

王西麟
Wang Xilin

第七交响曲

“和毅庄诚”

Symphony No.7
“He Yi Zhuang Cheng”

为钢琴、合唱队及交响乐队而作
For Piano, Chorus and Orchestra

总谱
Full Score

作品52号
Op.52
(2007)

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应上海音乐学院委约，
为庆祝母校80周年校庆而作

This opus is commissioned by Shanghai Conservatory of Music
for Alma Mater's 80th anniversary.

汤沐海指挥上海音乐学院交响乐团、合唱团于2007年11月27日首演于上海大剧院“上海音乐学院80周年校庆音乐会”

Premiered on November 27, 2007 in Shanghai Grand Theatre
Performed by Shanghai Conservatory of Music Orchestra and Chorus
Conductor: Muhai Tang

作者简介

王西麟(1936~),国家一级作曲,北京交响乐团驻团作曲家。生于河南开封,祖籍山西稷山,童年就读于甘肃省平凉县基督教小学。父早逝后,因家贫而于1949年9月于甘肃平凉参加中国人民解放军十一师文工团。1955年被送入北京“中央军委军乐指挥专科学校”学习并毕业于该校位于上海的“教师预备学校”。1957年9月考入上海音乐学院作曲系,先后师从刘庄、陈铭志、丁善德、瞿维。1962年以《第一交响曲》(Op.2)(第一乐章)毕业后,被分配至北京中央广播交响乐团任驻团创作员。在此期间,他于1963年创作了18年后获得国家交响乐创作最高奖的《云南音诗》(Op.3)。“文革”前夕,因批评文艺方针而受到严酷迫害,并于1964年被下放到山西长达14年。其中,前7年(1964~1971)在山西大同雁北文工团作勤杂工,并在“文革”中遭到批斗、拷打、监禁、刑讯;后7年(1971~1977)被调到山西长治晋东南歌舞团任指挥,在此期间,他致力于地方音乐研究,并创作了《上党梆子交响乐“沙家浜”》。“文革”结束后于1978年初回到北京,此时已42岁的王西麟才得以接触从1949年到1976年在中国大陆被禁止的诸如勋伯格、巴托克、斯特拉文斯基和潘德列茨基等人的20世纪现代音乐作品,开始了他对序列技术、简约派技术、音块技术的学习和运用,同时将其加以改造,在作品中融入大量的民间地方戏音乐的元素,从而极大地改变、丰富并发展了他的音乐语言和美学观念,藉此创作了多部充满矛盾冲突、富有悲剧性和戏剧性、深刻而强烈的交响乐作品,成为中国具有独特意义的代表性作曲家之一。



王西麟迄今共创作了50余部作品,包括8部交响曲以及钢琴协奏曲、声乐协奏曲、小提琴协奏曲、交响合唱和室内乐作品和40余部影视音乐(未编号),并发表了多篇音乐评论文章。他的作品《火把节》(《云南音诗》的终曲)已演出于20多个国家40多个城市,成为最具代表性的中国作品之一。他曾举办过五次个人交响乐作品音乐会,三次获得国家交响乐创作最高奖,并得到克里斯托弗·潘德列茨基(波)和索菲亚·古拜杜丽娜(俄)等国际著名作曲家的高度评价。他的作品近年来多次在欧洲上演,尤其是2010年在瑞士第十届“文化风景线”国际艺术节上首演的委约作品《钢琴协奏曲》获得了极大成功。王西麟于2007年被德国《MGG音乐大辞典·第17卷》收录为中国作曲家条目。

(根据布丽塔·王诗玲所撰《MGG音乐大辞典·第17卷》
王西麟条目及香港浸会大学杨汉伦教授所撰王西麟传记整理)

Wang Xilin and his works

Wang Xilin (1936—) is a national-level composer and the composer-in-residence of the Beijing Symphony Orchestra. Born in Kaifeng, Henan and his grandparents' origin in Jishan, Shanxi, Wang studied in Pingliang Christian Primary School in Gansu Province. His father's untimely death and family poverty led him to join the art troupe of the 11th division of the People's Liberation Army. In 1955, he was sent to the Central Military Music Conducting School in Beijing, where he continued his study in the teacher preparatory section of the same school in Shanghai.

In September 1957, he was admitted to the Department of Composing in the Shanghai Conservatory of Music where he studied with Liu Zhuang, Chen Mingzhi, Ding Shande and QuWei. In 1962, he composed his graduation work *Symphony No.1* (Op. 2), followed by his appointment as composer-in-residence of the Beijing Central Radio Symphony Orchestra. In 1963, he composed the *Yunnan Tone Poem* (Op. 3), for which he was awarded the highest prize given by the Chinese government 18 years later.

In 1963 just before the Cultural Revolution, he was assigned to give a two-hour public speech criticizing the government's art policies, which led to him being persecuted for six months. From 1964, Wang was banished to Shanxi Province for 14 years. In the first seven years (1964—1971), he worked as a laborer in an art troupe of Datong, being persecuted, tortured and imprisoned during the Cultural Revolution; in the latter seven years (1971—1977), he was appointed as conductor of the Southeast Shanxi Song and Dance Ensemble. During this period, he was keen on local music and composed the *Symphony of Shangdang Bangzi- Sha Jia Bang*.

After the Cultural Revolution, the 42-year-old Wang returned to Beijing in early 1978, and was able to study scores of modern Western composers in the 20th century which were banned in mainland China during the Cultural Revolution, including Arnold Schoenberg, Béla Bartók, Igor Stravinsky and Krzysztof Penderecki. He then started to make use of the modern music techniques including sequencing, minimalism and tone clusters, as well as incorporating elements of local folk music in his symphony works, creating an expressive and dramatic musical language. He is one of the most unique and significant composer in China.

Wang has composed more than 50 works, including eight symphonies, piano concerto, vocal concerto, violin concerto, choral concerto and chamber music. He has also provided music for 40 films and written music critiques. His representative work *Torch Festival*, the finale of *Yunnan Tone Poem*, has been performed in more than 20 countries and 40 cities.

He held five personal symphony concerts and was awarded the highest national symphony award for three times. He was highly praised by well-known international composers such as Christopher Penderecki (Poland) and Sofia Gubaidulina (Russia). His works were repeatedly performed in Europe in recent years, of which his personal concert for his *Piano Concerto* and *Symphony No. 4* in the 10th Swiss Culture Scapes China received huge applause. In 2007, Wang was listed in the German music encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG) Vol.17 as a Chinese composer.

(Revised according to the item of Wang Xilin in *Die Musik in Geschichte und Gegenwart* (MGG) Vol.17. edited by Britta Schilling-Wang and the biography of Wang Xilin written by professor Hon-Lun Yang in Hong Kong Baptist University)

作者的话

2007年4月下旬的一个午后，我突然收到杨立青院长的电话，委约我为母校上海音乐学院80周年校庆创作一部压轴合唱作品。接到这个任务，我很激动，很兴奋，也很感谢。这是我向母校表示我感激之心的最好机会。

1997年我也曾受母校委约写作母校70周年校庆序曲“点和线的动力之二”，在那次校庆活动中我见到了多位前辈音乐家和校友，如陈洪先生，他是1946年接管上海音乐学院时的重要代表，又长期兼任教务主任，为上海音乐学院做出过重要贡献；还有洪潘教授，他曾在维也纳留学6年，在我1957年考入上海音乐学院前曾教过我半年指挥。还有好几位我不熟悉的前辈教授，他们已近暮年，可他们为上音做出的贡献现在还有多少人知道呢？我为此感到非常辛酸，所以本作的第一部分就从温馨的沐雨春风的校园气氛开始引入，着重抒发历史沧桑的感慨，我用了以F为主音的结构，镜像发展的思维方式。这种长呼吸的结构组成了第一部分。

母校的80年校史不仅仅属于上海音乐学院，而且属于整个中国音乐史，这80年历史中，和全国的历史同样，八年抗战和十年“文革”是无论如何不能抹煞、逃避和掩盖的极其重大的历史事件，因此我要浓墨重笔地说出这段历史的真实，这也是我的重大使命和历史责任，这就成为了这一作品的核心部分即第二部分——战乱与浩劫。在这部分运用了大量的合唱音块，在中心部分我还用了古老蒲剧的十一度大跳的激越的特征语言来诉说历史的惨烈悲剧：



以及



乐曲的第三部分是对校训“和毅庄诚”的歌颂，立青要我写得“高唱入云”，我欣然从命——因为音乐的生命是不朽的，也是任何灾难不能摧毁的。

全作被象征着历史巨人脚步的节奏统一起来，短小而强烈的尾声警示着人们不要忘记历史的惨痛教训。全曲共约27分钟，2007年11月27日汤沐海指挥上海音乐学院交响乐团、合唱团首演于上海大剧院“上海音乐学院80周年校庆音乐会”。由于时间原因只节选了开头和结尾共10分钟的音乐片断，但尽管如此仍受到了大家的热情赞扬。迄今为止6年过去了，我祈盼这部作品能够得到完整的演出，因为除此之外或许再也没有演出这部作品的可能性了。

再次深深地感谢我的母校上海音乐学院对我的栽培！

2013年2月15日

乐队编制Orchestration

4 长笛 (兼短笛)	4Flauto (doubling Flauto piccolo)	(Fl.) (Fl.p.)
3 双簧管	3Oboe	(Ob.)
3 单簧管 (B ^b)	3Clarinetto (B ^b)	(Cl.)
3 大管	3Fagotto	(Fg.)
低音大管	Contrafagotto	(C-Fg.)
3 小号 (C)	3Tromba (C)	(Trb.)
4 圆号 (F)	4Corno (F)	(Cor.)
3 长号	3Trombone	(Trbn.)
大号	Tuba	(Tb.)
定音鼓	Timpani	(Timp.)
第一打击乐 Percussion I		
三角铁	Triangolo	(Tri.)
大锣	Tam-tam	(T-tam.)
钹	Piatto	(Pit.)
第二打击乐 Percussion II		
钟琴	Campanella	(Camp-li.)
大锣	Tam-tam	(T-tam.)
大鼓	Gran Cassa	(G.C.)
颤音琴	Vibrafono	(Vib.)
钹	Piatti	(Pat.)
第三打击乐 Percussion III		
颤音琴	Vibrafono	(Vib.)
吊镲	Suspended piatto	(Susp.pat.)
通通鼓	Tom-tom	(Tom-t.)
第四打击乐 Percussion IV		
钢片琴	Celesta	(Cel.)
小军鼓	Tamburo	(Tamb.)
竖琴	Arpa	(Arpa)
钢琴 *	Piano forte	(Pf.)
20 女高音	20Soprano	(S)
20 女中音	20Alto	(A)
20 男高音	20Tenor	(T)
20 男低音	20Basso	(B)
16 第一小提琴	16Violino I	(Vl.I)
14 第二小提琴	14Violino II	(Vl.II)
12 中提琴	12Viola	(Vle.)
10 大提琴	10Violoncello	(Vc.)
8 低音提琴	8Contrabasso	(Cb.)

* 大三角钢琴应位于演奏钢琴协奏曲时通常摆放的位置

Grand piano should be placed in where playing piano concerto in general beside the conductor.

全部实音记谱

All notations in C.

演奏时间: 约 27 分钟

Duration: ca. 27 minutes

第七交响曲 Symphony No.7

作品52号

Op.52

“和毅庄诚”

HeYiZhuangCheng

为母校上海音乐学院80周年校庆委约而作

For the Alma mater's 80th anniversary of Shanghai Music Conservatory

为钢琴、合唱和交响乐队而作

For piano, chorus and orchestra

王西麟

Wang Xilin

2007.8.21-2007.9.10

♩ = 54-60

Flauto piccolo I
Flauto piccolo II
Flauto piccolo III
Flauto piccolo IV
Percussion I Triangle
Percussion II Campanella
Percussion III Vibraphone
Percussion IV Celesta
Arpa
P.f.
Violino I 1-6
Violino I 7-12
Violino II 1-6
Violino II 7-12
Violoncello
Contrabasso

11 $\text{♩} = 60(54)$

Perc. I Tri. *mf* *p* *ov*

Perc. II Camp-ti *mf*

Perc. III Vib. *mf*

Perc. IV Cel. *pp* *g* *g*

Arpa *mf*

P.f. *pp* *g* *mf*

$\text{♩} = 60(54)$

VLI 1-6 *pp* *f* *pp* *pp* *mf* *pp* *mp* *g* *f*

VLI 7-12 *pp* *f* *pp* *pp* *mf* *pp* *mp* *g* *f*

VII 1-6 *pp* *f* *pp* *pp* *mf* *pp* *mp* *g* *f*

VII 7-12 *pp* *f* *pp* *pp* *mf* *pp* *mp* *g* *f*

Vle. 1-5 *mf* *f*

Vle. 6-10 *mf* *f*

Vc. *pp* *mf* *f* *div.*

Cb. *pp* *mf* *f*

17

Cor. I
Cor. II
Cor. III
Cor. IV
Timp.
Perc. I Tri.
Perc. II Camp-ti
Perc. III Vib.
Perc. IV Cel.
Arpa
P.f.
S.
A.
VI I 1-6
VI I 7-12
VI II 1-6
VI II 7-12
Vle. 1-5
Vle. 6-10
Vc. 1
Vc. 2
Cb.

III

Wu

Wu

p, *mf*, *ff*, *pp*, *mp*

28

Cor. I
II
III
IV

Timp.

Perc. I
Tri.

Perc. II
Camp-li

Perc. III
Vib.

Perc. IV
Cel.

Arpa

P.f.

S.

A.

VI.I
1-6

VI.I
7-12

VI.II
1-6

VI.II
7-12

Vle.
1-5

Vle.
6-10

Vc. 1

Vc. 2

Cb.

I

p

mf

pp

mp

f

p

3

7

II *p*

III *p*

IV *p*

pp

mf

f

pp

mf

f

p

pp

mf

f

p

mf

f

p

Wu

Wu

Tam-tam

Piatti

33

FL. I
FL. II
FL. III
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
Cor. I
Cor. II
Cor. III
Cor. IV
S.
A.

pp

This page contains the musical score for measures 33 through 36. It features a full orchestral ensemble including three flutes, two oboes, three clarinets, four horns, and a string section. The woodwinds and strings are marked *pp* (pianissimo). The woodwinds play a complex, rhythmic pattern of eighth and sixteenth notes, while the strings provide a steady accompaniment. The horns play sustained chords. The vocal parts (Soprano and Alto) have long, flowing lines.

37

FL. I
FL. II
FL. III
Ob. I
Ob. II
Cl. I
Cl. II
Cl. III
Cor. I
Cor. II
Cor. III
Cor. IV
Trbn. I
Trbn. II
Trbn. III
S.
A.

pp

This page contains the musical score for measures 37 through 40. The woodwind section continues with their complex rhythmic patterns. The string section is marked *pp*. The horn section (I, II, III, IV) is marked *pp* and plays sustained chords. The trumpet section (I, II, III) is marked *pp* and plays a rhythmic pattern. The vocal parts (Soprano and Alto) continue with their long, flowing lines.

42

Fl. I *pp*

Fl. II *pp*

Fl. III *pp*

Ob. I *pp*

Ob. II *pp*

Ob. III *pp*

Cl. I *pp*

Cl. II *pp*

Cl. III *pp*

Trb. I

Trb. II

Trb. III

Timp. *p*

S.

A.

T. I *p* Wu

T. II *p* Wu

T. III *p* Wu

T. IV *p* Wu

B. I *p* Wu

B. II *p* Wu

Cb. *p*

47

Trb. I

Trb. II

Trb. III

Cor. I

Cor. II

Cor. III

Cor. IV

S.

A.

T. I

T. II

T. III

T. IV

B. I

B. II

51

Fl. I

Fl. III

Ob. I

Ob. II

Ob. III

Cl. I

Cl. II

Cl. III

Fag. I

Fag. II

Fag. III

C-fag.

Trb. I

Trb. II

Trb. III

Cor. I

Cor. II

Cor. III

Cor. IV

Timp.

Perc. I
Pat.

Perc. II
T.-tam

S.

A.

T. I

T. II

T. III

T. IV

B. II

V.I

V.II

Vle. 1-5

Vc.

Cb.