

上海音乐学院上海音乐艺术发展协同创新中心资助出版

贾达群

Jia Daqun

两乐章交响曲
Symphony in Two Movements

为交响乐团
for Full Orchestra

(1986-1987)

• 总谱 •
SCORE

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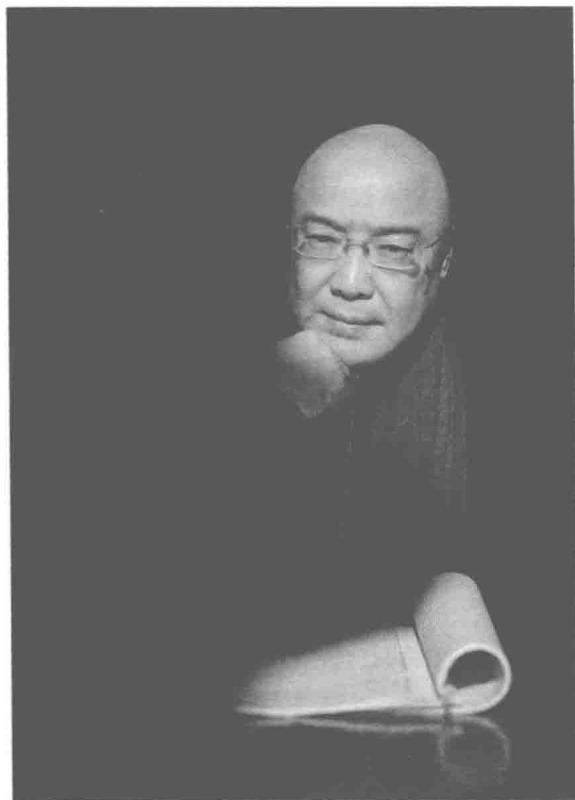
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贵州师范学院内部使用



贾达群，作曲家、理论家。中国第五代音乐家群体中在创作、理论和教育诸领域富于创造和开拓精神，成果丰厚，并具有国内外影响力的代表性作曲家之一。现为上海音乐学院作曲与作曲理论二级教授、博士生导师，上海音乐学院贺绿汀中国音乐高等研究院高级研究员，享受国务院政府特殊津贴。兼任中国音乐家协会理论委员会副主任、音乐分析学学会常务副会长，教育部人文社科重点基地（中央音乐学院音乐研究所）学术委员，教育部艺术教育研究院（中国美院）特聘教授，《音乐研究》《音乐艺术》《音乐探索》等学术期刊编委。

贾达群曾任国务院学位委员会艺术学科评议组第五、第六届成员（2003—2015），全国艺术专业研究生教育培养指导委员会委员（2005—2015），上海音乐学院研究生部主任（2001—2014），上海音乐学院学科办主任（2008—2014），浙江音乐学院（筹）副院长（2014.10—2016.03）。

创作并出版大量各种体裁和风格的音乐作品及数十篇（部）有关音乐创作和分析的论文与著述。音乐理论和分析的学术专著两部：《结构诗学》（2009）和《作曲与分析》（2016）；出版个人音乐作品专辑唱片3张（Naxos，2015、2016、2017）。作品《弦乐四重奏》1991年获日本“第十二届 IRINO 室内乐国际作曲比赛”大奖，《蜀韵》被评为“20 世纪华人经典”，《回旋曲》《龙凤图腾》《两乐章交响曲》《巴蜀随想》等在国家级作曲比赛中获奖。

论文《结构对位》获教育部第五届高校人文社科优秀成果二等奖（2009），《结构分析学导引》获中国音乐金钟奖理论银奖（2011）。专著《结构诗学》获教育部第六届高校人文社科优秀成果三等奖（2013），专著《作曲与分析》获上海市第十四届哲学社会科学优秀成果奖学科学术一等奖（2018）。其他相关荣誉还有：“四川省有突出贡献的优秀专家”（1996），美国亚洲基金会、古根海姆基金创作研究奖（2005），教育部“全国百篇优秀博士论文指导教师奖”（2007），宝钢优秀教师奖（2008），上海市优秀文艺人才奖（2010），上海市育才奖（2014）等。并持续获得诸多国内外的音乐创作委约。完成上海市教委科研项目两项：《结构分析对我国新世纪音乐创作的核心价值》（2007）、《音乐的观念及其形式化程序》（2015）。国家社科基金艺术学项目一项：《音乐结构：形态、构态、对位以及二元性》（2015），以及国家艺术基金大型舞台音乐创作一项：《交响舞乐·蝶恋传奇》（2017—2018）。

Jia Daqun, a distinguished Chinese composer and musical theorist, enjoys special government allowances of the State Council of China. He is one of the experts of the fifth generation of Chinese musicians in the fields of composition, theory and education. He is currently a senior professor of composition and theory, a supervisor of doctoral program at Shanghai Conservatory of Music, and a senior researcher of He Luting Advanced Research Institute for Chinese Music, SHCM. He is also a trustee and vice chairman of the theory council of Chinese Musicians Association, administrative vice chairman of Music Analytics of CMA, member of the Academic Council of Institute of musicology at CCOM, special term professor of Institute of Arts Education in China at CAA, and editorial board member of several academic periodicals, such as *Music Research*, *Music Art* and *Musical Explore*.

Jia is the former member of the Appraisal Group for Art Subjects of the Academic Degrees Committee under the State Council of China (2003–2015), the Supervision Board member of National MFA Professional Degree in China (2005–2015), the Dean of the Graduate Study Programs of SHCM (2001–2014), the Director of the Office of the Academic Subjects and Specialties Programming Committee of SHCM (2008–2014), and the vice president of Zhejiang Conservatory of Music (2014.10–2016.03).

He has composed numerous works in various musical styles, released three CDs of personal compositions by NAXOS (2015, 2016, 2017), and has published many articles and two books in composition and music analysis. His *String Quartet* (1988) won the 12th *IRINO Prize* in Japan (1991) and other compositions, such as *Rondo for Clarinet and Piano* (1984), *The Dragon and Phoenix Totem for Pipa and Orchestra* (1985), *Symphony in Two Movements* (1986–1987) and *Symphonic Prelude-Bashu Capriccio* (1996) have been awarded prizes in major Chinese national composition competitions. His work *Flavor of Bashu for two violins, piano and percussion* (1995) was named *Chinese Classic Musical Composition of the Twentieth century* by the Chinese government.

He published a large number of music works of various genres and styles as well as many books on music composition and analysis. His article *The Counterpoint of the Structures* won the second prize in the *Outstanding achievements in humanities and social science for colleges and universities* category issued by the Ministry of Education (2009), and his book of *Poetics of Musical Structure* was the third prize-winner in 2013. His *Instruction of the Structural Analysis* received a silver medal in the Golden Bell Awards for his understanding achievement in music theory (2011). He just published his new book of *Composition and Analysis* in 2016, and it is awarded the first prize of academic discipline in the 14th *Shanghai outstanding achievement award of philosophy and social science* (2018). His contributions to music theory have been widely recognized and frequently cited in academic research field in recent years.

Other awards of his are Expert of Excellence with Outstanding Contribution of Sichuan Province by Sichuan Provincial CCP Committee and Sichuan Government in 1996, American foundation for Asia, guggenheim foundation for composition research award in 2005, Instructor of A Hundred Excellent Doctoral Dissertations in China in 2007 by The Ministry of Education in China, the Bao Steel Excellent Teacher Award in 2008 by the committee of the Cultural Foundation of Bao Steel, Shanghai Excellent Art Talents Prize in 2010, and Shanghai Builders Award in 2014.

乐队编制

Instrumentation

1 短笛
2 长笛
2 双簧管
2 单簧管 (♭B调)
1 低音单簧管 (♭B调)
2 大管

4 圆号 (F调)
3 小号 (C调)
3 长号
1 大号

打击乐 (3人)

定音鼓

I : 小军鼓

II : 三角铁, 大锣 (大尺寸), 吊钹, 大鼓

III : 木琴, 颤音琴, 钟琴

竖琴

钢琴

弦乐: 14, 12, 10, 10, 8

1 Piccolo Flute
2 Flutes
2 Oboes
2 Clarinets in ♭B
1 Bass Clarinet in ♭B
2 Bassoons

4 Horns in F
3 Trumpets in C
3 Trombones
1 Tuba

Percussion (3 players)

Timpani

I : Side Drum

II : Triangle, Tam-tam (very large),
Suspended Cymbal, Bass Drum

III : Xylophone, Vibraphone,
Glockenspiel

Harp

Piano

Strings: 14, 12, 10, 10, 8

关于《两乐章交响曲》

贾达群

《两乐章交响曲》是作者就读四川音乐学院作曲系的早期作品。将大学五年所学到的专业作曲技术，包括调性音乐写作的旋律、和声、复调、配器和曲式等技术展现出来，并与新音乐的技术拓展相联系，更重要的是写出一部真正的交响曲，而不是一般的管弦乐作品，是作者当时的自我要求。

在这部交响曲中，作者用声音展示了自身的心路历程和各种复杂的情感：徘徊、犹豫、思索、苦痛、渴望、奋斗、挣扎、坚韧、孤冷……用声音去表达人的心理活动、情感纠葛和哲学思考。作品基于小二度间隔的大二度及其后续不断的音程扩充，在音高关系上逻辑且抽象地实现了乐旨和意境的需求；高度半音化的使用，导致了泛调性、多调性的听觉感受，增加了音响上的复杂度。

作品的整体结构实为三个乐章，夹在庞大的第一和第二乐章之间带有谐谑曲风，但配器生动、充满趣味的短小乐章权且作为缓解听众听觉和心理负担的“甜点”，而因此被作者排除在具有极强思想性的乐章结构之外。第一乐章的主要乐思是“寻觅—渴望—奋斗—坚韧”，表达了作者对真善美的追求和向往，用奏鸣曲式结构而成；第二乐章的主要乐思是“倾诉—孤冷—期盼—无奈”，表现了作者丰厚的情感和对命运的思考，结构是一个具有大赋格曲内涵的变奏曲。

全曲约 38 分钟。

A few words about *Symphony in Two Movements*

Jia Daqun

Symphony in Two Movements was written as a graduation work when the composer was a student of Composition Department of Sichuan Conservatory of Music, showing his professional composition techniques that he has learnt in Conservatory for five years including melody, harmony, polyphony, orchestration, musical forms and other techniques concerning composition of tonal music, implementing techniques of new music at the same time. More importantly, to write a real symphony rather than a featureless orchestral work, is the composer's self-assertion at that time.

In this symphony, the composer demonstrated his own spiritual journey and complex emotions through sounds: waver, hesitation, meditation, agony, desire, striving, struggle, toughness, solitary, etc. The composer also uses sounds to express psychological activities, emotional entanglements and philosophical reflection of human beings.

The symphony is based on major second linked by intervals of minor second with continuous extension of interval. As for the pitch relations, the demand of music and artistic conception is realized logically and abstractly; the highly chromaticism leads to a pan-tonality and polytonality auditory sensation, which increases the complexity of acoustics.

Actually this symphony is in three movements concerning the overall structure. A short movement with humoresque and vivid orchestration is arranged between two enormous movements. As a 'dessert' that relieves the auditory and psychological burden of the audience, the movement is excluded from the highly ideological movement structure. The main idea of the first movement is 'seeking, desire, striving, toughness', expressing the author's pursuit and yearning for truth and beauty with the structure of sonata form; The main idea of the second movement is 'pour-out, solitary, hope, helplessness', expressing the author's rich emotion and his thinking about fate. The structure of the second movement is a variation with the connotation of fugues.

The whole symphony is about 38 minutes.

贾达群
Jia Daqun
(1986-1987)

Grave ♩ = 42

Grave ♩ = 42 (1986-1987)

Piccolo

Flute

Oboe

Clarinet in $\flat B$

Bass Clarinet in $\flat B$

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Timpani

Percussion.I

Percussion.II

Percussion.III

Harp & Piano

Grave ♩ = 42

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Double Bass

10

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

C Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Vc. II

D.B.

rit.

mp

mp

dim. mp

p

rit.

rit.

dim. mp

rit.

dim. p

p

con sord.

f

f

f

p

rit.

div. in 3

div.

mp

div.

mp

div.

mp

rit.

rit.

rit.

mp

mp

1

2^o Poco Lento

15

Picc. *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Fl. *f* > *p* *f* > *p* *f* > *p* *f* > *p* *p* *pp*

Ob. *mp* *p* *pp*

Cl. *ppp* *p* *pp*

B. Cl. *ppp*

Bsn. *ppp*

Hns. *ppp*

Timp. *ppp*

Perc. II Tam-tam *mp* *ppp*

Hp. *f* C $\flat$ D $\flat$ E F $\sharp$ G A B ($\sharp$ A) ($\flat$ G) ($\sharp$ F)

2^o Poco Lento

Vln. I con sord. *ppp* *mp* *pp* senza sord.

Vln. II pizz. div. *ppp* con sord. arco div. 3 groups *mp* *pp* senza sord.

Vla. pizz. div. *ppp* con sord. arco div. *mp* *pp* senza sord.

Vc. unis. *ppp* con sord. arco div. *mp* *pp* senza sord.

Vc. II unis. *ppp* con sord. arco div. *mp* *pp* senza sord.

D.B. *ppp* con sord. arco div. *mp* *pp* senza sord.

2 Adagio ♩ = 60

21 Solo

Bsn. *mp* *mf*

Adagio ♩ = 60
div. pizz.

Vln. II *p* *f* *mp* *f* *mp* *p*

Vla. *p* *f* *mp* *f* *mp* *p*

Vc. *pizz.* *p* *f* *mp* *f* *mp* *p*

27

Bsn. *p* *mf* *mf* *p* *mf* *p*

Vln. II *mp* *p* *mf* *mp* *p* *mp* *p*

Vla. *mp* *p* *mf* *mp* *p* *mp* *p*

Vc. *mp* *p* *mf* *mp* *p* *mp* *p*

33 Solo

Fl. *p* *f*

Cl. I. *p* *f* II *p*

B. Cl. *p*

Bsn. *f* *mp* *p*

div. pizz.

Vln. I *f*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

D.B. *pizz.* *mf*

[illegible]

49 **4** a2

Bsn. *mp*

Vln. I *f sf*

Vln. II *unis. sf*

Vc. *pizz. mf*

D.B. *pizz. mf*

3

54 **Poco Lento** **A Tempo**

Fl. *mp*

Ob. *mp*

Cl. *mp*

Hns. **III IV** *mp*

Hp. *mp*

Poco Lento **A Tempo**

Vln. I *mf* *div. v.* *mf* *mf*

Vln. II *mf* *div.* *mf* *mf*

Vla. *unis. mf* *div.* *mf* *mf*

Vc. *arco* *div.* *arco* *unis. pizz.*

D.B. *arco* *pizz.*

59 **5** I II a2 Cuivré

Hns. *f* con sord. I II

C Tpt. *mf* con sord. III *mf*

Perc. II S. Cymb. *p* *mf*

Hp. *f*

Vln. I *sf* unis.

Vln. II *f* unis. 3

Vla. *f* unis. 3

63 *8va*

Fl. *8va*

Ob.

Hns. a2 Cuivré *f*

C Tpt.

Hp. *f*

Vln. I

Vln. II 3

Vla. 3

Andante ♩ = 68

[illegible]

