

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

唐建平

仓才

打击乐协奏曲

TANG JIANPING

CANG CAI

Percussion Concerto



人民音乐出版社
PEOPLE'S MUSIC PUBLISHING HOUSE



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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.





唐建平
Tang Jianping

唐建平, 中央音乐学院作曲系教授。中国当代最为活跃的作曲家之一。其音乐创作广泛涉猎各类音乐体裁, 有众多作品被作为经典在音乐会上长演不衰。曾经获得国家交响乐作曲比赛的最高级作曲奖项以及其他众多作曲比赛的各个级别奖项, 同时还获得中国国家级优秀教学成果奖一等奖及教育部宝钢优秀教师特别奖等。其主要代表作品有: 歌剧《青春之歌》、舞剧《风中少林》、音乐剧《彩云飘过山冈》、《情暖天山》、大型梵贝交响乐《神州和乐》、大型蒙古族交响音乐史诗《成吉思汗》、大型民族管弦乐交响诗剧《牛郎织女》及《仰欧莎》、清唱剧《白马入芦花》及《路》、琵琶协奏曲《春秋》、交响协奏曲《圣火——2008》、打击乐协奏曲《仓才》、笛子协奏曲《飞歌》、古琴协奏曲《云水》、民族管弦乐《后土》、九重奏《玄黄》、弦乐四重奏《啐啄》等。另为吴宇森导演的电影《赤壁》创作的古琴音乐, 及为中央电视台大型电视记录片《故宫》作曲。

Tang Jianping, professor of composition at the Central Conservatory of Music, is one of the most active composers in China today. Having a wide range of various musical styles, his compositions become classics with a longstanding popularity at the concert. He has received all sorts of awards from many competitions such as the highest level of contests in national symphonic music contests, while at the same time he is also a recipient of First Prize Award of Chinese National Excellence in Teaching, as well as Education Ministry's Bao Gang Excellent Teacher Special Prize, etc. His major representative works include: the opera *Song of Youth*, dance drama *Shaolin in the Wind*, music drama *Colourful Clouds Floating Across the Hill* and *Love Warms Tian Shan*. Buddhist Chant Symphony *Shen Zhou Harmonious Joy*, Mongolian historical Symphonic Poem *Genghis Khan*, nationalistic Symphonic Poem Drama *Cowherd and Weaving Maid* and *Yang Ou Sha*. Oratorio *White Horse Entering Sea of Reed Flowers* and *Road*. Pipa Concerto *Spring and Autumn*, Symphonic Concerto *Sacred Fire 2008*, Percussion Concerto *Cang Cai*, Dizi concerto *Fei Ge*, Guqin Concerto *Cloud Water*, nationalistic orchestral music *Hou Tu*, Nonet *Xuan Huang*, String Quartet *Cui Zhuo*, etc, in addition to Guqin music written for movie *Red Cliff* directed by John Woo, and music for the documentary TV series *The Forbidden City*.





乐队编制

Orchestra

Piccolo	(Picc.)	短笛
2 Flutes	(Fl.)	长笛(2支)
2 Oboes	(Ob.)	双簧管(2支)
English horn	(Eng. Hn.)	英国管
2 Clarinets(B ^b)	(Cl.)	单簧管(降B调,2支)
Bass clarinet	(Bs. Cl.)	低音单簧管
2 Bassoons	(Bsn.)	大管(2支)
Contrabassoon	(C. bsn.)	低音大管
4 Horns(F)	(Hn.)	圆号(F调,4支)
3 Trumpets(B ^b)	(Tpt.)	小号(降B调,3支)
3 Trombones	(Trb.)	长号(3支)
Tuba	(Tba.)	大号
Timpani	(Timp.)	定音鼓
Percussion I	(Perc.I)	打击乐 I
Tom-tom	(Tom-t.)	通通鼓
Snare drum	(S. Dr.)	小军鼓
Bongos		邦戈鼓
Percussion II	(Perc.II)	打击乐 II
Beijing Opera gong		京锣
Campanelli	(Campli.)	钟琴
Wood blocks	(W.B.)	梆子
Small bell		小铃
Bongos		邦戈鼓
Tam-tam	(Tam-t.)	锣
Percussion III	(Perc.III)	打击乐 III
Beijing Opera symbols		铙钹
Wood blocks	(W.B.)	梆子
Campanelli	(Campli.)	钟琴
Chinese Hand gong		小手锣
Percussion IV	(Perc. IV)	打击乐 IV
Crashcymbals	(Cymb.)	钹
Tam-tam	(Tam-t.)	锣
Triangle	(Trgl.)	三角铁
Slap(Whip)		拍板
Percussion V	(Perc.V)	打击乐 V
Gran cassa	(G.c.)	大鼓
Tam-tam	(Tam-t.)	锣
Cow bells	(Cowb.)	牛铃
Harp	(Hp.)	竖琴
Piano	(Pno.)	钢琴

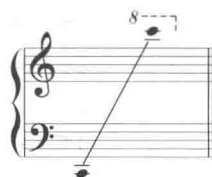


Bass drum
9 Tom-toms
2 Bongos
3 Crashcymbals
3 Chinese small drums
7 Beijing Opera Gongs

(Tom-t.)
(Cymb.)

低音大鼓
通通鼓(9面)
邦戈鼓(2面)
吊镲(3个)
小堂鼓(3面)
京锣(7面)

Marimba



玛林巴

Vibraphone



颤音琴

Crotales



响板

Violin I
Violin II
Viola
Violoncello
Double bass

(Vln. I)
(Vln. II)
(Vla.)
(Vc.)
(D. B.)

小提琴 I
小提琴 II
中提琴
大提琴
低音提琴



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Tang jianping
2003

$\text{♩} = 104$

Piccolo ff

Flaute I II ff

Oboe I II ff

English horn ff

Clarinet (B $\flat$) I II ff

Bass clarinet (B $\flat$) ff

Bassoon I II ff

Contrabassoon ff

Horn (F) I II III IV ff

Trumpet (B $\flat$) I II III ff

Trombone I II III Tuba ff

Timpani ff

Percussion

- Snare drum ff
- Beijing opera gong ff
- Beijing opera symbols (naobo) ff
- (Platti) ff
- (Gran cassa) ff

Harp ff

Piano ff

Solo ff

Violin I ff

Violin II ff

Viola ff

Violoncello ff

Doublebass ff

gliss, without exact tone

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and solo instruments. The notation is complex, featuring various musical symbols, slurs, and dynamic markings. The page is divided into several systems, each containing multiple staves. The woodwind section includes Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, and Bassoon. The brass section includes Horns (I-IV), Trumpets (I-III), Trombones (I-III), and Tuba. The percussion section includes Timpani, Snare Drum, and various other percussion instruments. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. There are also staves for Solo instruments, Harp, Piano, and a Solo instrument. The score includes various musical notations such as glissandos, slurs, and dynamic markings. The page is numbered 4 in the top left corner.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with staves for each instrument. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'tr' (trill). The page is numbered '9' in the top right corner. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (Eng. Hn.), Clarinet (Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Contrabassoon (C. Bsn.), Horn I (I), Horn II (II), Horn III (III), Horn IV (IV), Trumpet I (I), Trumpet II (II), Trumpet III (III), Trombone I (I), Trombone II (II), Trombone III (III), Trombone IV (IV), Trombone V (V), Tuba (Tuba), Timpani (Timp.), Percussion (Perc.), Solo, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time, with a key signature of one flat (B-flat). The page is numbered '9' in the top right corner.

17 *accel.* *a tempo*

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Eng.Hn. *f* *ff*

Cl. *f* *ff*

Bs.Cl. *f* *ff*

Bsn. *f* *ff*

C.bsn. *f* *ff*

Hn. I II *f* *ff*

Hn. III IV *f* *ff*

Tpt. I *senza sord.* *f*

Tpt. II III *senza sord.* *f*

Trb. I II *f*

Tba. III *f*

Timp. *ff*

Perc. I II III IV V

Pno. *ff*

Solo *accel.* *a tempo*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

24

Fl.

Ob.

Eng. Hn.

Cl.

Bs. Cl.

Bsn.

C. Bsn.

I Hn.

II Hn.

III Hn.

IV Hn.

I Tpt.

II Tpt.

III Tpt.

I Trb.

II Trb.

III Trb.

IV Trb.

V Trb.

Timp.

I Perc.

II Perc.

III Perc.

IV Perc.

V Perc.

Pno.

Solo

Vln. I

Vln. II

Vla.

Vcl.

D.B.

24

25

26

27

28

30

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Eng.Hn. *f* *ff*

Cl. *f* *ff*

Bs.Cl. *f* *ff*

Bsn. *f* *ff*

C.bsn. *f* *ff*

Hn. I II III IV *ff*

Tpt. I II III *mf* *ff*

Trb. I II III *mf* *ff*

Tba. *mf* *ff*

Timp. *mf*

Perc. I II III IV V *mf*

Hp. *f* *ff*

Pno. *f* *ff*

Solo *f* *ff*

Vln. I *f*

Vln. II *f*

Vla. *f*

Ve. *f* *ff*

D.B. *f* *ff*

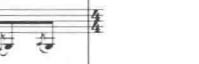
36

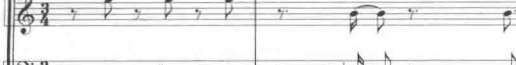
Picc.    

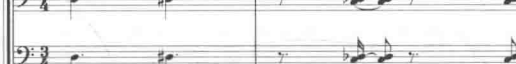
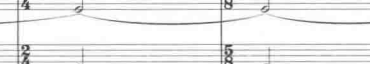
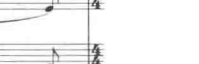
Fl.    

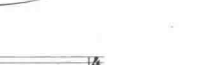
Ob.    

Eng. Hn.    

Cl.    

Bs. Cl.    

Bsn.    

C. Bsn.    

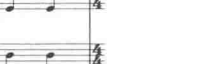
I Hn.    

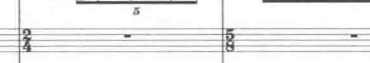
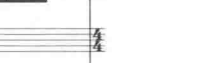
II Hn.    

III Hn.    

IV Hn.    

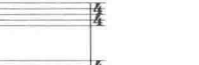
I Tpt.    

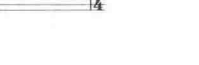
II Tpt.    

III Tpt.    

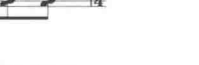
I Trb.    

II Trb.    

III Trb.    

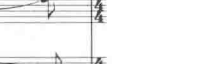
Timp.    

I Perc.    

II Perc.    

III Perc.    

IV Perc.    

V Perc.    

Hp.   

41

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

Bs. Cl.

Bsn.

C. bsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I

Tpt. II

Tpt. III

Trb. I

Trb. II

Trb. III

Tba.

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Pno.

Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

This is a page from a musical score, likely for a symphony orchestra. The score is written in 4/4 time and includes dynamic markings such as *f*, *ff*, and *sf*. The instruments listed on the left include Picc., Fl., Ob., Eng. Hn., Cl., Bs. Cl., Bsn., C. bsn., Hn. I, II, III, IV, Tpt. I, II, III, Trb. I, II, III, Tha., Timp., Perc. I, II, III, IV, V, Hp., Pno., Solo, Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into measures, with some measures containing rests or specific musical notations. The page number 46 is visible in the top left corner.

50

Picc. *ff*

Fl. *ff*

Ob. *ff*

Eng.Hn. *ff*

Cl. *ff*

Bs.Cl. *ff*

Bsn. *sf* *a2* *ff*

C.bsn. *sf* *ff*

I Hn. *ff*

II Hn. *ff*

I Tpt. *ff*

II Tpt. *ff*

III Tpt. *ff*

I Trb. *a2* *ff*

II Trb. *a2* *ff*

III Trb. *ff*

Tha. *ff*

Timp. *ff*

I Perc. *ff*

II Perc. *ff*

III Perc. *ff*

IV Perc. *ff*

V Perc. *ff*

Pno. *ff*

Solo *sf* *ff* *p*

Vln. I *sf* *ff*

Vln. II *sf* *ff*

Vla. *sf* *ff*

Vc. *sf* *ff*

D.B. *sf* *ff*

div.