

中国现代室内乐作品系列

FUSION III

For Irish Flute, Accordion,
Bodhran, Chinese Sheng, Zheng,
Percussion and 13 Strings with Chamber Choir

JIA Daqun

贾达群

融 III

为爱尔兰笛子、手风琴、巴朗鼓、
中国笙、筝、打击乐、13件弦乐器
及室内合唱团而作



上海音乐学院出版社
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融 III

这是我新世纪以来开始的“融”系列作品中的第三部。

尽管在宏观的音色织体调配方面，体现了从《融 I》世界多民族器乐的争艳与交融，到《融 II》的中国打击乐与西洋管弦乐队的对抗与交响，到这部《融 III》在室内乐队与合唱队所营造的底色与间插之上的爱尔兰传统乐器——笛子、手风琴、巴朗鼓与中国传统乐器——箏、笙、打击乐的轮回与交汇的演变，但以现代人的理念、角度与方式去展现并思索这些“符号”所代表的多元文化的相互关系，则是贯穿持续的内在主线。

从巴朗鼓漫长无边的独奏，到中国鼓不动声色的切入，从弦乐队的弥漫音响，到合唱队的虔诚歌唱，相对于《融 I》、《融 II》侧重于激情的宣泄，《融 III》更多地透露出静穆的象征。时间进展中自然出现的具有“打击乐化”特色的合唱，富有灵动而活泼的生命力，并导致以节奏的纵横错位为特征的乐队全奏所形成的冲突与高潮不可避免，但复归宁静后先前显示部分的音色织体语汇的变形与时空重组，则在“变”与“不变”之间，形成对平和与宁静的多重思索空间。

A Few Words About

Fusion III

This is the third piece of Fusion, my series of musical compositions in this new century. Despite the arrangement of texture timbre, Fusion III reflects the changes from Fusion I the gorgeous and harmonious combination of multinational musical instruments, Fusion II the in compatibility and symphony between Chinese percussion and Western orchestra, to the circle and confluence between chamber ensemble and chorus with Irish traditional instruments --- flute, Accordion and bodhran and Chinese traditional instruments --- Zheng, Sheng and Chinese drum occasionally. The theme, which is throughout the musical compositions, exhibits the modern man's ideal, the way and angle of thinking and the mutual relationship of multi-culture and the signs signified. From the solo playing of endless Irish bodhran to the calm insertion of Chinese drum and from the pervading acoustics of the strings to the godly singing of choir, Fusion III displays more symbols of solemn, compared to the enthusiastic catharsis of Fusion I and Fusion II. As time goes on, the chorus with the characteristic of percussion is vividly and lively viable. It results in the conflict and climax of all the playing of orchestra with the horizontal and vertical feature of rhythm. But when it is calm, the deformation of previous gesture of the musical texture and the combination with time and space are between change and not-change, which forms the multi-layer thought of serenity and calmness.

*This composition was commissioned by Richard Wakely on behalf of the Irish Government
To mark the Cultural Exchange Programme with China in 2004*

The Arrangement on the Stage

B	T	
A	S	Percussions
Violin 5-----7		Viola 1----- 3
Violin 1-----4		Cello1-2 Double bass
Bodhran	Accordion	Flute Sheng Zheng
<u>Conductor</u>		

Percussions

Musical score for Percussions, showing staves for Vibraphone (Vibr.), Maracas (Marb.), and various percussion instruments. The score is divided into two parts, I and II.

Part I:

- Vibr. (Vibraphone)
- Marb. (Maracas)
- 2 S. Cymb. (2 Small Cymbals)
- 2 Thai-gong (2 Thai Gong)
- Tam-tam
- 3 Muryu (3 Muryu)
- B.W. Block (Bass Wood Block)
- C-H-Cymb. (Crash Cymbal)

Part II:

- C-STG. (Cymbal - Small Tom Gong)
- 2 C-PG (2 Cymbal - Pong Gong)
- C-MTG. (Cymbal - Medium Tom Gong)
- 2 Gong (2 Gong)
- Conga
- 2 Toms (2 Tom)
- Tambourine
- B-D (Bass Drum)
- Timp. (Timpani)

Tuning of Zheng

Musical score for the tuning of the Zheng instrument, showing a single staff with a sequence of notes.

融 III

FUSION III

贾达群
JIA Daqun
(2003.4)

The musical score is arranged in a standard orchestral layout. It begins with a tempo marking of $\text{♩} = 132$ and a first ending bracket labeled '1'. The instruments are grouped as follows:

- Irish Flute**: Single staff.
- Irish Accordion**: Single staff.
- Chinese Sheng**: Single staff.
- Chinese Zheng**: Single staff.
- Irish Bodhran**: Single staff, featuring a melodic line with a $\text{♩} = 132$ tempo marking and a first ending bracket labeled '1'.
- Percussion 1 Player**: Two staves labeled I and II.
- Choir**: Four staves for Soprano (1, 2), Alto (1, 2), Tenor (1, 2), and Bass (1, 2).
- Violin**: Seven staves labeled 1 through 7.
- Viola**: Three staves labeled 1, 2, and 3.
- Cello**: Two staves labeled 1 and 2.
- Double Bass**: Single staff.

The score consists of multiple measures of music, with various rests and notes across the staves. The first ending bracket is present at the beginning of the piece and above the Irish Bodhran staff.

76 $\text{♩} = 66$ 4 *Improvisation*

I.B. *ff* *f*

Perc. *ff* *p* *f* *Fibr.* *Tomc.* *R.D.*

S. 1 *ff* *Yo* *Yo* *Yo* *Yo* *f* *Yo* *Yo*

2 *ff* *Yo* *Yo* *Yo* *Yo* *f* *Yo* *Yo*

A. 1 *ff* *Yo* *Yo* *Yo* *Yo* *f* *Yo* *Yo*

2 *ff* *Yo* *Yo* *Yo* *Yo* *f* *Yo* *Yo*

76 $\text{♩} = 66$ 4

1 *Picc.* *mp* *f*

2 *Picc.* *mp* *f*

3 *Picc.* *mp* *f*

Vn. 4 *Picc.* *mp* *f*

5 *Picc.* *mp* *f*

6 *Picc.* *mp* *f*

7 *Picc.* *mp* *f*

1 *Picc.* *mp* *f*

Va. 2 *Picc.* *mp* *f*

3 *Picc.* *mp* *f*

Vc. 1 *Picc.* *mp* *f*

2 *Picc.* *mp* *f*

D.B. *Picc.* *mp* *f*

87

J-B. [5]

Perc. *dim.* *ppp*

1
S.
2
Yo Yi

1
A.
2
Yo Yi Ye
Yo

1
B.
2
p N

87

[5]

1
2
3
Va.
4
5
6
7
1
2
Va.
3
1
2
Vc.
D.B.
arco
p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p
gliss. p

99 $\text{♩} = 132$ 6

C-Sh.

C-Zh.

I-B.

Perc. 1

S.cymb.(c) *B=Black* *C-H-cymb.*

99 $\text{♩} = 132$ 6

1 *Pizz.* *mf*

2 *Pizz.* *mf*

3 *Pizz.* *mf*

Va. 4 *Pizz.* *mf*

5 *Pizz.* *mf*

6 *Pizz.* *mf*

7 *Pizz.* *mf*

Va. 8 *Pizz.* *mf*

9 *Pizz.* *mf*

10 *Pizz.* *mf*

Vc. 11 *Pizz.* *mf*

12 *Pizz.* *mf*

D.B. *mf D.*

112

C.Zb.

112

I-B.

112

1.

2.

3.

Vn. 4.

5.

6.

7.

1.

Vla. 2.

3.

1.

Vc.

2.

D.B.

p *mf* *mf* *p* *f* *mf* *p* *mf* *p* *mf*

Pizz. *mf* *Pizz.* *mf* *arco* *mp* *Pizz.* *mf* *Pizz.* *mf* *arco* *mp* *Pizz.* *mf* *Pizz.* *mf* *arco* *mp* *Pizz.* *mf* *Pizz.* *mf* *arco* *mp* *Pizz.* *mf*

126 $\text{♩} = 66$ [7]

C-Zh. *pp* *mf* *p* *mf* *mp* *gliss.* *mp* *pp*

B. *ff* *ff*

1 *mf*

2 *mf*

3 *mf*

Vn. *mf*

4 *mf*

5 *arco sul pont.* *mp*

6 *arco sul pont.* *mp*

7 *arco sul pont.* *mp*

Va. 1 *Picc.* *mf*

2 *Picc.* *mf*

3 *Picc.* *mf*

Vc. 1

2

D.B.

134 $\text{♩} = 58-62$ *Rubato*

C-Zh. *pp* *mf* *p* *mf* *pp* *mf* *pp*

137 *pp* *p* *mf* *pp* *mf* *pp* *gliss.* *mf*

C-Zh. *mf* *pp* *p* *mf* *pp* *mf* *pp* *gliss.* *mf*

无调弦

138

C-Zh. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

快速 转琴弦 *无调弦* *拍琴弦*

139 $\text{♩} = 69$ 8

5

Vn. 6

7

1

Va. 2

3

142

1

2

3

Vn. 4

5

6

7

1

Va. 2

3

sul pont.

1

2

sul pont.

143 *CN, T&P Drums* *C.g. B.g. Toms.*

Perc. II *p* *mp*

1 *143* *cresc.*

2 *cresc.*

3 *cresc.*

Vn. 4 *cresc.*

5 *pp* *cresc.*

6 *cresc.*

7 *cresc.* *pp*

Va. 1 *cresc.*

2 *cresc.*

3 *cresc.*

Vc. 1 *pp* *cresc.*

2 *cresc.*

148 ♩ = 66 [9]

C-Zh.

I-B.

II

Perc.

Timp. *mf* *f*

Tamb. *f*

1.

2.

1.

2.

148 ♩ = 66 [9]

1.

2.

3.

4.

5.

6.

7.

1.

2.

3.

1.

2.

Vc.

D.B.

Picc.