届 IRINO 室内乐国际作曲比赛”大奖，《蜀韵》被评为“20 世纪华人经典”，《回旋曲》《龙凤图腾》《两乐章交响曲》《巴蜀随想》等在国家级作曲比赛中获奖。

论文《结构对位》获教育部第五届高校人文社科优秀成果二等奖（2009），《结构分析学导引》获中国音乐金钟奖理论银奖（2011）；专著《结构诗学》获教育部第六届高校人文社科优秀成果三等奖（2013），专著《作曲与分析》获上海市第十四届哲学社会科学优秀成果奖学科学术一等奖（2018）。其他相关荣誉还有：“四川省有突出贡献的优秀专家”（1996），美国亚洲基金会、古根海姆基金创作研究奖（2005），教育部“全国百篇优秀博士论文指导教师奖”（2007），宝钢优秀教师奖（2008），上海市优秀文艺人才奖（2010），上海市育才奖（2014）等。并持续获得诸多国内外的音乐创作委约。完成上海市教委科研项目两项：《结构分析对我国新世纪音乐创作的核心价值》（2007）、《音乐的观念及其形式化程序》（2015）。国家社科基金艺术学项目一项：《音乐结构：形态、构态、对位以及二元性》（2015），以及国家艺术基金大型舞台音乐创作一项：《交响舞乐·蝶恋传奇》（2017—2018）。

Jia Daqun, a distinguished Chinese composer and musical theorist, enjoys special government allowances of the State Council of China. He is one of the experts of the fifth generation of Chinese musicians in the fields of composition, theory and education. He is currently a senior professor of composition and theory, a supervisor of doctoral program at Shanghai Conservatory of Music, and a senior researcher of Helvting Institute of Advanced Study of Music in China at SHCM. He is also a trustee and vice chairman of the theory council of Chinese Musicians Association, administrative vice chairman of Music Analytics of CMA, member of the Academic Council of Institute of musicology at CCOM, special term professor of Institute of Arts Education in China at CAA, and editorial board member of several academic periodicals, such as *Music Research*, *Music Art* and *Musical Explore*.

Jia is the former member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China (2003-2015), the Supervision Board member of National MFA Professional Degree in China (2005-2015), the Dean of the Graduate Study Programs of SHCM (2001-2014), the Director of the Office of the Academic Subjects and Specialties Programming Committee of SHCM (2008-2014), and the vice president of Zhejiang Conservatory of Music (2014.10-2016.03).

He has composed numerous works in various musical styles, released three CDs of personal compositions by NAXOS (2015, 2016, 2017), and has published many articles and two books in composition and music analysis. His *String Quartet* (1988) won the 12th *IRINO Prize* in Japan (1991) and other compositions, such as *Rondo for Clarinet and Piano* (1984), *The Dragon and Phoenix Totem for Pipa and Orchestra* (1985), *Symphony in Two Movements* (1986-1987) and *Symphonic Prelude – Bashu Capriccio* (1996) have been awarded prizes in major Chinese national composition competitions. His work *Flavor of Bashu for two violins, piano and percussion* (1995) was named *Chinese Classic Musical Composition of the Twentieth century* by the Chinese government.

He published a large number of music works of various genres and styles as well as many books on music composition and analysis. His article *The Counterpoint of the Structures* won the second prize in the *Outstanding achievements in humanities and social science for colleges and universities* category issued by the Ministry of Education (2009), and his book of *Poetics of Musical Structure* was the third prize-winner in 2013. His *Instruction of the Structural Analysis* received a silver medal in the Golden Bell Awards for his understanding achievement in music theory (2011). He just published his new book of *Composition and Analysis* in 2016, and it is awarded the first prize of academic discipline in the 14th *Shanghai outstanding achievement award of philosophy and social science* (2018). His contributions to music theory have been widely recognized and frequently cited in academic research field in recent years.

Other awards of his are Expert of Excellence with Outstanding Contribution of Sichuan Province by Sichuan Provincial CCP Committee and Sichuan Government in 1996, American foundation for Asia, guggenheim foundation for composition research award in 2005, Instructor of A Hundred Excellent Doctoral Dissertations in China in 2007 by The Ministry of Education in China, the Bao Steel Excellent Teacher Award in 2008 by the committee of the Cultural Foundation of Bao Steel, Shanghai Excellent Art Talents Prize in 2010, and Shanghai Builders Award in 2014.

The Prospect of Colored Desert II

for Japanese Shakuhachi, Chinese Pipa, Violin,
Viola, Cello and Percussion

漢墨圖 II

为日本尺八、中国琵琶、小提琴、中提琴、大提琴和打击乐

JIA Daqun

贾达群

(2017.8)

1 J=52

Handwritten musical score for "The Prospect of Colored Desert II" (漢墨圖 II). The score is written for six instruments: Shakuhachi, Pipa, Percussion, Marimba, Violin, Viola, and Cello. The time signature is 4/4. The tempo is marked J=52. The score includes various musical notations such as notes, rests, and dynamic markings (sf, p, mp, mf, espr.).

Shakuhachi: 4/4, sf, p, mp, mf.

Pipa: mp, 6.

Percussion: sf.

Marimba: soft mallet, sf.

Violin: arco on the bridge, sf, sul pont, 6, ord., 6.

Viola: arco on the bridge, sf, sul pont, 6, ord., 6, espr., mp, mf.

Cello: arco on the bridge, sf, mp, 6, sul pont, 6, ord., 6, mp, mf.

关于《漠墨图II》

贾达群

丝路文化总是与多元、交流、融合等概念相连。因此本作品也采用了三种不同的音乐材料：出自唐代古曲又被认为是日本传统歌调之一的“太平天乐”曲调、中国传统“八板”曲调以及来自新疆“十二木卡姆”意味的曲调；同时还融入了中国传统吹打乐中的“十番锣鼓”节奏。对于这些曲调给以调性、泛调性、多调性，甚至无调性的变化和混合使用，再辅以日本尺八、中国琵琶和西方弦乐三重奏与混合打击乐等的音色组合、织体塑形，作品已经将传统和现代、东方与西方有机地融合在一起并用声音进行了有关联、有逻辑的对话，以此来表达作曲家开放的世界观和包容且有趣的美学观念。

A few words about *The Prospect of Colored Desert II*

Jia Daqun

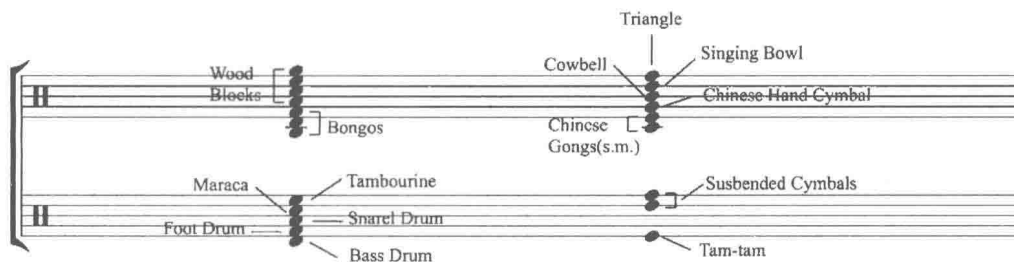
The Silk Roads culture is always connected with the concepts of diversity, communication and integration. So this work also adopted three kinds of different music materials: "Taiping tianyue tune," a living museum in Tang dynasty and being considered as one of the Japanese traditional tunes, traditional Chinese melody "Baban, the eight beats" and a tune created by the impression of "Twelve Mukams" from Chinese Xinjiang. At the same time, it also employed the rhythm of "Shifan Luogu, ten variations percussion music" from traditional Chinese music. These tunes have been changed and used in many ways, such as tonal, pantonal, multi-tonal and even the change of atonal, and along with the colors combination, texture shaping of Japanese shakuhachi, Chinese pipa and Western string trio. Thus the composition organically fuses the tradition and modern, east and west in together with the sound to carry on the correlation and logic of dialogue, to express the composer's open view of the world and his tolerance -interesting aesthetics.

乐队编制

INSTRUMENTS

1 Japanese Shakuhachi (1.8 shaku length)	1 日本尺八 (1.8尺)
1 Chinese Pipa (Tuning of G-D-E-A)	1 中国琵琶 (G-D-E-A)
Percussion (1 player)	1 打击乐
1 Marimba	1 马林巴
4 Wood Blocks	4 木块
3 Bongos	3 邦戈鼓
1 Tambourine	1 铃鼓
1 Maraca	1 沙球
1 Snare Drum	1 小鼓
1 Foot Drum	1 大桶桶鼓
1 Bass Drum (with foot pedal)	1 大鼓 (有脚踏板)
1 Singing Bowl	1 响碗
1 Cowbell	1 牛铃
2 Chinese Gongs	2 中国锣 (小锣和京锣)
2 Suspended Cymbals	2 吊镲
1 Tam-tam	1 大锣

Percussion Settings in the Score



1 Violin	1 小提琴
1 Viola	1 中提琴
1 Cello	1 大提琴

Duration of the work: approximately 15 minutes

演奏时间约15 分钟

漠 墨 图 II

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为日本尺八、中国琵琶、小提琴、中提琴、大提琴和打击乐
for Japanese Shakuhachi, Chinese Pipa, Violin, Viola, Cello and Percussion

贾 达 群
Jia Daqun
(2017.8)

1 ♩ = 52

primitive and deep

Shakuhachi

Ethereal and leisurely

Pipa

Percussion

Soft mallet

Marimba

1 ♩ = 52

arco on bridge

Violin I

sul pont

Viola

Full of pathos

Violoncello

Shak. *pp* *ff* *mp*

Pipa *f* *sf*

Mar.

Vn. *ord. non vib.* *p*

Va. *ord. non vib.* *p*

Vc. *ord. non vib.* *p*

Shak. *p* *f* *sf* *ffp* *f*

Pipa *f* *sf* *f* *f* *f*

Mar. *Soft mallet* *pp* *f*

Vn.

Va.

Vc. *3*

10

Shak. *f* *mp* *mf* *mp*

Pipa *f* *mp* *p*

Mar. *hard stick* *mp*

Vn. *mp* *mf* *p*

Va. *mf* *p*

Vc. *mp* *mf* *p*

2

14

Shak. *mp* *f* *sf* *f*

Pipa *mf* *p < mf > p* *f* *sf* *f*

Mar. *ord. mallet* *mf*

Vn. *pizz.* *f*

Va. *sul G.* *f* *Wooden pizz.* *f*

Vc. *Collegno* *f* *Collegno on the bridge* *f*

18

Shak.

Pipa

Perc.

Mar.

Vn.

Va.

Vc.

Singing bowl

p

arco

arco sul tasto

p

arco ord. non vib

p

Measures 18-21. Shak. plays a melodic line with triplets and a wavy line. Pipa is silent. Perc. has a wavy line. Mar. is silent. Vn. and Va. play a sustained note with a wavy line. Vc. plays a sustained note with a wavy line. Dynamics include p and f.

22

Shak.

Pipa

Perc.

Vn.

Va.

Vc.

f

mp

p

Measures 22-25. Shak. plays a melodic line with a wavy line. Pipa plays a rhythmic pattern. Perc. is silent. Vn. and Va. play a sustained note with a wavy line. Vc. plays a sustained note with a wavy line. Dynamics include f, mp, and p.

24

Shak. *mf* *f* *mp* *gliss.*

Pipa *f* *mp* *f* *mp* *f* *mp*

Perc. *Maracas* *mf* *mp* *mp*

Vn. *punta d'arco* *p* *3* *3* *3* *3*

Va. *mf* *p* *mf*

Vc. *mf* *p* *mf*

3

27

Pipa *mf* *p* *mf* *p* *mf*

Perc. *Bongos with palms.* *mp* *mf* *mp* *mf* *mp*

3

Vn. *3* *3* *3* *3*

Va. *espr.* *gliss.*

Vc. *mf*

29

Pipa

Perc.

Vn.

Va.

Vc.

4
♩ = 62

31 *accel.*

Pipa

mp

accel.

Perc.

Tamb. *Shaking with finger*
p

4
♩ = 62

accel.

Vn.

ord.

mp

accel.

Va.

mp

accel.

Vc.

mp

33

Pipa

Perc.

Vn.

Va.

Vc.

mf *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

35

Shak.

Pipa

Perc.

Mar.

Vn.

Va.

Vc.

f *ff* *f* *mp* *f* *mp* *fff* *fff* *fff* *f* *f* *f*

Bongos

Foot Tom

S. Cymb.

This musical score is for the piece "The Wind" by John Williams. It is arranged for a chamber ensemble consisting of Pipa, Percussion, Maracas, Violin, Viola, and Voice. The score is divided into two systems, each containing two measures. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto".

Instrument Parts:

- Pipa:** The first system begins at measure 40. It features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are trills and triplets indicated.
- Perc.** (Percussion): The second system includes a snare drum part marked *mf* (mezzo-forte) and a wood block part marked *W.B.*
- Mar.** (Maracas): The third system features a maraca part with a melodic line and a bass line. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).
- Vn.** (Violin): The fourth system includes a violin part with a melodic line and a bass line. Dynamics include *f* (forte) and *mp* (mezzo-piano). There are trills and triplets indicated.
- Va.** (Viola): The fifth system includes a viola part with a melodic line and a bass line. Dynamics include *f* (forte) and *mp* (mezzo-piano). There are trills and triplets indicated.
- Vc.** (Voice): The sixth system includes a vocal part with a melodic line and a bass line. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

The score is written for a single system of two measures, with a repeat sign at the end of the second measure. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto".

42

Pipa

f

Perc.

S. Cymb.

B.D.

mf

Mar.

f

6

Vn.

f

mp

Va.

f

mp

Vc.

f

mp

mp

mf

p

mf

3

[illegible]