

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

苏凡凌

笑问客从何处来
为管弦乐队而作

FAN-LING SU

LEGEND FOR WANDERING WAYFARER
For Orchestra



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.





苏凡凌
FAN-LING SU

苏凡凌 台北艺术大学音乐艺术(作曲)博士,现任台湾新竹教育大学专任教授及世界华人女作曲家协会副主席。

苏凡凌的作品经常在世界各地演出,如美国、加拿大、德国、奥地利、波兰、立陶宛、马来西亚,以及中国内地、香港等地区。曾演出她作品的交响乐团有:中国交响乐团、深圳交响乐团、广东民族乐团、中国中央音乐学院弹拨乐团、台北市立交响乐团、台湾交响乐团、台湾国乐团、台北市立国乐团与上海爱乐乐团等。

在国际间的获奖作品包括:管弦乐《八卦》获奥地利作曲家联盟作曲比赛首奖;为十五位弦乐器演奏者而写的《天地人》获德国曼海姆市“第九届国际女作曲家作品比赛”荣誉奖章。

Fan-Ling Su is a Professor of the Taiwan Hsin-Chu University of Education and Vice President of the Chinese Woman Composers' Association. She held a Doctor of Musical Arts degree from the Taipei University of the Arts.

At home in Taiwan, Dr. Su has won several composition prizes, including first prizes by the Culture Construction Committee, Executive Yuan and the Ministry of Education. Dr. Su's works have been honored overseas, among them *Ba-Gua* which won first prize in the composition competition held by "Komponisten Bund Austria and the Konservatorium der Stadt Wien" in 1992, and *Himmel-Erde-Mensch* which gained the Honor-Diploma of the "9th International Competition for Female Composers" held in Mannheim, Germany in 1989.

Dr. Su's works have been performed in many countries, such as United States, Canada, Germany, Austria, Poland, Lithuania, China and Malaysia etc., and her works were performed by many international famous orchestras, among them are China Symphony Orchestra, Guangdong National Orchestra, The Orchestra of Plucked Instruments of Central Conservatory of Music, National Symphony Orchestra, National Taiwan Symphony Orchestra, Taipei Symphony Orchestra and Taipei Chinese Orchestra etc.





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	(E.Hn.)	英国管
2 Clarinets(B ^b)	(Cl.)	单簧管(降B调,2支)
Bass Clarinet(B ^b)	(B.Cl.)	低音单簧管(降B调)
2 Bassoons	(Bn.)	大管(2支)
Contra Bassoon	(C.Bn.)	低音大管
4 Horns(F)	(Hn.)	圆号(F调,4支)
3 Trumpets(C)	(Tpt.)	小号(C调,3支)
3 Trombones	(Trbn.)	长号(3支)
Tuba	(Tub.)	大号
Timpani	(Timp.)	定音鼓
Percussion I	(Perc. I)	打击乐 I
Vibraphone		颤音琴
Xylophone	(Xylop.)	木琴
Glockenspiel		钟琴
Woodblock		盒梆
Gong 1(ø30cm)		小锣
Gong 2(ø45cm)		中锣
Percussion II	(Perc. II)	打击乐 II
Vibraslap		振荡器
Flexatone		颤响器
Slapstick		拍板
Hand Cymbals	(Hand Cymb.)	双面手钹
Gong 1(ø30cm)		小锣
Gong 2(ø45cm)		大锣
Percussion III	(Perc. III)	打击乐 III
Chinese Cymbals		小钹
Suspended Cymbal	(Susp. Cymb.)	吊钹
Tam-tam(ø80cm)	(Tam-t.)	泰来锣
Harp	(Hp.)	竖琴
12 Violins I	(Vl. I)	第一小提琴(12把)
10 Violins II	(Vl. II)	第二小提琴(10把)
8 Violas	(Vla.)	中提琴(8把)
8 Violoncellos	(Vc.)	大提琴(8把)
6 Double Basses	(D.B.)	低音提琴(6把)





演奏标记说明

Abbreviations and symbols

- ↑, ↑ 在乐器上演奏尽可能高的音(不定音高)。
Play the highest notes on the instrument(the pitch not fixed).
- ♭ 巴托克拨弦:用右手拉弦,弹在指板上。
Bartok pizzicato (Pull the strings with right hand,and flip them on the finger board).
- ♬, ♭, ♯ 在琴马与系弦板之间拉奏。
Play strings between the bridge and the tailpiece.
- s.p.* 靠近琴马演奏。
Sul ponticello (Play the strings near the bridge).
- ord.* 恢复常规演奏。
(Ordinario)

时长:13 分钟

Time:13'00"

此曲作于 2002 年 8 月,台北。

Finished in Aug.2002,in Tai Bei.



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LEGEND FOR WANDERING WAYFARER

For Orchestra

苏凡凌曲

Fan-Ling Su

♩ = 58

5

Piccolo

Flute I

Flute II

Oboe I

Oboe II

English Horn

Clarinet I

Clarinet II

Bass Clarinet

Bassoon I

Bassoon II

Contra Bassoon

Horn I

Horn II

Horn III

Horn IV

Trumpet I

Trumpet II

Trumpet III

Trombone I

Trombone II

Trombone III

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Woodblock

ppp < *mp* > *mf* > *pp*

p < *mf* > *pp*

f > *pp*

ppp < *mf* > *ppp*

sfz > *pp*

mf

pp < *mf* > *pp*

p < *mf* > *p*

mf > *p*

f > *mf* < *ff* > *p*

mf > *p*

* 本乐谱所有乐器不移调记谱。All instruments in this score are written in C.

Picc. Fl. Ob. E.Hn. Cl. B.Cl. Bn. C.Bn. Hn. Tpt. Trbn. Tub. Timp. Perc. II III Hp. Vl. I Vl. II Vla. Vc. D.B.

f *p* *mp* *f* *mp* *pp*

pp < *p* < *mf* < *f*

con sord. *sfz* > *pp* con sord. *sfz* > *pp* con sord. *mf*

Gong 1 *mf*

Flexatone *mf*

mf > *p* *mf* > *p* *mf* > *p* *mf* > *p* *f* non tremolo *f* > *mf* *mf* > *p* > *ppp* *f* > *mf* *mf* > *p*

Picc.
 Fl. *mf*
 Ob.
 E.Hn. *ppp*
 Cl. *mf*
 B.Cl.
 Bn.
 C.Bn.

Hn. *con sord.* *sfp* *con sord.* *sfp*
 Tpt. *I con sord.* *pp*
 con sord. *pp* *p*
 Trbn. *I con sord.* *pp* *mf* *pp*
 Tub. *pp* *mf* *p* *f*

Timp.
 I
 Perc. II
 III

Hp. *mf*

VI. I *mf* *mp* *f* *p* *mp* *ff*
 VI. II *mf* *mp* *f* *p* *f*
 Vla. *p* *mf* *f* *mp* *p* *p* *f*
 Vc. *p* *mf* *f* *mp* *f* *p*
 D.B. *ppp* *p* *mf* *f* *mp* *f*

15

FL I II

Ob. I II

Cl. I II

Bn. I II

Hn. pp

Tpt. pp senza sord.

Trbn. pp mf p mf pp senza sord.

Tub.

Timp.

Vibraphone mf

Perc. II mf

Hp.

VI. I mp f p mf p pp

VI. II p f p pp

Vla. p

Vc.

D.B. p f p pp

20 *poco a poco rit.*

Fl. *mf > p* *ff* *p > ppp*

Ob. *p* *mf > p* *ff* *p > ppp*

Cl. *mp* *mf > p* *ff* *p > ppp*

Bn. *f* *mf > p* *ff* *p > ppp*

Hn. *sfp > pp* *senza sord.* *ff* *pp*

Tpt. *mp* *sfp > pp* *ff* *pp*

Trbn. *f* *mf* *fff > p* *ppp* *f* *mf* *p* *pp* *I solo*

Tub. *f* *mf* *fff > p* *ppp* *f* *mf* *p* *pp*

Timp. *mf* *mf* *fff > p* *ppp* *f* *mf* *p* *pp*

Perc. I Woodblock *mf* *Vibraslap* *mf*

Perc. II Suspended cymb. *pp* *f* *pp* *ff* *Tam-tam* *sfz*

Hp. *mf* *mf* *fff > p* *ppp* *f* *mf* *pp*

VI. I *f* *mf* *ff > mp* *p*

VI. II *f* *mf* *ff > mp* *p*

Vla. *f* *mf* *ff > mp* *p*

Vc. *f* *mf* *fff > p* *ppp* *f* *mf* *mp* *p*

D.B. *f* *mf* *fff > p* *ppp* *f* *mf* *mp* *p*

a tempo

25

Musical score for woodwinds and brass instruments. The staves are labeled: Picc., Fl., Ob., E.Hn., Cl., B.Cl., Bn., C.Bn., Hn., Tpt., Trbn., Tub., and Timp. The score includes various dynamics such as *pp*, *mf*, *p*, *sfz*, *f*, and *ppp*, along with articulation marks like accents and slurs. The woodwinds and brass parts feature complex rhythmic patterns and dynamic shifts.

Musical score for strings and violins. The staves are labeled: VI. I, VI. II, Vla., Vc., and D.B. The score includes various dynamics such as *pp*, *p*, *mf*, *f*, and *ppp*, along with articulation marks like accents and slurs. The string parts feature complex rhythmic patterns and dynamic shifts.

Picc.
 Fl. *p* *f* *mp* *ff*
 Ob.
 E.Hn. *p* *f* *mf* *pp*
 Cl.
 B.Cl.
 Bn. *pp* *ff*
 C.Bn. *pp*
 Hn. *pp* *mf* *ff*
 Tpt. *mf* *p* *f* *ff*
 Trbn.
 Tub.
 Timp.
 Xylop. *sfz*
 Perc. II Slap Stick
 III Chinese Cymb. *sfz* *sfz*
 Hp.
 Vl. I *p* *mf* *ff*
 Vl. II *p* *mf* *ff*
 Vla. *p* *mf* *p* *mf* *f* *ff*
 Ve. *mf* *ff* *gliss.*
 D.B. *mf* *ff* *gliss.*

30

Picc.

Fl.

Ob.

E.Hn.

Cl.

B.Cl. *mf* *pp*

Bn.

C.Bn.

Hn. *> p* *pp*

Tpt. *< f* *ff*

Trbn. *< f* *ff*

Tub.

Timp. Woodblock *pp* *sfz*

Perc. I

Perc. II

Perc. III

Hp.

30

VI. I

VI. II

Vla.

Vc.

D.B. *sfz ff* *f* *mf*

This page of an orchestral score covers measures 34, 35, and 36. The instruments are arranged as follows from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- E.Hn. (English Horn)
- Cl. (Clarinet)
- B.Cl. (Bass Clarinet)
- Bn. (Bassoon)
- C.Bn. (Contrabassoon)
- Hn. (Horn) - two staves
- Tpt. (Trumpet) - two staves
- Trbn. (Trumpet) - two staves
- Tub. (Tuba)
- Timp. (Timpani)
- Perc. II (Percussion II) - Gong I, Slap Stick, Chinese Cymb.
- Hp. (Harpsichord)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

Measure 34 features a melody in the Piccolo and Flute/Oboe parts, with dynamics ranging from *mf* to *p*. The Horn and Trumpet sections play sustained chords. The Percussion II section includes Gong I, Slap Stick, and Chinese Cymb. playing rhythmic patterns. The strings play a steady eighth-note accompaniment.

Measure 35 continues the Piccolo and Flute/Oboe melody, with dynamics reaching *ff*. The Horn and Trumpet sections play chords, with dynamics ranging from *f* to *pp*. The Percussion II section continues its rhythmic patterns. The strings maintain their accompaniment.

Measure 36 features a Piccolo and Flute/Oboe melody, with dynamics ranging from *ff* to *mf*. The Horn and Trumpet sections play chords, with dynamics ranging from *f* to *pp*. The Percussion II section continues its rhythmic patterns. The strings maintain their accompaniment.

Fl. *mf* *pp* *p* *mf* *f* *p*
 Ob. *p* *mf* *mf* *f*
 Cl. *mf* *pp* *p* *f* *p* *f* *mp*
 Bn. *p* *mf* *f* *mp* *f* *mp*
 Hn. *p* *pp*
 Tpt. *f* *ff* *sfz* *p* *mf*
 Trbn. *f* *ff* *sfz* *p* *mf*
 Tub. *p* *mf*
 Timp. *pp* *sfz*
 Perc. II *sfz* Gong 1
 III *sfz* Gong 2
 Hp. *sfz* *mp* *mf*
 Vl. I *sfz* *mp* *f* *mp*
 Vl. II *sfz* *mp* *f* *mp*
 Vla. *sfz* *mp* *f* *mp*
 Vc. *sfz* *mp* *f* *mp*
 D.B. *sfz* *mp* *f* *mp*