

中国当代作曲家曲库

The Repertory of Chinese Contemporary Composers

杨立青

Yang Liqing

荒漠暮色

DESERT AT DUSK

中胡与交响乐队

For Zhonghu and Orchestra



人民音乐出版社

People's Music Publishing House



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杨立青 作曲家，教授，博导，现任上海音乐学院院长。兼任中国音协理事暨创作委员会副主任、上海音协副主席。多年从事音乐创作及现代作曲技法、管弦乐配器技法的研究。主要作品有声乐套曲《唐诗四首》、交响叙事曲《乌江恨》、中胡与乐队《荒漠暮色》等。曾获1986年中国唱片奖作曲比赛交响乐第二名、1992年首届上海文学艺术优秀成果奖、2004年第十届全国音乐作品（交响音乐）评奖中、小型作品一等奖，入选“20世纪华人音乐经典”。

Yang Liqing, professor, President of Shanghai Conservatory, composer and supervisor of doctoral students. He's also Council Member of Chinese Musicians Association (CMA), Vice Director of the Creative Committee, Vice Chairman of Shanghai Musicians Association. Prof. Yang has been devoted to composition and the research of contemporary composition techniques and orchestration for many years. His main works include: *Four Pieces of Tang Poetry* (song-cycle), *Wujiang Hatred* (symphonic ballad), *Desert at Dusk* (for Zhonghu and orchestra) etc. He has won honors such as Second Prize in Symphonic Composition Competition of China Record, 1986; Excellent Achievement Award of the First Art and Literature, Shanghai, 1992; First Prize of the Tenth National Music Composition (Symphony), and selected by the '20th Century Chinese Music Classics'.



出版者的话

音乐创作是音乐领域中的第一资源，是一切音乐活动的原生起点，在数百年的中外音乐出版历史中，各类原创作品及其改编形式的乐谱始终占据着主导地位。人民音乐出版社在其五十余年的历程中，在出版大量图书的同时，也出版了大量中外乐谱，尤其是在出版中国作曲家作品方面，工作开展较早，成绩尤为显著，为中国音乐事业的发展做出了应有的贡献。

中国的管弦乐队作品创作迄今已历时八十余年，在不同历史时期均有佳作出现，已逐渐形成了鲜明的中国民族风格。自 20 世纪 80 年代以来，中国的音乐创作取得了长足进展，涌现出了一大批成绩卓著的作曲家和异彩纷呈的优秀作品，这些作曲家及其作品对中国音乐事业的发展产生了深远影响。为此，人民音乐出版社决定编辑出版《中国当代作曲家曲库》，旨在反映当代中国专业音乐创作的成就和体现当代中国的音乐发展水平。

《中国当代作曲家曲库》拟分期分批推出中国当代作曲家创作的优秀作品，本期出版作品共十五部，都是曾在国内外音乐会上多次演出，具有一定代表意义的大型管弦乐队作品。入选作曲家在乐谱绘制和音响提供方面予以了积极协助，在此谨致谢意。

《中国当代作曲家曲库》还将陆续推出当代中国作曲家的管弦乐队作品和室内乐作品，诚望音乐专业人士和社会各界继续予以关注和支持。

Words from the Editor

Music composition is the first resource of music field, and is the starting point of all music activities. Over hundreds of years of music publishing history, various forms of scores of original works and their transcripts have always adapted to occupy a dominant position. In recent 50 years, the People's Music Publishing House (PMPH) has published a large number of music books and plenty of domestic and foreign scores. PMPH is the earliest publisher of doing the native composers' music in the world, which owns a good reputation in this field and contributes a lot to Chinese music.

The history of Chinese orchestra music composing has been over 80 years. There are many valuable music works appeared in different historical periods, and Chinese music composition has gradually formed a distinctive national style. Since 1980s, there has been considerable progress in Chinese music composition, and the composers created a number of distinctive achievements and colorful masterpieces, which gave a great impact on Chinese music development. In order to reflect the achievements and the development of contemporary Chinese music, PMPH decides to publish *the Repertory of Chinese Contemporary Composers*.

The Repertory of Chinese Contemporary Composers will be launched by stages of publishing outstanding works from contemporary Chinese composers. The first 15 works are large meaningful and representative orchestra music of various genres, and have repeatedly performed in the concerts at home and abroad. We would like to extend our warm thanks to all the composers who have contributed to the repertory.

We will continue to work on *The Repertory* and sincerely hope that it will receive kind attention and support from music professionals and communities.





乐队编制

Orchestra

Piccolo	(Picc.)	短笛
2 Flauti	(Fl.)	长笛(2支)
2 Oboi	(Ob.)	双簧管(2支)
Corno inglese	(C-ingl.)	英国管
2 Clarinetti(B ^b)	(Cl.)	单簧管(降B调)(2支)
Clarinetto basso(B ^b)	(Cl.b.)	低音单簧管(降B调)
2 Fagotti	(Fag.)	大管(2支)
Contrafagotto	(C.fag.)	低音大管
4 Corni (F)	(Cor.)	圆号(F调)(4支)
3 Trombe(C)	(Trb.)	小号(C调)(3支)
3 Tromboni	(Trbn.)	长号(3支)
Tuba	(Tub.)	大号
4 Timpani	(Timp.)	定音鼓(4个)
Percussione I—V:	(Perc. I—V:)	打击乐(器)组 I—V:
Piatti	(Piat.)	钹
Piatti Sospeso	(Piat.S.)	吊镲
Tam-tam	(Tam-t.)	大锣
3 Gong		拱锣(3面)
Triangolo	(Trgl.)	三角铁
3 Clashing bells		碰铃(3个)
Campane	(Camp.)	排钟
2 Maracas	(Marc.)	沙槌(2个)
4 Temple blocks		木鱼(4个)
Wood block		梆子
Frusta	(Fr.)	鞭子
Rattle		嘎声器
Gran cassa	(G.c.)	大军鼓
Tamburo	(Tamb.)	小军鼓
4 Drum set		排鼓(4个)
5 Tom-tom	(Tom-t.)	通通鼓(5个)
Celesta	(Cel.)	钢片琴
Campanelli	(Campli.)	钟琴





Tubafono	(Tf.)	管钟
Vibrafono	(Vib.)	颤音琴
Silofono	(Sil.)	木琴
Marimba		玛林巴琴

Arpa	(Arp.)	竖琴
Pianoforte	(Pf.)	钢琴

Zhonghu solo	(Zhh)	独奏中胡
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Strings: at least 14 - 12 - 10 - 8 - 6 players	弦乐组: 编制至少为 14 - 12 - 10 - 8 - 6
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乐曲长度: 约 13 - 14 分钟 (Duration: ca. 13 - 14 minutes)。



Desert at Dusk for Zhonghu and Orchestra
(1998)

杨立青
Yang Liqing

* Air sound (气声)
*) 不要动 (senza moto)

5

Picc.

Fl. I
II

Ob. I
II

C-ingl.

Cl. I
II

Cl. b

Fag. I
II

C. fag.

Cor. I
II

Cor. III
IV

Trb. I
II

Trb. III

Trbn. I
II

Trbn. III
Tub.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Arp.

Pf.

Zch.

VLI (div.)

VII (div.)

Vle.

Vc.

Cb.

(Air sound)

non vibrato

cresc.

poco a poco

con sord.

Campanelli

Piat. S.

Gran cassa

Triangolo

Tom-tom

div. S.T.

div. con sord. S.T.

unk. S.T.

Perc. I

Perc. III

Perc. IV

Zsh

VI.I(div.)

VI.II(div.)

Vlc.

Silofono

pp

niente

arco (with bow *)

pp

pp

vibrato

mf

sul tasto

pp

sul tasto div.

pp

(Lento)

p

sub. p

L.v. *

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Arp.

Zsh

VI.I

VI.II

Vlc.

Vc.

Cb.

15

L.v.

f

L.v.

ppp

(arco)

pp

pp

Woodblock

p

(3♩)

pp

non vibrato

pp

mf

(a half)

pp

(a half)

pp

div.

pp

(a half)

pp

L.v.

(3♩)

pp

Timp.

Perc. IV

Perc. V

Zsh

Vlc.

Vc.

Cb.

Tam-I.

L.v.

mf

G.C.

mp

Rubato

mp

cresc.

f

pp

f

ff

ppp

ppp

ppp

ppp

niente

niente

niente

* L.v.=使颤动 (Let vibrate)

*) arco with bow (用弓拉奏)

**) ① = 大锣的效果 (Tam-tam effect)

***) 自由反复 (repeat ad lib.)

Picc.

Fl. I
II

Ob. I
II

C-ingl.

Cl. I
II

Cl. b

Fag. I
II

C. fag.

Cor. I
II

Cor. III
IV

Trb. I
II

Trb. III

Trbn. I
II

Trbn. III
Tub.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Asp.

Pf.

Zhh.

VII

VII

Vie.

Vc.

Cb.

uniz. ord.
pp

uniz. ord.
pp

uniz.
pp

ppp

ppp

25

Picc.

Fl. I
II

Ob. I
II

C-ingl.

Cl. I
II

Cl. b

Fag. I
II

C. fag.

Cor. I
II

Cor. III
IV

Trb. I
II

Trb. III

Trbn. I
II

Trbn. III
Tub.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Asp.

Pf.

Zsh.

VI. I

VI. II

VI. c

VI. b

VI. c

VI. b

This image shows a page from a musical score, likely for a symphony. The score is written in a complex, multi-staff format, featuring various instruments and their parts. The instruments listed on the left include Picc., Fl. I, II, Ob. I, II, C-ingl., Cl. I, II, Cl. b., Fag. I, II, C. fag., Cor. I, II, Cor. III, IV, Trb. I, II, Trb. III, Trbn. I, II, Trbn. III, Tub., Timp., Perc. I, II, III, IV, V, Arp., Pf., Zch., Vll. I, Vll. II, Vle., Vc., and Cb. The score is written in a complex, multi-staff format, with various musical notations and dynamics. The page is divided into two systems, with the first system on the left and the second system on the right. The first system includes parts for Picc., Fl. I, II, Ob. I, II, C-ingl., Cl. I, II, Cl. b., Fag. I, II, C. fag., Cor. I, II, Cor. III, IV, Trb. I, II, Trb. III, Trbn. I, II, Trbn. III, Tub., Timp., Perc. I, II, III, IV, V, Arp., Pf., Zch., Vll. I, Vll. II, Vle., Vc., and Cb. The second system includes parts for Picc., Fl. I, II, Ob. I, II, C-ingl., Cl. I, II, Cl. b., Fag. I, II, C. fag., Cor. I, II, Cor. III, IV, Trb. I, II, Trb. III, Trbn. I, II, Trbn. III, Tub., Timp., Perc. I, II, III, IV, V, Arp., Pf., Zch., Vll. I, Vll. II, Vle., Vc., and Cb. The score is written in a complex, multi-staff format, with various musical notations and dynamics. The page is divided into two systems, with the first system on the left and the second system on the right. The first system includes parts for Picc., Fl. I, II, Ob. I, II, C-ingl., Cl. I, II, Cl. b., Fag. I, II, C. fag., Cor. I, II, Cor. III, IV, Trb. I, II, Trb. III, Trbn. I, II, Trbn. III, Tub., Timp., Perc. I, II, III, IV, V, Arp., Pf., Zch., Vll. I, Vll. II, Vle., Vc., and Cb. The second system includes parts for Picc., Fl. I, II, Ob. I, II, C-ingl., Cl. I, II, Cl. b., Fag. I, II, C. fag., Cor. I, II, Cor. III, IV, Trb. I, II, Trb. III, Trbn. I, II, Trbn. III, Tub., Timp., Perc. I, II, III, IV, V, Arp., Pf., Zch., Vll. I, Vll. II, Vle., Vc., and Cb.

Poco rit. 30 ♩ = ca.38-42

Picc. *pp*

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *pp*

C-ingl. *mp*

Cl. I *pp*

Cl. II *pp*

Cl.b. *pp*

Fag. I *pp*

Fag. II *pp*

C. fag. *pp*

Cor. I *p*

Cor. II *ppp*

Cor. III *pp*

Cor. IV *pp*

Trb. I *p*

Trb. II *pp*

Trb. III *pp*

Trb. IV *pp*

Trbn. I *p*

Trbn. II *pp*

Trbn. III *pp*

Trbn. IV *pp*

Timp. *p*

Maracas *pp*

Perc. I *pp*

Perc. II *mp*

Perc. III *p*

Perc. IV *p*

Perc. V *p*

Tam-t. *p*

Arp. *p*

Pf. *p*

Znh. *p*

V.I. *p*

V.II. *p*

Vlc. *p*

Vc. *p*

Ch. *p*

Poco rit. ♩ = ca.38-42

con sord.div. Sp. *pp*

con sord.div. Sp. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

