

中国当代作曲家曲库

The Repertory of Chinese Contemporary Composers

何训田

He Xuntian

梦 四 则

FOUR DREAMS

装置二胡与管弦乐队

For Electric Erhu and Orchestra



人民音乐出版社

People's Music Publishing House



上海市第二期重点学科优势学科建设项目 项目编号Y0701

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图书在版编目 (CIP) 数据

梦四则 : 装置二胡与管弦乐队 / 何训田曲. — 北京 : 人民音乐出版社, 2007. 5

(中国当代作曲家曲库)

ISBN 978-7-103-03173-5

I. 梦… II. 何… III. 管弦乐-总谱-中国
IV. J647. 61

中国版本图书馆 CIP 数据核字 (2006) 第 042463 号

责任策划: 杜晓十、苏兰生

责任编辑: 王丽君

责任校对: 刘慧芳

人民音乐出版社出版发行

(北京市海淀区翠微路 2 号 邮政编码: 100036)

Http: //www. rymusic. com. cn

E-mail: rmyy@rymusic. com. cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

787×1092 毫米 8 开 2 插页 8.5 印张

2007 年 5 月北京第 1 版 2007 年 5 月北京第 1 次印刷

印数: 1-2,055 册 (附赠 CD 1 张) 定价: 46.00 元

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何训田 著名作曲家，现任上海音乐学院教授、博士生导师、作曲指挥系主任。1981年提出“三时说”和“音乐维度论”；1982年创立“RD作曲法”，是中国当代第一位用自己的作曲技法创作的作曲家；1995年开创了国际唱片史上在全球发行第一张中文唱片的历史，创作的唱片在全球八十多个国家出版发行。曾获得数十项国际级和国家级作曲奖。《纽约时报》、《时代周刊》、《华盛顿邮报》、《泰晤士报》等全球数千家媒体和学术刊物评述过他的作品。他的理论和作品被誉为“具有划时代意义”，纽约时报称他“帮助中国人实现了让其音乐走向世界的理想”。传略被编入《新格罗夫音乐与音乐家辞典》。

He Xuntian, distinguished composer, professor, doctoral tutor and dean of the department of composing and conducting of Shanghai Conservatory of Music. In 1981, he established "The Three Periods Theory" and "The Theory of Musical Dimension". In 1982, he established "The RD Method of Musical Composition", and became the first composer that based his composition on his own theory. In 1995, he launched the first Chinese record throughout the world in the history of international record industry. His record was published in more than 80 countries with a sales volume of millions. He has won tens of grand prizes in national and international composition competitions. Thousands of news media and academic publications around the world including *The New York Times*, *Times Magazine*, *Washington Post*, *The Times*, etc. have published and commented on his works. His theory and works are believed to have "epoch-marking significance". *The New York Times* considered him "one who helped Chinese realize the dream of spreading their music throughout the world". His biography brief was edited in *The New Grove Dictionary of Music and Musicians*.



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

4 Trombe (B $\flat$)	(Trb.)	小号(降B调)(4支)
4 Corni (F)	(Cor.)	圆号(F调)(4支)
4 Tromboni	(Trbn.)	长号(4支)
Campanelli	(Campli.)	钟琴
Celesta	(Cel.)	钢片琴
Tubafono	(Tf.)	管钟
Vibrafono	(Vib.)	颤音琴
Campane	(Camp.)	排钟
Triangolo	(Trgl.)	三角铁
Piatti	(Piat.)	钹
Tam - tam	(Tam - t.)	大锣
Gran cassa	(G.c.)	大军鼓
2 Timpani	(Timp.)	定音鼓(2支)
Electric Erhu solo c ¹ - g ¹	(E.Eh)	独奏装置二胡
8 Violini I	(VI. I)	第一小提琴(8把)
8 Violini II	(VI. II)	第二小提琴(8把)
8 Violini III	(VI. III)	第三小提琴(8把)
8 Violini IV	(VI. IV)	第四小提琴(8把)
6 Viole I	(Vle. I)	第一中提琴(6把)
6 Viole II	(Vle. II)	第二中提琴(6把)
4 Violoncelli I	(Vc. I)	第一大提琴(4把)
4 Violoncelli II	(Vc. II)	第二大提琴(4把)
4 Violoncelli III	(Vc. III)	第三大提琴(4把)
4 Violoncelli IV	(Vc. IV)	第四大提琴(4把)
4 Contrabassi I	(Cb. I)	第一低音提琴(4把)
4 Contrabassi II	(Cb. II)	第二低音提琴(4把)

演奏说明

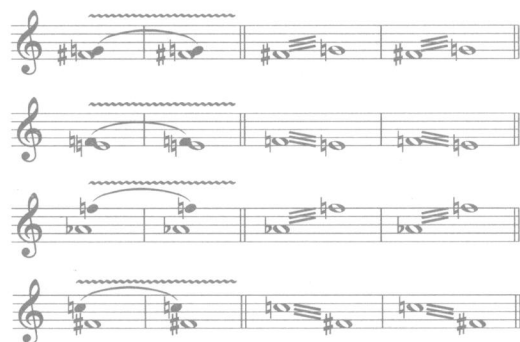
Notation

记谱

as written:

奏法

as played:



梦 四 则
装置二胡与管弦乐队
Four Dreams
for Electric Erhu and Orchestra
(1986)

何 训 田
He Xuntian

I 1 $\text{♩} = 60$ 5

Tromba I
Tromba II
Tromba III
Tromba IV
Corno I
Corno II
Corno III
Corno IV
Trombone I
Trombone II
Trombone III
Trombone IV
Campanelli
Celesta
Tubafono
Vibrafono
Campane
Triangolo
Piatti
Tam-tam
Gran cassa
Timpani I
Timpani II
Electric Erhu solo c¹-g¹ $\text{♩} = 60$
Violini I $\text{♩} = 60$
Violini II
Violini III
Violini IV
Viola I
Viola II
Violoncelli I
Violoncelli II
Violoncelli III
Violoncelli IV
Contrabassi I
Contrabassi II

注：记谱为实际音高，无需移调或八度移位。(The score is notated in actual pitch, without either key or octave transposition.)

10

2

60''(60 seconds)

Trb.I
Trb.II
Trb.III
Trb.IV
Cor.I
Cor.II
Cor.III
Cor.IV
Trbn.I
Trbn.II
Trbn.III
Trbn.IV
Campi.
Cel.
Tr.
Vib.
Camp.
Tgrl.
Piat.
Tam-t.
G.c.
Timp.I
Timp.II
E.Eh
VI.I
VI.II
VI.III
VI.IV
Vcl.I
Vcl.II
Vcl.III
Vcl.IV
Cb.I
Cb.II

60''(60 seconds)
rubato
6'-3''
* 19''
60''(60 seconds)

ppp *ff* *mp* *f* *mf* *ff* *ppp* *ff*

* 方框内记谱重复演奏多次。(□repeat several times.)

Trb.I
 Trb.II
 Trb.III
 Trb.IV
 Cor.I
 Cor.II
 Cor.III
 Cor.IV
 Trbn.I
 Trbn.II
 Trbn.III
 Trbn.IV
 Campli.
 Cel.
 Tf.
 Vib.
 Camp.
 Tgl.
 Plat.
 Tam-t.
 G.c.
 Timp.I
 Timp.II
 E.Eh
 VI.I
 VI.II
 VI.III
 VI.IV
 Vle.I
 Vle.II
 Vc.I
 Vc.II
 Vc.III
 Vc.IV
 Cb.I
 Cb.II

The musical score for E.Eh (Euphonium) begins with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4. The second measure is a boxed-in section with a wavy line, labeled "5''-3''" and "ff". The third measure is a half note A4, labeled "13''*". The fourth measure is a half note B4, labeled "accel. dim.". The fifth measure is a half note C5, labeled "mf". The sixth measure is a half note D5, labeled "poco a poco cresc.". The seventh measure is a half note E5, labeled "poco a poco cresc.".

* 方框内记谱重复演奏多次。(□repeat several times.)

Trb.I
Trb.II
Trb.III
Trb.IV
Cor.I
Cor.II
Cor.III
Cor.IV
Trbn.I
Trbn.II
Trbn.III
Trbn.IV
Campi.
Cel.
Tr.
Vib.
Camp.
Tgl.
Plat.
Tam-
G.c.
Timp.I
Timp.II
E.Eb.
V.I.
V.II
V.III
V.IV
Vlc.I
Vlc.II
Vc.I
Vc.II
Vc.III
Vc.IV
Cb.I
Cb.II

The image shows a page from a musical score, labeled '4' at the bottom. It contains 32 staves for various instruments. The first 22 staves are empty. The 23rd staff (E.Eb.) contains musical notation starting with a treble clef, a key signature of one flat (B-flat), and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 24th staff (V.I.) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 25th staff (V.II) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 26th staff (V.III) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 27th staff (V.IV) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 28th staff (Vlc.I) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 29th staff (Vlc.II) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 30th staff (Vc.I) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 31st staff (Vc.II) contains musical notation starting with a treble clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note. The 32nd staff (Cb.I) contains musical notation starting with a bass clef, a key signature of one flat, and a series of notes and rests. The notation includes a half note, a quarter note, an eighth note, and a sixteenth note, followed by a series of rests and a final note.

3
15

20

Trb. I
Trb. II
Trb. III
Trb. IV
Cor. I
Cor. II
Cor. III
Cor. IV
Trbn. I
Trbn. II
Trbn. III
Trbn. IV
Camp.
Cel.
Tr.
Vib.
Camp.
Tgl.
Piat.
Tam-t.
G.c.
Timp. I
Timp. II
E.Bb.
Vl. I
Vl. II
Vl. III
Vl. IV
Vlc. I
Vlc. II
Vc. I
Vc. II
Vc. III
Vc. IV
Cb. I
Cb. II

mf *mp* *poco a poco cresc.*

ppp *pp* *p*

pp *pp*

This page of the musical score is for a large orchestra. It includes staves for the following instruments: Trb. I, Trb. II, Trb. III, Trb. IV, Cor. I, Cor. II, Cor. III, Cor. IV, Trbn. I, Trbn. II, Trbn. III, Trbn. IV, Campl., Cel., Tr., Vib., Camp., Trgl., Plat., Tam-t., G.c., Timp. I, Timp. II, E.Eb., Vl. I, Vl. II, Vll. I, Vll. II, Vll. III, Vll. IV, Vc. I, Vc. II, Vc. III, Vc. IV, Cb. I, Cb. II, and strings. The score features various dynamic markings such as *p*, *mp*, *mf*, *f*, and *sf*. A section is marked with a box containing the notation "6''-1''" and "23'' *", followed by the instruction "accel. cresc.". The page number "25" is visible in the top right corner.

* 方框内记谱重复演奏多次。(□ repeat several times.)

This page of a musical score, numbered 35, contains staves for various instruments. The top section includes four Truba (Tuba) staves (Trb.I-IV), four Cori (Cornet) staves (Cor.I-IV), four Trombone staves (Trbn.I-IV), and four Campi (Cymbal) staves. Below these are staves for Celi (Celesta), TFi (Tutti), Vib (Vibraphone), Camp (Cymbal), Trgl (Triangle), Piat (Pianissimo), Tam-t (Tamtam), G.c. (Gong), Timp.I (Timpale), Timp.II (Timpale), and E.Eh (Euphonium). The bottom section features a large ensemble of strings, including Violins (VI.I-IV), Violas (Vie.I-IV), Cellos (Vcl.I-IV), and Double Basses (Cb.I-IV). The score is written in a single system with multiple staves per instrument, showing musical notation such as notes, rests, and dynamic markings like *ff* (fortissimo).

II 5

40 ♩ = 132

45

Trb.I

Trb.II

Trb.III

Trb.IV

Cor.I

Cor.II

Cor.III

Cor.IV

Trbn.I

Trbn.II

Trbn.III

Trbn.IV

Camp.I

Cel.

Tr.

Vib.

Camp.

Tgl.

Pist.

Tam-I

G.c.

Timp.I

Timp.II

E.Eh.

VI.I

VI.II

VI.III

VI.IV

VIe.I

VIe.II

Vc.I

Vc.II

Vc.III

Vc.IV

Ch.I

Ch.II

poco a poco rall.

f *mp* *f* *p*

40 ♩ = 132

45

[illegible]

60

7

Trb.I

Trb.II

Trb.III

Trb.IV

Cor.I

Cor.II

Cor.III

Cor.IV

Trbn.I

Trbn.II

Trbn.III

Trbn.IV

Campi.

Cel.

Tf.

Vib.

Camp.

Trgl.

Pist.

Tam-L.

G.c.

Timp.I

Timp.II

E.Eh.

rubato
p

Due Soli col legno
div.

Due Soli col legno
div.

Due Soli col legno
div.

Due Soli col legno
div.

Vcl.I

Vcl.II

Vcl.III

Vcl.IV

Ch.I

Ch.II

Trb. I

Trb. II

Trb. III

Trb. IV

Cor. I

Cor. II

Cor. III

Cor. IV

Trbn. I

Trbn. II

Trbn. III

Trbn. IV

Campl.

Cel.

Tr.

Vib.

Camp.

Trgl.

Plat.

Tam-t.

G.c.

Timp. I

Timp. II

E.Bb.

VI I

VI II

VI III

VI IV

Vlc. I

Vlc. II

Vc. I

Vc. II

Vc. III

Vc. IV

Cb. I

Cb. II