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中国音乐总谱大典
The Great Canon of
Chinese Music Score

钢琴协奏曲

Piano Concerto

松花江上

Along the Songhua River

王世光

Wang Shiguang

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写在前面

Preface

在世界音乐出版史上,乐谱始终占据着主导地位。自新时期以来,中国本土音乐创作取得了长足进展,涌现出了一大批成绩卓著的作曲家和优秀作品。《中国音乐总谱大典》选取最能代表新时期以来中国音乐风格的中国著名作曲家的作品,旨在反映新时期中国音乐创作的成就和发展水平。

The music score has always played a dominant role in the history of world music publishing. Since the new period, Chinese native music creation has made significant progress. Meanwhile, there emerged a multitude of outstanding composers and excellent works. *The Great Canon of Chinese Music Score* is a selection of the works of Chinese famous composers, which can be the most representative Chinese music style in the new time. These works aim at reflecting the achievements and development level of Chinese music creation in the new period.





王世光

Wang Shiguang

著名作曲家。1963年毕业于中央音乐学院。1987年获一级作曲职称,1992年获国家“有突出贡献中青年专家”称号。曾任中央歌剧院院长,中国音乐家协会副主席。主要作品有:歌剧《第一百个新娘》《马可·波罗》《山林之梦》等6部,民族管弦乐组曲2部,交响清唱剧4部。此外还创作有歌曲、器乐曲、电视音乐《话说长江》《话说运河》等多部。近年来,在交响音乐方面创作有《长江交响曲》《洪湖交响曲》等。

Wang Shiguang is a well-known composer. He graduated from Central Conservatory of Music in 1963. He was named composer of national level in 1987 and received the title of one of the “Chinese Youth Experts with Outstanding Contribution” in 1992. He once served as the president of China National Opera House and the vice chairman of the Chinese Musicians Association. His major works include 6 operas such as *The 100th Bride*, *Marco-Polo*, and *Forest Dream*, two national orchestral suites, and four symphonic cantatas. He also composed songs, instrumental music and TV music such as *Telling the Story of the Yangtze River* and *Telling the Story of the Canal*. In recent years, he has composed many symphonic music works such as *The Yangtze River Symphony* and *Symphony of Honghu Lake*.





乐队

Orchestra

Fl.	长笛
Ob.	双簧管
Cl	单簧管
Cl in Bb	降 B 调单簧管
Fag.	大管
Cor.	圆号
Cor in F	F 大调圆号
Tr-bet	小号
Tr-bet in Bb	降 B 调小号
Tr-ne(i)	长号
Timp.	定音鼓
Triangolo	三角铃
Gran cassa	大鼓
Tamburo	小军鼓
Piatti	大镲
Piano	钢琴
Violin	小提琴
Viola(e)	中提琴
Cello	大提琴
Contrabass	低音提琴



piu mosso *rit.* **10** ♩ = 60

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III/IV

Tr-bet. I II

Tr-ni. I II

Tr-ni. III

Timp.

Triangolo

G.C.

Tamburo

Piatti

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

arco.

Pizz. arco.

ff

p

rit.

10

♩ = 60

Cl. I II
Fag. I II
Timp.
Pno.

15

15

p

mp

Pno.

20

25

mp

Pno.
Vln. II
Vla.
Ve.
Cb.

30

mf

mf

mf

mf

Ob. I II
Cl. I II
Fag. I II

35

mf

Pno.
Vln. II
Vla.
Ve.
Cb.

35

mf

piu mosso

mf

mf

mf

40 $\text{♩} = 70$ a2

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III IV

Tr-bet. I II

Timp.

Triangolo

Tamburo

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senz sord

f

Detailed description of the musical score: This page contains measures 40 through 44 of a symphonic work. The score is arranged in systems. The first system includes woodwinds: Flute I & II, Oboe I & II, Clarinet I & II, and Bassoon I & II. The second system includes brass: Cornet I & II, Cor III & IV, and Trumpet I & II. The third system includes percussion: Timpani, Triangle, and Tambourine. The fourth system is for the Piano, with two staves. The fifth system includes strings: Violin I & II, Viola, Violoncello, and Contrabass. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. Measure 40 is marked with a box containing the number '40'. A tempo marking of $\text{♩} = 70$ is present above the woodwind staves. The instruction 'senz sord' (without mutes) is written above the woodwind and brass staves. The piano part features a dynamic marking of *f* (forte) in measure 41. The string parts also feature a dynamic marking of *f* in measure 41. The woodwinds play a melodic line with triplets and accents, while the brass and strings provide harmonic support. The percussion parts are mostly rests, with some sustained notes in the timpani, triangle, and tambourine.

Fl. I II
 Ob. I II
 Cl. I II
 Fag. I II
 Con. I II
 Cor. III IV
 Tr-bet. I II
 Timp.
 Triangolo
 Tamburo
 Pno.
 Vln. I
 Vln. II
 Vla.
 Ve.
 Cb.

The score is for a symphonic work in 3/4 time, marked with a tempo of *Andante*. It features a complex woodwind section with two parts each for Flute, Oboe, Clarinet, Bassoon, and Bassoon/Contrabassoon. The brass section includes two parts for Trumpet, four parts for Horn, and two parts for Trombone. The percussion section consists of Timpani, Triangle, and Tambourine. The piano part is highly detailed with intricate textures. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. A rehearsal mark '45' is present in the upper right of the woodwind staves and the lower right of the string staves.

Fl. I II
 Ob. I II
 Cl. I II
 Fag. I II
 Con. I II
 Cor. III/IV
 Tr-bet. I II
 Timp.
 Triangolo
 Tamburo
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is written for a full orchestra. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II, and Bassoons I & II. The brass section includes Trumpets I & II, Horns I & II, Cor Anglais III & IV, and Trombones I & II. The percussion section includes Timpani, Triangle, and Tamburo. The piano part is for grand piano. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The score is in 3/4 time and features a key signature of one sharp (F#). A rehearsal mark '50' is present in the Flute I II part at the beginning of the third measure of the first system.

Fl. I II
 Ob. I II
 Cl. I II
 Fag. I II
 Con. I II
 Cor. III/IV
 Tr-bet. I II
 Timp.
 Triangolo
 Tamburo
 Pno.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

The score is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 3/4. The piece is divided into four measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) play sustained notes. The brass (Horns, Trumpets) and percussion (Timpani, Triangles, Tambourines) provide harmonic support and rhythmic texture. The piano part features intricate melodic and harmonic patterns.

55 60

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III IV

Pno.

Vla.

Vc.

Cb.

senz sord

p

mp

Pizz.

p

65

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III IV

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arco.

cresc.

arco.

cresc.

70 $\text{♩} = 80$

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III/IV

Tr.-bet. I II

Timp.

senz sord

f

fp

pp

70 $\text{♩} = 80$

Pno.

f

mf

70 $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Pizz.

75

Pno.

80

Con. I II

Pno.

Vla.

Vc.

Cb.

mf

piu mosso

arco.

Pizz.

mf

Pizz.

mf

85

Fl. I II

Ob. I II

Cl. I II

Fag. I II

Con. I II

Cor. III IV

Timp.

Tamburo

f

f

f

f

f

f

85

85

Pno.

Vla.

Vc.

Cb.

f

arco.

arco.

f

