

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

刘 媛

交响日记

中山号舰——1922年

LIU YUAN

Symphonic Diary

ZHONGSHAN CRUISER In 1922



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.





刘 媛
Liu Yuan

刘媛 作曲家,1975年开始随郭祖荣教授学习作曲,1986年考入上海音乐学院作曲系,师从杨立青、赵晓生诸教授,毕业后分配至上海歌舞团创作室工作。后调入上海歌剧院任创作室主任及职业驻团作曲。2000年,考入中央音乐学院随吴祖强教授攻读博士学位,2003年毕业,留中央音乐学院任作曲系教授。

主要作品:《第一交响曲〈交响狂想诗——为阿佤山的记忆〉》《交响诗篇〈土楼回响〉》《沙迪尔传奇——为大型民族管弦乐队而作》《圭一》《交响日记〈中山号舰——1922年〉》《南词》《咏竹》《瓷器》《涅槃》《马可波罗与卜鲁罕公主》。

多部作品荣获国内音乐作品比赛大奖,其中一些在国内外演出,引起强烈反响。

Liu Yuan, a famous composer, started to study composition with professor Guo Zurong in 1975. In 1986, he entered Shanghai Conservatory of Music and studied composition from professor Yang Liqing, Zhao Xiaosheng, and other professors. After graduation in 1991, Liu Yuan became a resident composer in Shanghai Opera House, in which he had been working for 9 years. In 2000, he entered Central Conservatory of Music where he studied from Professor Wu Zuqiang and got the doctor degree. After graduation in 2003, he became a professor in the composition department of Central Conservatory of Music.

His major works are involved in the first symphony *SYMPHONIC RHAPSODY POEM for the Memory of Awa Mountain*, symphonic poem *RECALL OF HAKKA HOUSE*, *Legend of Sha Di Er for Grand Folk Orchestra*, etc. He has awarded lots of prizes. And his works were performed at home and abroad, given a lot of praises.





乐队编制

Orchestra

Piccolo (=Fl. III)	(Picc.)	短笛(由第三长笛兼)
3 Flautti	(Fl.)	长笛(3支)
2 Oboi	(Ob.)	双簧管(2支)
Corno inglese(F)	(Cor.ingl.)	英国管(F调)
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(B ^b)	(Trb.)	小号(降B调,3支)
3 Tromboni	(Trbn.)	长号(3支)
Tuba	(Tub.)	大号
Percussioni		
I		
Timpani	(Timp.)	定音鼓
II		
Piatti	(Piat.)	钹
Tom-tom	(Tom-t.)	桶鼓
Tamburo	(Tamb.)	小鼓
III		
Ratsche	(Rat.)	嘎声器
Tamburo	(Tamb.)	小鼓
Tom-tom	(Tom-t.)	桶鼓
Vibrafono	(Vib.)	颤音琴
IV		
Tam-tam	(Tam-t.)	锣
Tamburo	(Tamb.)	小鼓
Triangolo	(Trgl.)	三角铁
V		
Gran cassa	(G.c.)	大鼓
Arpa	(Arp.)	竖琴
Violini I	(VI.I)	第一小提琴
Violini II	(VI.II)	第二小提琴
Viole	(Vle.)	中提琴
Violoncelli	(Vc.)	大提琴
Contrabassi	(Cb.)	低音提琴



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中山号舰—1922年 | ZHONGSHAN CRUISER In 1922

1922年·阴

Largo (♩=64)

刘 媛
Liu Yuan

Piccolo

Flauti I
II

Oboi I
II

Corno inglese

Clarineti(B $\flat$) I
II

Clarinetto basso(B $\flat$)

Fagotti I
II

Contrafagotto

Cori(F) I
II
III
IV

Trombe (B $\flat$) I
II
III

Tromboni I
II
III

Tuba

Timpani I
II

Percussioni III
IV

Gran cassa (f)

Arpa

Largo (♩=64)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

10

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Trb.

Trbn.

Tub.

I

II

Perc. III

IV

V

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

f

fp

p

sf

a2

(p)

con sord.

D $\sharp$, C, B $\sharp$, E $\flat$, F $\sharp$, G $\flat$, A

div. sul pont.

p

div. sul pont.

p

sul pont.

p

V n

V n

mf

f

p

sf

19

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Trb.

Trbn.

Tub.

I

II

Perc. III

IV

V

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

Fl. III

1

p

f

gliss.

p

f

27

accel. Più mosso

Fl.III *3* *flutte*

Fl. *3* *flutte* *a2* *f*

Ob. *mp* *mf* *ff*

C.ingl. *mp* *mf* *ff*

Cl. *a2* *f* *3*

Cl.b. *p* *f* *f* *3*

Fag. *a2* *f* *ff*

C.fag. *p* *f* *ff*

Cor.

Trb. *p* *senza sord. II* *ff*

Trbn. e Tub. *p* *senza sord.* *ff*

I

II

Perc. III

IV

V *p* *f*

Arp. *D, C#, B, E, F#, G#, A* *f* *gliss.*

VI. I *con sord. ord. unis.* *mf* *ff*

VI. II *con sord. ord. unis.* *mf* *ff*

Vle. *con sord. ord. unis.* *mf* *ff*

Vc. *f* *f* *div.*

Cb. *f* *f* *div.*

This is a page from a musical score, numbered 38 in the top left corner. The page contains staves for a variety of instruments, arranged in two main sections. The upper section includes woodwinds (Piccolo, Flute, Oboe, Clarinet in B-flat, Clarinet in A, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Euphonium/Tuba), percussion (I, II, III, IV, V), arpeggiator (Arp.), and strings (Violin I, Violin II, Viola, Cello, Double Bass). The lower section continues with string parts. The score features complex notation, including triplets, slurs, and dynamic markings such as *ff*, *f*, *sf*, and *pizz.*. There are also tempo indications, with "Meno mosso" appearing at the top right and bottom right. Performance instructions like "con sord." (with mutes) and "Piaiti Ratsche(唢呐器)" are present. The key signature has one sharp (F#), and the time signature is common time (C).

44

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Cl. *ff* *a2*

Cl. b. *ff*

Fag. *ff* *a2*

C. fag. *ff*

Cor. *ff*

Trb. *ff*

Trbn. *ff* *senza sord. a2*

Tub. *ff* *senza sord.*

I. *Piat.*

II. *molto*

Perc. III. *molto*

IV. *Tam-t.*

V. *sf*

Arp.

VI. I. *ff*

VI. II. *ff*

Vle. *ff*

Vc. *ff*

Cb. *ff*

5月·多云

52 March(♩=112)

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Trb.

Trbn.
e
Tub.

I

II

Perc. III

IV

V

Arp.

March(♩=112)

VI. I

VI. II

Vle.

Vc.

Cb.

ppp

pp

poco

Tamburo
without snares
(不用响鼓)

60

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Trb.

Trbn.
e
Tub.

I

II

Perc. III

IV

V

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

a

poco

cresc.

68

Picc.

Fl.

Ob.

C.ingl.

Cl.

Cl.b.

Fag.

C.fag.

Cor.

Trb.

Trbn.
e
Tub.

I

II

Perc. III

IV

V

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

1 con sord.

con sord.

3

3

3

3

76

Picc.
 Fl.
 Ob.
 C.ingl.
 Cl.
 Cl.b.
 Fag.
 C.fag.
 Cor.
 Trb.
 Trbn.
 e
 Tub.
 I
 II
 Perc.III
 IV
 V
 Arp.
 VI. I
 VI. II
 Vle.
 Vc.
 Ch.

Detailed description: This page of a musical score covers measures 76 through 83. The instrumentation includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, Trumpet, Trombone, Euphonium/Tuba, Percussion III, and various string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass). The woodwind section (Flute, Oboe, Bassoon) has melodic lines with slurs and accents. The percussion part (Perc.III) features a rhythmic pattern of eighth and sixteenth notes. The string section is mostly silent, with some activity in the lower parts.