

五更月

为弦乐队而作

王思齐

A Song beneath the Moonlight

For String Orchestra

Siqi Wang 2019

乐曲说明

这首作品弦乐队作品中的旋律材料来自一首甘肃民歌——五更月。这首民歌讲述了一位怀春的少女在深夜中静静的等待情郎哥哥的到来，但是少女从一更天一直等到五更天，她的情哥儿都不曾归来，少女静静地看着屋外的光景在这深夜中悄然更替，月亮升落，小鸟也已离窝觅食，鸡鸣声响起，太阳已渐渐爬上山坡，而少女的情郎注定不会归来。这首民歌的词曲对怀春少女情愫进行了细腻的描写刻画，充满了闺阁空盼的伤感凄凉情绪。

本曲的音色结构分为三个部分：虚-实-虚。其中头尾的泛音音色与大量的滑音等技巧相互呼应，并使用独奏乐器单独演奏旋律，与作为伴奏的弦乐泛音滑音音色形成对比，从而突出本曲的主题；中间则使用整个乐队演奏同样织体的和弦与多调性的旋律素材，在强的力度与快板的速度中与首尾段落中空灵的，纤细的音乐形象形成对比，强调本曲中沧桑凄凉的音乐情绪

此外，本曲中在弦乐队的演奏中穿插了一个弦乐四重奏，并且形成音色与织体的对比，使乐曲整体在音色，织体，节奏节拍，速度等多方面更加丰满。

Program Notes

The melody materials in this piece of string orchestra come from a folk song in Gansu (a northern Chinese province). This song tells a story about a young girl waited for her lover in the middle of the night for hours and hours, but her love never came. The scenes out of her windows changed from the night to dawn: the moon rose and fell; the birds left their nests to forage; the cocks crowed; the sun gradually climbed up the horizon, and the girl has eventually realized that he will never come back. This song has a delicate description of the feelings and moods of the girl waiting for her lover, which is full of sadness and desolate.

The timbre structure of this work is divided into three parts: the beginning and ending contain lots of techniques such as portamento and overtone, producing light sounds. Meanwhile, the solo instrument plays the melody alone, contrasting with the strings overtones and, thereby highlighting the theme of the song. In the middle part, the entire orchestra plays the melodies in different keys but in the same rhythm, contrasting with music atmospheres in the beginning and ending parts in dynamic and tempo.

Also, a solo string quartet is interspersed with the string orchestra, and the comparison between the timbre and texture is thus formed, making the whole piece fuller in terms of timbre, texture, rhythm, emotion, dynamic, and tempo.

演奏说明

♭ = 降四分之一音

♭♭ = 降四分之三音

→sul pont. 逐渐靠琴码演奏

→con vib. 逐渐揉弦



持续演奏方框内的音直到方框后的实线结束

本曲中人工泛音可以根据演奏员的习惯与意见自行更改为同音高的自然泛音或其他弦泛音。

演奏时长约 8 分钟

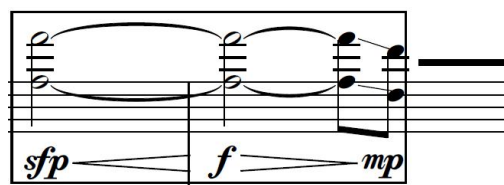
Performance Notes

♭ = quarter flat

♭♭ = three quarter flat

→sul pont. = gradually sul ponticello

→con vib. = gradually con vibrato



= continually repeat the notes and dynamics inside the frame till the end of the following line

Based on the possibilities of practical performance, the artificial harmonics could be replaced by natural harmonics or other harmonics which share the same pitches.

Approximate Duration: 8 minutes

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A ♩=80

Violin
Violin
Viola
Violoncello

Violin I
Violin II
Viola
Violoncello
Contrabass

Vln.
Vln.
Vla.
Vc.

Vln. I
Vln. II
Vla.
Vc.
Cb.

B

26

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord. arco

con sord. *pp*

pp

pp solo pizz. *mf*

unis.

ppp



33

Vln.

Vln.

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f ppp

f ppp

f ppp

arco con sord.

ppp con sord.

ppp

f ppp

f ppp

f ppp

f ppp

gliss.

38

Vln.

Vln.

Vla.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

p

f

f

f

f

f

f

f

ord.

ord.

ord.

ord.

ord. non div.

ord. non div.

div. ord.

div. ord.

3

3

3

3

3

3

3

43

gradual molto vib.

5

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. non vib.

mp *sfp* *f* *mp*

poco a poco cresc.

div. non vib.

mp *sfp* *f* *mp*

poco a poco cresc.

div. non vib.

mp *sfp* *f* *mp*

poco a poco cresc.

div. non vib.

mp *sfp* *f* *mp*

poco a poco cresc.

mp *poco a poco cresc.*

div.

mp *poco a poco cresc.*

div.

mp *poco a poco cresc.*

div.

mp *poco a poco cresc.*

unis.

mf

unis.

mf

arco

p *mf*

pizz.

arco

50

gradual molto vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. sul pont. non vib.

p *cresc.*

gradual molto vib.

div. sul pont. non vib.

p *cresc.*

gradual molto vib.

div. sul pont. non vib.

p *cresc.*

div. sul pont. non vib.

p *cresc.*

pizz. arco

pizz. arco

pizz. arco

f *mp* *mf* *f* *mp* *f*

D

6

ord.
molto vib.

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff ord. molto vib.

ff ord. molto vib.

ff non div. ord. pizz.

ff non div. ord. pizz.

div. ord. pizz. *ff*

ff div. ord. pizz. *mf*

ff div. pizz. *mf*

ff div. pizz. *mf*

unis.



62

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mp* *ff*

f *mp* *ff*

f *mp* *ff*

div. *ff* non div.

div. *ff* non div.

f *ff*

f *ff*

f *ff* div.

