

中国当代作曲家曲库

The Repertory of Chinese Contemporary Composers

张 朝

Zhang Zhao

哀 牢 狂 想

AILAO RHAPSODY

钢琴协奏曲

作品25号

Piano Concerto

Op. 25



人民音乐出版社

People's Music Publishing House



中央民族大学“211工程”三期建设项目

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图书在版编目 (CIP) 数据

哀牢狂想: 钢琴协奏曲 / 张朝曲. — 北京: 人民音乐出版社, 2008. 11

(中国当代作曲家曲库)

ISBN 978-7-103-03570-2

I. 哀… II. 张… III. 钢琴-协奏曲-中国
IV. J647.413

中国版本图书馆 CIP 数据核字 (2008) 第 098771 号

选题策划: 杜晓十

责任编辑: 徐 亮

责任校对: 潘 藤

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 18 印张

2008 年 11 月北京第 1 版 2008 年 11 月北京第 1 次印刷

印数: 1-2,000 册 (附赠 CD 1 张) 定价: 86.00 元

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张 朝
Zhang Zhao

张朝：国家一级作曲、中央民族大学音乐学院教授、硕士研究生导师。音乐创作涉猎交响乐、民族器乐、室内乐、舞剧、钢琴曲、歌曲、影视音乐及大型广场艺术音乐等。其中第一弦乐四重奏《图腾》在中国文化部第十一届音乐作品评奖中荣获“文华奖”二等奖；《山晚》获台湾首届“新原人”世界华人音乐作品甄选室内乐第一名；钢琴曲《滇南山谣三首》及无伴奏合唱《春天来了》分别获得第二、第四届中国音乐“金钟奖”；钢琴曲《皮黄》获首届“帕拉天奴杯”中国音乐创作大赛一等奖。1996年亲任钢琴独奏，与李心草指挥的中国广播交响乐团合作，在北京音乐厅成功首演了他的钢琴协奏曲《哀牢狂想》。影视音乐有：《凤求凰》、《宝莲灯》、《东方朔》、《丁凡》等。任编剧、作曲、导演的有：大型民族音乐剧《甘嫫阿妞》。

Zhang Zhao, China's A class composer, professor of the Music College of Central University of Nationalities, and also supervisor of master students. He has been working on various forms of musical creation, ranging from symphonies, national instrumental music, chamber music, dance drama music, piano music, to songs, film/TV music and square art music. Among Zhang Zhao's abundant compositions which have won him China's top prizes, String Quartet No. 1 *The Totem* has won the second prize of Wen Hua Award issued by China Ministry of Culture in the 11th contest of musical works, *Late in the Mountain* has gained the first place of chamber music in the 1st Taiwan "New Originals" Worldwide Selection of Music by Chinese; the piano piece *Three Mountain Songs of Southern Yunnan* and the cappella *Spring is Coming* have respectively won the second and the fourth China Golden Bell Award for Music; and another piano piece *Pi Huang* (*names of two basic tunes in Peking Opera*) has been awarded the first prize in the 1st "Palatino" China Creative Musical Composition Contest, etc.

In the year 1996, with himself performing the piano solo, Zhang Zhao gave the premiere of his Piano Concerto *Ailao Rhapsody* in Beijing Concert Hall with China Broadcasting Symphony Orchestra (now China Philharmonic Orchestra) conducted by Li Xin cao, and it was a total success. His other works include compositions of music for movies and TV series, such as *Feng Qiu Huang* (*The Wooing Phoenix*), *Lotus Lantern*, *Dong Fang Shuo* and *Yuan Liaofan*, etc., and also a remarkable folk musical *Ganmoanier* concerning the Yi ethnic group in China, in which his role is a combination of orchestrator, composer and director.





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作出的努力。

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作品、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作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.





乐队编制

Orchestra

Piccolo	(Picc.)	短笛
2 Flauti	(Fl.)	长笛(2支)
2 Oboi	(Ob.)	双簧管(2支)
2 Clarinetti (B ^b)	(Cl.)	单簧管(降B调)(2支)
2 Fagotti	(Fag.)	大管(2支)
4 Corni (F)	(Cor.)	圆号(F调)(4支)
2 Trombe (B ^b)	(Trb.)	小号(降B调)(2支)
3 Tromboni	(Trbn.)	长号(3支)
Tuba	(Tub.)	大号
Timpani	(Timp.)	定音鼓(4个)
Gran cassa	(G.c.)	大军鼓
Piatti	(Piat.)	钹
Piatto Sospeso	(Pat.sos.)	吊镲
Tamburo	(Tamb.)	小军鼓
Tamburino	(Tbrn.)	铃鼓
Triangolo	(Trgl.)	三角铁
Arpa	(Arp.)	竖琴
Pianoforte Solo	(Pf.Solo.)	钢琴独奏
Violini I	(Vl. I)	第一小提琴
Violini II	(Vl. II)	第二小提琴
Viole	(Vle.)	中提琴
Violoncelli	(Vc.)	大提琴
Contrabassi	(C.b.)	低音提琴



钢琴协奏曲 | Piano Concerto

《哀牢狂想》 | Ailao Rhapsody

张 朝
Zhang Zhao
Op.25

Andante (♩=64)

Piccolo

Flauti I II

Oboi I II

Clarineti (B♭) I II

Fagotti I II

Corni (F) I II III IV

Trombe (B♭) I II

Tromboni I II III

Tuba

Timpani

Gran cassa

Piatti

Piatto Sospeso

Tamburo

Tamburino

Triangolo

Arpa

Pianoforte Solo

Violin I

Violini II

Viola

Violoncelli

Contrabbassi

Andante (♩=64)

Star symbol: 在靠近琴枕处。 (♩) The diamond note in the bracket represents pitch. Here the player leaves it unplayed.

5

Picc. *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Cor. *f* *a2* *3* *a2* *3*

Trb. *f*

Trbn. *mf*

Tub. *mf*

Timp. *mf*

G. c.

Piat.

Arp. *mf* *gliss.* *gliss.* *gliss.* $A^b B^b C^{\sharp} F^{\sharp}$

Pf. Solo *gr.* *3* *3*

VI. I *3* *div.*

VI. II *sul tasto.* *mf mp* *poco a poco ord.* *mf*

Vle. *div.* *mf mp* *poco a poco ord.* *mf*

Vc. *mf mp* *mf*

Cb. *mf mp* *mf*

8

Picc. *mf*

Fl. *f* *mf*

Ob. *f*

Cl. *f* *mf*

Fag. *f*

Cor. *f* III

Trb. *mf* I

Trbn. *f* *mf*

Tub. *f*

Timp. *mf* *mp*

G. c.

Piat.

Arp. *gliss.* *mf* *gliss.* *gliss.*
A^bB[#]C^bD^bE[#]F^b

Pf. Solo *f*

VI. I *f* *mf* *un.* *3*

VI. II *f* *mf* *Sul G*

Vlc. *f* *mp* *un.* *div.* *un.*

Vc. *f* *mp*

Cb. *f* *mp*

11

Picc. *f*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *fp cresc. ff* a2

Cor. *fp cresc. ff* a2

Trb. *senza sord. ff* a2

Trbn. *ff* a2

Tub. *ff*

Timp. *f*

G. c. *f*

Piat. *f*

Arp. *f* gliss. gliss.

Pf. Solo *8va^{sc} sf 8va^{sc} ad lib. 8va^{sc}*

VI. I *cresc.*

VI. II *ord. cresc.*

Vle. *cresc.*

Vc. *cresc. ff*

Cb. *cresc. ff*

Picc. 5/4
 Fl. 5/4
 Ob. 5/4
 Cl. 5/4
 Fag. 5/4
 Cor. 5/4
 Trb. 5/4
 Trbn. 5/4
 Tub. 5/4
 Timp. 5/4
 G. c. 5/4
 Plat. 5/4
 Arp. 5/4
 Pic. Solo 5/4
 VI. I 5/4
 VI. II 5/4
 Vle. 5/4
 Vc. 5/4
 Cb. 5/4

A Adagietto (♩=54)

13

Picc. Fl. Ob. Cl. Fag.

Cor. Trb. Trbn. Tub.

Timp. G. c. Piat. Arp.

A Adagietto (♩=54)

Pf. Solo

VI. I VI. II Vle. Vc. Cb.

15

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trb.

Trbn.

Tub.

Timp.

G. c.

Piat.

Pat.sos.

Arp.

Pf. Solo

VI. I

VI. II

Vle.

Vc.

Cb.

17

Picc. *mp* *cresc.*

Fl.

Ob. *mp* *cresc.*

Cl.

Fag. *mp* *cresc.*

Cor.

Trb.

Trbn.

Tub.

Piat.

Pat.sos.

Pf. Solo *poco a poco* *cresc.*

VI. I

VI. II

Vle. *mf* *poco a poco*

Vc. *mf* *poco a poco*

Cb. *p* *poco a poco*

Re0 * *Re0* * *Re0* * *Re0* *

18

Picc.

Fl.

mf

Ob.

Cl.

mf

Fag.

mf

Cor.

Trb.

Trbn.

Tub.

Piat.

Pat.sos.

Pf. Solo

Red

* Red

* Red

* Red

*

VI. I

VI. II

Vle.

cresc.

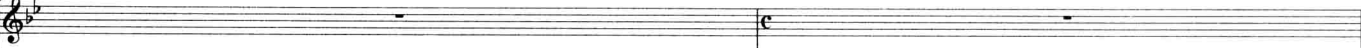
Vc.

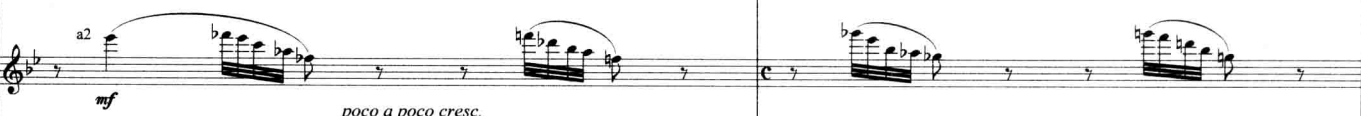
cresc.

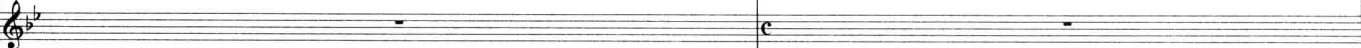
Cb.

cresc.

19

Picc. 

Fl. 
mf poco a poco cresc.

Ob. 

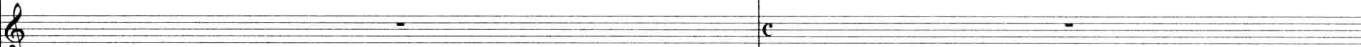
Cl. 
mf poco a poco cresc.

Fag. 
poco a poco cresc.

Cor. 
mf poco a poco cresc.

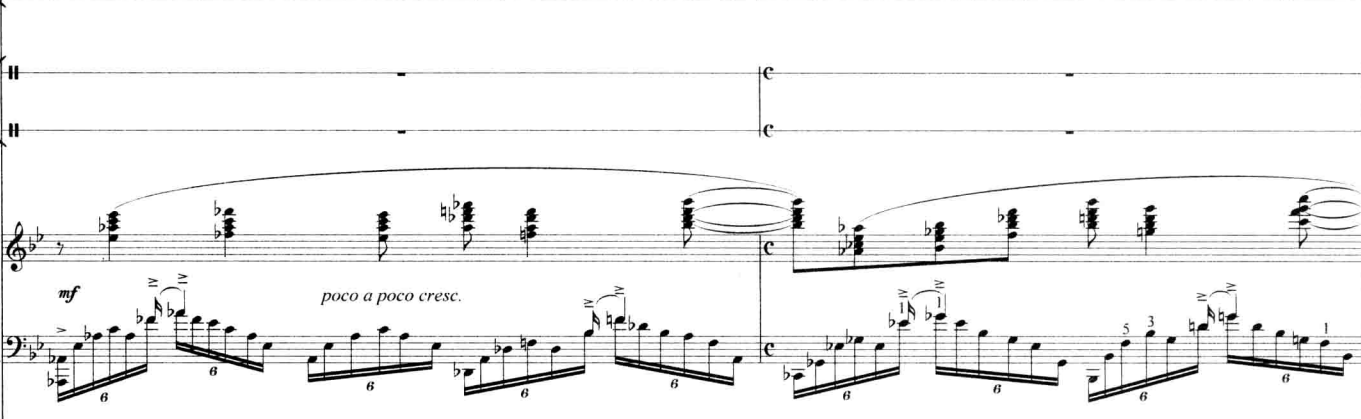
Trb. 

Trbn. 

Tub. 

Piat. 

Pat.sos. 

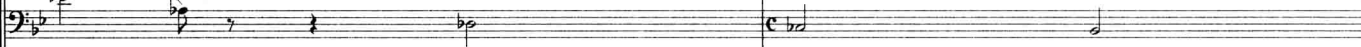
Pf. Solo 
mf poco a poco cresc.

VI. I 
mf poco a poco cresc.

VI. II 
mf poco a poco cresc.

Vle. 

Vc. 
poco a poco cresc.

Cb. 
mp poco a poco cresc.

