

中国当代作曲家曲库

The Repertory of Chinese Contemporary Composers

朱世瑞

Zhu Shirui

凤凰涅槃

SONG OF PHOENIX

交响音诗

为大管弦乐队与唢呐而作

Symphonic Poem

for Big Orchestra and Suona



人民音乐出版社

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朱世瑞
Zhu Shirui

朱世瑞 1983年四川音乐学院作曲系本科毕业；1986年中央音乐学院研究生毕业并留作曲系任教。1991年赴联邦德国留学，其间获多种学术奖项和创作委约。1995年德意志广播电台为其举办个人新作品专场音乐会。1999年以优秀成绩获联邦德国哲学博士（音乐）学位。2003年应聘上海音乐学院作曲系教授、博士生导师。发表专著专论 应邀在欧洲著名音乐学府讲学、作专题报告。其作品多次参加柏林、巴黎、布鲁塞尔、苏格兰、罗马、里昂、苏黎世、斯图加特、达姆斯塔特、卡尔斯鲁厄、弗来堡、萨尔茨堡以及上海与北京等国际音乐节演出，皆获业界及媒体好评。

朱世瑞的创作涉及多种体裁领域，主要作品：交响幻想曲《山与海》（2008）、交响诗《凤凰涅槃》（2007/2008）、交响组曲《〈天问〉之问》（2006）、《没有琵琶的琵琶协奏曲——大管弦乐队》（1999—2006）、《水墨音画三帧——二胡、箏、唢呐、笙与乐队》（2006）、《灵歌——四个不同编制的乐器舞台》（2000—2003）、《声乐室内交响曲》（2002）、《双韵——和李太白与荷尔德林的精神对话》（1995）、《万籁——琵琶大曲》（1995）、《天净沙·秋思——为木管五重奏而作的五部十二曲》（1993）、《第二弦乐四重奏》（1992）等；《黑炮事件》、《疯狂的代价》、《盲流》、《给咖啡加点糖》等十余部电影音乐。2007年5月《朱世瑞室内乐作品音乐会》在“上海之春”国际音乐节与北京中央音乐学院举行。

Zhu Shirui 1983 graduated in Sichuan Conservatory of Music with B.A in composition; 1986 obtained M.A. in Central Conservatory of Music Beijing, where he taught composition 1986—1991. 1991 he went to Germany for advancing study. 1995 SDR held his portrait concert with commissioned works of him. 1999 he obtained German Ph.D. (Music). During this time he received a lot of academic awards and composition commissions from important institutes such as DAAD, SDR, SWR, Stroble - Award, Naumann - Award, Klett - Award, IMD, Musik der Jahrhunderte, Symphonic Orchestra SWR.

2003 he became professor and supervisor for composition in Shanghai Conservatory of Music. His works have participated in major international music festivals in Berlin, Paris, Brussels, Rom, Scotland, Lyon, Stuttgart, Darmstadt, Karlsruhe, Freiburg, Zurich, Salzburg etc., and won numerous awards such as from the National Competition of Composition by Chinese Cultural Ministry (2007, 2004 for orchestral & 2005 for chamber music), the Gold Bell Award of the Chinese Musicians Society (2005 for instrumental solo and 2004 for vocal works) etc. ZHU published theoretic books and papers in Chinese, German and English. Furthermore, he has been invited by famous European music institutes to teach and to give special lectures. In May 2007 his portrait concert of chamber music was held in Shanghai Spring International Music Festival and in Central Conservatory of Music Beijing with great resonance. Meanwhile the Composition Committee of Chinese Musicians' Association held a Symposium about ZHU's music.





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、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

Solo Suona

Suona alto in C
Suona baritone in G
Suona basso in D
Suona soprano in d
Suona soprano in f

Suona (C)
Suona (G)
Suona (D)
Suona (d)
Suona (f)

独奏唢呐

C 调中音唢呐
G 调低音唢呐
D 调低音大唢呐
d 调高音唢呐
f 调高音小唢呐

Piccolo

(Picc., also Fl. I)

短笛(由 Fl. I 兼)

3 Flauti

(Fl.)

长笛(3 支)

Flauti basso

(Fl. b., also Fl. III)

低音长笛(由 Fl. III 兼)

3 Oboi

(Ob.)

双簧管(3 支)

Corno inglese(F)

(Cor. ingl., also Ob. III)

英国管(由 Ob. III 兼)(F 调)

3 Clarinetti(B^b)

(Cl.)

单簧管(降 B 调)(3 支)

Clarinetto basso(B^b)

(Cl. b., also Cl. III)

低音单簧管(由 Cl. III 兼)(降 B 调)

3 Fagotti

(Fag.)

大管(3 支)

Contrafagotto

(C. fag., also Fag. III)

低音大管(由 Fag. III 兼)

4 Corni(F)

(Cor.)

圆号(F 调)(4 支)

3 Trombe(B^b)

(Trbe.)

小号(降 B 调)(3 支)

3 Tromboni

(Trbni.)

长号(3 支)

Tuba

大号

4 Percussione

(Perc.)

打击乐 4 组

Arpa

(Arp.)

竖琴

12 Violini I

(Vln. I)

第一小提琴(12 把)

10 Violini II

(Vln. II)

第二小提琴(10 把)

8 Virole

(Vle.)

中提琴(8 把)

8 Violoncelli

(Vc.)

大提琴(8 把)

6 Contrabassi

(Cb.)

低音提琴(6 把)





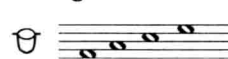
打击乐编制

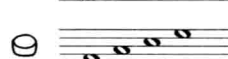
Cast of Percussions

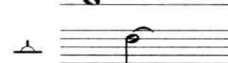
打击乐 I

 小钹 1 对(小)

P.G.  排鼓一套 5 只

 鞭 1 只

 庙钟一套 4 只

 中国吊钹 1

Percussion I

a pair of Chinese small cymbal

a set of 5 drums with different pitches (Pai Gu)

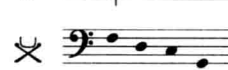
a whip

a set of 4 Chinese temple bells

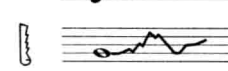
a hanged big Chinese cymbal

打击乐 II

 铙钹 1 对(中)

 定音鼓一套 4 只

 木鱼一套 5 只

 锯琴 1

 特大吊钹 1

Percussion II

a pair of Chinese middle cymbal

a set of 4 timpani

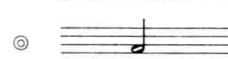
a set of 5 different Chinese wood fishes

a musical saw

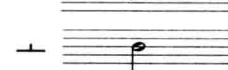
a very big piatti

打击乐 III

 小锣 1

 大锣 1

 京锣 1

 大吊钹 1

 板鼓 1

 大堂鼓 1

Percussion III

a Chinese small gong

a big tam - tam

a small Peking Opera gong (Jing Luo)

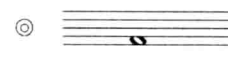
a big piatti

a Peking Opera drum (Ban Gu)

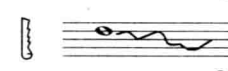
a Chinese big drum

打击乐 IV

 中锣 1

 特大锣 1

 三角铁一套 5 只

 锯琴 1

 梆子一套 6 只

 大堂鼓 1

Percussion IV

a middle tam - tam

a very big tam - tam (as big as possible)

a set of 5 different triangles

a musical saw

a set of 6 different Chinese wood drums

a Chinese big drum



凤凰涅槃

交响音诗

SONG OF PHOENIX

Symphonic Poem

朱世瑞
Zhu Shirui

I **Larghetto, misterioso, volante (fliegend, flightly)**

(♩ = 60)

(♩ = 66)

(♩ = 69)

(♩ = 72)

rit. ...

Flauto Piccolo

Flauti II
III

Oboi I
II

Clarinetti in Bb I
II

Fagotti I
II
III

Corni in F I
II
III
IV

Trombe in Bb I
II
III

Tromboni I
II

Trombone III
e Tuba

Percussion I
II
III
IV

Arpa

solo Suona (C)

Violini I

Violini II

Viole

Violoncelli

Contrabassi

I **Larghetto, misterioso, volante (fliegend, flightly)**

(♩ = 60) (♩ = 66) (♩ = 69) (♩ = 72) rit. ...

(C调中音喇叭)

div. vibr. gliss. mp p f ff

[illegible]

II Adagio, vivamente (lebendig, lively)

II Adagio, vivamente (lebendig, lively) (♩ = 48)

Picc.

Fl. II
III

Ob. I
II
III

Cl. I
II
III

Cor. I
II
III
IV

Trbe. I
II
III

Trbni. I
II

Trbne. III
e Tuba

Perc. I
II
III
IV

Arp.

con sord.

pp

ppp

p

mp

f

II Adagio, vivamente (lebendig, lively)

• (♩ = 48) → (♩ = 56) → (♩ = 48) → (♩ = 60)

Picc. Fl. II III Ob. I II III Cl. I II III Fag. I II III

Cor. I II III IV Trbne. I II Trbni. I II Trbne. III e Tuba

whip. Perc. I II III IV

Arp.

solo Suona (G) Cb. 1 Cb. 2 Cb. 3 Cb. 4 Cb. 5 Cb. 6

Musical score for a large orchestra and solo Suona (G). The score is divided into two systems, each with four measures. The tempo markings are (♩ = 48), (♩ = 56), (♩ = 48), and (♩ = 60). The instruments listed include Piccolo, Flutes (II, III), Oboes (I, II, III), Clarinets (I, II, III), Bassoon (I, II, III), Cor Anglais (I, II, III, IV), Trumpets (I, II, III, IV), Trombones (I, II, III, e Tuba), Percussion (I, II, III, IV), and Solo Suona (G). The score includes various musical notations such as notes, rests, dynamics (mf, p, mp, f, pp, sf), and articulation (whip, arco).

[illegible]

III Adagietto
 ♩ = 60

→ (♩ ≈ 64)

→ (♩ ≈ 68)

III Adagietto, sonoro (Klangvoll, sonorous)

♩ (♩ = 60)

$\rightarrow (\text{♪}) \approx 64$

→ (♩) ≈ 68)

(G → d, 换d调高音唢呐)

[illegible]

→ (♩ ≈ 72)

[illegible]

→ (♩) ≈ 72

solo
Suona
(d)

div. *mp p p mp p mp mf mp p mp p*

Vc. 1.2. *p* div. *mp* uni. div. *p* div. *mp mf* *mp* *vibr. gliss.* *p*

Vc. 3.4. *p* *mp* *p* *mp mf* *mp* *vibr. gliss.* *p*

Vc. 5.6. *p* div. *mp* uni. div. *p* div. *mp mf* *mp* *vibr. gliss.* *p*

Vc. 7.8. *p* *mp* *mp* *pp* *p* *mp mf* *mp* *vibr. gliss.* *p*

1. *p*

Cb. 2. *p*

3. *p*

4. *p*

Cb. 5. *p*

6. *p*

adagietto
 (♩ ≈ 60) → (♩ ≈ 56) → (♩ ≈ 52)

Fl. I *mp*

Fl. II *mp*

Fl. b. *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. I *mp*

Ob. II *mp*

Cor. ingl. (Cor. ingl. → Ob. III) *mp* *p*

Cl. I *mp*

Cl. II *mp*

Cl. b. *pp* *p* *pp* *p* *pp* *p* *pp* (Cl. b. → Cl. III)

Fag. I *mp*

Fag. II *mp*

Fag. III *mp* *p*

Arp. *mp* *pp* *p* *mp* *p* *pp* *mf* *mf*

adagietto
 (♩ ≈ 60) → (♩ ≈ 56) → (♩ ≈ 52)

solo Suona (d) *mf* *pp* *p* *mp* *p* *pp* *p* *mf* *>p*

Vla. 1.2

Vla. 3.4

Vla. 5.6

Vla. 7.8

Vc. 1.2 *uni.* *gliss.* *div.* *s.p.* *s.t.* *tremolo* *gliss.* *s.p.* *uni.* *gliss.* *div.* *vibr. gliss.* *I uni. II*

Vc. 3.4 *mf* *p* *pp* *pp* *p* *pp* *mf* *mp* *p* *pp* *p* *pp* *p* *mp*

Vc. 5.6 *uni.* *gliss.* *div.* *s.p.* *s.t.* *tremolo* *gliss.* *s.p.* *uni.* *gliss.* *div.* *vibr. gliss.* *uni.*

Vc. 7.8 *mf* *p* *pp* *pp* *p* *pp* *mf* *mp* *p* *pp* *p* *pp* *p* *mp*

Cb. 1. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

Cb. 2. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

Cb. 3. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

Cb. 4. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

Cb. 5. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

Cb. 6. *p* *pp* *pp* *p* *pp* *mf* *p* *pp*

IV Lento, ad libitum
(♩ ≈ 48 ↔ 60)

35 (Fl.I → Picc.)

Fl. I, Fl. II, Fl. III (Fl.b → Fl. III), Ob. I, Ob. II, Ob. III, Cl. I, Cl. II, Cl. III, Fag. I, Fag. III

IV Lento, ad libitum
(♩ ≈ 48 ↔ 60)

35

solo Suona (D), Vle. 1.2, 3.4, 5.6, 7.8, Vc. 1.2, 3.4, 5.6, 7.8, Cb. 1, 2, 3, 4, 5, 6