

大漠孤煙

為長笛, 雙簧管, B \flat 調單簧管及鋼琴而作

李昌

The Lonely Smoke above the Vast Desert

for Flute, Oboe, Clarinet in B \flat and Piano

Li Cheong

大漠孤煙

The Lonely Smoke above the Vast Desert

這首曲的原稿是作者在中七時構思的，在大學一年級時將之完成並編配給長笛、雙簧管、單簧管和鋼琴。這首曲的題目出至王維的《使至塞上》中的名句：「大漠孤煙直，長河落日圓。」描寫的是在大漠中行走的人看見遠處的煙，似乎預兆著風沙的來臨。

The composer has started writing this piece since form seven and arranged this piece for flute, oboe, clarinet and piano in the first year of university. The title of this composition comes from Wang Wei's poem "To the Frontier as an Envoy". It describes a lonely line of smoke arising from the vast desert in the remote north-west which seemed to the travellers a signal of a coming storm.

Performance notes

The performance notes are presented as a vertical list of seven musical staves, each with a corresponding instruction to its right. The staves are connected by a vertical line on the left. The first staff shows a single note with a downward-pointing arrow above it. The second staff shows a series of six eighth notes. The third staff shows a series of notes with a horizontal line above them that slopes downwards from left to right. The fourth staff shows a series of notes with a horizontal line above them that slopes upwards from left to right. The fifth staff shows a single note with a horizontal line above it and a '2"' label above that line. The sixth staff shows a series of notes with a horizontal line above them that slopes upwards from left to right. The seventh staff shows a series of notes with a rectangular box around them.

Let the pitch fall a semitone by changing the angle of blowing (flute) or bending the reed (oboe)

Play the notes as fast as possible

Play the notes from fast to slow

Play the notes from slow to fast

Hold the note for the duration indicated above

Acceleration

Continue to play the note pattern in the box (from fast to slow)

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$\frac{4}{4}$ Andante

Flute *pp*

Oboe *p*

Clarinet in Bb (Transposing) *pp*

Piano *pp*

(S_{va})

(S_{vb})

mf

mf

mp

p

(S_{va})

mf

loco

p

6

(S_{vb})

mf

mf

fp

fp

mf

p

f

10

(S_{vb})

mf > sf

sf

f

13

$\frac{2}{4}$

6

$\frac{4}{4}$ poco piu mosso

fp

fp

3

8va

17

8vb

poco cresc.

f

f

f

poco cresc.

poco cresc.

f

22

(8vb)

poco cresc.

Musical score for measures 24-27. The score consists of three vocal staves and a piano accompaniment. The vocal parts are marked *poco dim.*. The piano accompaniment has a measure rest of 26 and is also marked *poco dim.*. A dashed line below the piano part indicates the 8th staff.

Musical score for measures 28-32. The score consists of three vocal staves and a piano accompaniment. The vocal parts are marked *p*. The piano accompaniment has a measure rest of 30 and markings "2\"", "4\"", and "1\"". A dashed line below the piano part indicates the 8th staff.

Musical score for measures 33-36. The score consists of three vocal staves and a piano accompaniment. The vocal parts have dynamic markings *cresc.*, *fp*, *ff*, and *mp*. The piano accompaniment has a measure rest of 35.

5/4

3

3

3

46

6

4/4

mf

f

p

fp

fp

48

fff

4/4

pp

fff

sf

mp

mp

50

Musical score system 1, measures 53-60. The system includes five staves: two vocal staves (Soprano and Alto) and three piano staves. The key signature has one flat (B-flat). The time signature changes from 6/4 to 4/4 at measure 59. Dynamics include *sf*, *mf*, *mp*, and *pp*. A *S^{ma}* marking is present above the piano part.

Musical score system 2, measures 61-68. The system includes five staves: two vocal staves and three piano staves. Dynamics include *f*, *p*, *sf*, and *ff*. A *S^{ma}* marking is present above the piano part.

Musical score system 3, measures 69-76. The system includes five staves: two vocal staves and three piano staves. Dynamics include *cresc.*, *f*, and *ff*. A *S^{ma}* marking is present above the piano part. The instruction "Perpendosi" is written above the vocal staves at measure 75.