

21世纪上海音乐学院新作品系列

温德青
WEN Deqing

春江花月夜

Spring, River and Flowers
on a Moonlit Night

为琵琶与室内管弦乐队而作的协奏曲
Concerto for Pipa and Chamber Orchestra

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Commissioned by Pro Helvetia for Collegium Novum Zurich



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温德青

瑞士籍华裔作曲家，出生于中国福建。曾就学于福建师大音乐学院、北京中国音乐学院、瑞士日内瓦高级音乐学院、法国里昂国立音乐学院以及访学于美国纽约哥伦比亚大学。目前为上海音乐学院作曲系副系主任，当代音乐周艺术总监，作曲系教授、研究生导师。主要教授作曲、当代音乐写作与分析以及当代音乐演奏等课程。

温德青的作品曾在世界各地上演，并多次在中国、瑞士、法国、丹麦、英国、美国和加拿大举行个人专场作品音乐会和大师班讲座。其全部作品由 SME 瑞士和德国音乐出版社出版，他的 CD 专辑由意大利米兰 STRADIVARIUS 公司和瑞士音乐家协会出版。主要作品为小提琴协奏曲《夏天的雪》、琵琶协奏曲《春江花月夜》，管弦乐《一朵玫瑰的变奏》《箏》，从独奏到协奏的《痕迹》系列 5 首，室内乐《悲歌》《情歌与号子》《功夫》《一笼二鸟》《蚂蚁搬家》《杨宗保与穆桂英新传》《琴声光亮》，童声或女声无伴奏合唱《童年四季》以及 6 首弦乐四重奏和歌剧《赌命》《不莱梅的音乐家》等等。他是日内瓦“政府奖”与国际 KIWANIS 基金会“文化奖”以及瑞士 Leenaards 基金会“作曲家大奖”的得主。瑞士音乐家协会与音乐版权协会会员。瑞士达沃斯 2009 国际青年音乐家音乐节驻节作曲家。他的个人小传被列入英国剑桥“国际音乐名人大字典”。他的音乐“结合于复杂 - 清晰，玄机 - 合理，震撼 - 精妙，奇想 - 严谨，明确 - 深刻之间”。其作品技艺精湛又情感丰富，精致细腻又张力十足，勇于创新又易于接受，力图用不同的方式创作不同的作品。他的创作灵感通常来自中国的传统艺术与哲学，但却“痕迹不露”。他的音乐独树一帜，深得国际乐坛的好评。

自 1997 年以来，他还组织多项中外音乐交流活动，委约和推广了众多的中国作曲家作品，为中外现代音乐的传播做出了卓越的贡献。

其音响及乐评见个人博客 <http://deqingwen.emus.cn>

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WEN Deqing

Born in a small village in Southern China, Wen studied composition in China, Switzerland and France, with Guo Zu-Rong, Shi Wan-Chun, Luo Zhong-Rong, Jean Balissat and Gilbert Amy. He was a visiting scholar at Columbia University in New York City while 2005 to 2006. At present, he is professor of composition and “analysis and performance of contemporary music”, also the Deputy Dean of Composition Department and the artistic director of New Music Week of Shanghai Conservatory of Music. The composer in residence of “Davos Festival - young artists in concert” 2009.

His music is a mixture of traditional Chinese music and complex western techniques. These are combined with his own creative inspiration.

Wen is deeply influenced by Chinese culture, particularly philosophy, painting and calligraphy. He adapts a new system to express his message in each piece. He also tries to use everyday objects such as cans, bottles, glasses, wind machines, tap water and paper.

His music has been performed around the world. He has been honored with concerts dedicated to his compositions in China, France, Denmark, Switzerland and the United States. Deqing Wen's CD is published by Stradivarius (Italy) and Musiques Grammont Portrait of Switzerland. He has been awarded numerous prizes (among others, the Prix Cultura 1999 of the Foundation Kiwanis and the 2001 Composer Prize of the Foundation Leenaards of Switzerland). His commissions include Pro Helvetia, the Festival Archipel, the Association des Amis de la Musique, the Wittener Tage für neue Kammermusik for Arditti String Quartet, Radio-Espace 2 for the Orchestre de la Suisse Romande and the Taipei Chinese traditional orchestra of Taiwan. His opera “Le Pari” (The Wager) has been performed in the international Festival of Geneva (Switzerland), Shanghai, Beijing and Savonlinna (Finland).

He is a member of the Association Suisse des Musiciens and the Société Suisse pour les Droits des Auteurs d’Oeuvres Musicales.

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瑞士国家艺术基金会委约

《春江花月夜》

为琵琶与室内管弦乐队而作（2006）

首演：杨静（琵琶）、William Blank（指挥）和 Collegium Novum 苏黎世现代室内乐团，
2006年9月22日于苏黎世、23日于洛桑，乐曲长度20分钟。

与首次用张若虚《春江花月夜》的法文诗译配写女声无伴奏合唱不同，此次我把该诗按我的理解直接“翻译”成了为琵琶与室内乐队而作的音乐。偶尔变化出现在乐曲中的先人得此诗灵感而作的琵琶独奏曲《夕阳箫鼓》中的尾句，似乎显示了一种不可抗拒的“传统”力量。诗人对大自然的细腻描绘、丰富的物我情感联想、深峻的宿命论与博大的宇宙观都令我唏嘘不已，因而乐曲中大二度的主题乐句成了一声叹息，一声对自然、艺术、人生和爱情怀有深厚的、无限的、永远的叹息！

让我们在倾听新曲之前不妨再读一次《春江花月夜》这首不朽的古诗吧！

春江潮水连海平，海上明月共潮生。
滟滟随波千万里，何处春江无月明。
江流宛转绕芳甸，月照花林皆似霰。
空里流霜不觉飞，汀上白沙看不见。
江天一色无纤尘，皎皎空中孤月轮。
江畔何人初见月？江月何年初照人？
人生代代无穷已，江月年年只相似。
不知江月待何人，但见长江送流水。
白云一片去悠悠，青枫浦上不胜愁。
谁家今夜扁舟子？何处相思明月楼？
可怜楼上月徘徊，应照离人妆镜台。
玉户帘中卷不去，捣衣砧上拂还来。
此时相望不相闻，愿逐月华流照君。
鸿雁长飞光不度，鱼龙潜跃水成文。
昨夜闲潭梦落花，可怜春半不还家。
江水流春去欲尽，江潭落月复西斜。
斜月沉沉藏海雾，碣石潇湘无限路。
不知乘月几人归，落月摇情满江树。

Spring, River and Flowers on a Moonlit Night
concerto for pipa and chamber orchestra (2006)

The world premiere was given by Yang Jing (pipa), William Blank (conductor) and Collegium Novum Zurich on 22nd September 2006, in Zurich. Duration: about 20 minutes.

Zhang Ruoxu's (c. 660-c.720) "Spring, River, and Flowers on a Moonlit Night" is my favourite Chinese poem. I composed one piece translating the Chinese poem into French for a feminine chorus in a capella. Now, I have "translated" the poem into music for a pipa and chamber orchestra.

Two hundred years ago, a pipa solo piece called "The Music under the Setting Sun" (anonymous) was also inspired by Zhang's poem. I borrowed and modified the final sentence of this piece, and used it as the final sentence of each section of my composition. To a Chinese composer and Chinese audience, this produces an irresistible reference to tradition and memory.

I am deeply touched by the poet's exquisite description of nature, and the deep emotional connections humans have to it, as well as by his towering fatalism and his expansive view of the cosmos. This is the motivation for a piece with a second major: it also has become a sigh, an affectionate, kind and eternal sigh to nature, life, art and love!

Let's read this famous poem again before listening to my new composition:

*The tide in the Spring river meets the flat ocean.
On the sea a bright moon is born with the tide
And shimmers along the waves for thousands of miles.
Nowhere on the Spring river is without bright moon.*

*The river meanders through fragrant fields
And in the flowering woods moon makes everything snow,
Until even frost flowing in space is invisible
And on the shores white sands disappear in light.*

*River and sky merge in one dustless color.
Bright, bright sky, with only the moon's wheel.
Who first saw the moon on this riverbank?
What year did this river moon first shine on men?*

*Generations keep passing without end,
But the river moon looks the same year after year.
I don't know who the river moon is waiting for;
I only see the long river seeing off the flowing water.*

*One scarf of white cloud fades into distance,
Leaving unbearable sorrow in the estuary's green maples.
Whose husband is drifting away in a flat boat tonight?
Who is missing her lover in a moonlit tower?*

*What a pity, the moon wandering through the tower;
It should light the mirror-stand of the traveller.
She cannot roll it up in the jade door's blinds;
Or wipe it from the rock where she beats clothes clean.*

*At this moment, they see the same moon, but cannot hear each other,
She wishes she could flow with the moonlight onto him.
The wild goose flying off cannot escape this light,
When fish and dragons leap and dive I read patterns in the waves.*

*Last night she dreamed of fallen petals in a still pool.
What sorrow: with spring half over, the man hasn't returned.
The current has almost washed the Spring away,
And the setting moon tilts west again in the river pool.*

*The slanting moon sinks deep, deep into the sea fog.
Between the Brown Rock and the Xiang River is a long way
And I don't know how many people ride the moonlight home.
The setting moon fills the river trees with shivering emotion.*

Note about the 6th stanza: traditionally, Chinese women wash clothes by a stream or river by beating the clothes on a rock with a wooden club, and in Chinese poetry the sound of beating clothes typically generates homesickness. (The poem was translated by Tony Barnstone and Chou Ping)

ORCHESTRATION:

1 Flute (also Piccolo)

1 Oboe

1 Clarinet in \flat B (also Bass Clarinet in \flat B)

1 Bassoon

1 Horn in F

1 Trumpet in C (also Piccolo Trumpet in \flat B)

1 Trombone (tenor - bass)

1 Percussion player:

Vibraphone (f-f3), Marimba (A-c4), Tubular belles (\sharp f - \sharp f1), 3

Suspended cymbals (small, medium, large), 2 Timpanis (G and B),

Side drum (with string), Tam-tam (very large)

Pipa (Chinese lute)

Harp

Piano (also Celesta)

2 Violins

1 Viola

1 Cello

1 Double Bass

Score in C

Duration about: 20 min.

春江花月夜 Spring, River and Flowers on a Moonlit Night

琵琶协奏曲 for pipa and chamber orchestra (2006)

温德青
WEN Deqing

Flute $\bullet = 54$ Alto in G expressive solo *ppp* gliss *pp*

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Trombone

Vibraphone soft stick *pppp* *leo* * *leo* * *leo* * *leo* * *leo* * etc...

Percussion

Pipa

Harp $\flat D C B \flat E F G \sharp A$ *pppp* 5

Piano *pppp* 3 *una corda* *leo* * *leo* * *leo* * etc...

Violin I $\bullet = 54$ *pppp* con sord sul tasto non vib.

Violin II *pppp* con sord sul tasto non vib.

Viola *pppp* con sord sul tasto non vib.

Cello *pppp* con sord sul tasto non vib.

Double Bass *pppp* con sord sul tasto non vib.

4 *1/4 tone slow vibrato*

Fl. *ppp* *pp*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pipa

Hp.

Pno.

Vln. I *add vib. little and little...*

Vln. II *add vib. little and little...*

Vla. *add vib. little and little...*

Vc. *add vib. little and little...*

D.B. *add vib. little and little...*

1/4 tone slow vibrato

Fl. *p* *pp*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pipa

Hp.

Pno.

Vln. I *ord. vib.* *pp* *portamento* *p*

Vln. II *ord. vib.* *portamento* *pp*

Vla. *harmonic gliss* *ord. vib.* *ppp*

Vc. *ord. vib.*

D.B. *ord. vib.*

Flute in C add vib. little and little... *pp* ord. vib.

Ob. non vib. *pp* add vib. little and little... ord. vib.

B♭ Cl. *pp* non vib. add vib. little and little... ord. vib. *p*

Bsn. non vib. *pp* add vib. little and little...

Hn.

C Tpt.

Tbn.

Perc.

Pipa

Hp. *s* *F* *E*

Pno. *3*

Vln. I *ppp* ord *gliss*

Vln. II *ppp* *gliss* ord *6 6 6 6 6 6 6 6* non gliss

Vla. *1 3* harmonic gliss ord *gliss*

Vc. ord *gliss* *ppp*

D.B. ord *ppp*

Fl. 13 5 6 7 6 6 6 6

Ob. 5 6 *p*

3 \flat Cl. 3 5 5 5 5 5

Bsn. ord. vib. 3

Hn. 13 3 non vib. *ppp*

Tpt.

Tbn.

Perc. 7 7 7 7

Pipa

Hp. 13 *bE* 5 5 5 5 A

Pno. 13 3 3 3 3

Vln. I 13 5 5 5 5 non gliss 6 6 6 6

Vln. II 6 6 6 6 5 5 5 5

Vla. etc... 3

Vc. gliss

D.B.

Fl. *pp*

Ob.

B \flat Cl.

Bsn.

Hn. *add vib. little and little...*

C Tpt.

Tbn.

Perc.

Pipa

Hp.

Pno.

Vln. I

Vln. II *gliss*

Vla.

Vc. *p*

D.B.

Detailed description of the musical score: This page contains the musical notation for measures 15 through 24. The instruments are arranged in a standard orchestral layout. The Flute part features sixteenth-note runs with fingerings 6, 6, 6, 6, 7, 7, 7, and 7. The Oboe part has a triplet of eighth notes followed by a sixteenth-note run, with a *pp* dynamic. The Bassoon part has a sixteenth-note run with fingering 5. The Horn part has a sustained note with a vibrato instruction. The Percussion part has a complex rhythmic pattern. The Harp part has a sixteenth-note run with fingering 5. The Piano part has a sixteenth-note run with fingering 5. The Violin I part has a sixteenth-note run with fingering 6. The Violin II part has a sixteenth-note run with fingering 5 and a glissando instruction. The Viola part has a sixteenth-note run. The Violoncello part has a sixteenth-note run with fingering 3, 5, and 7, and a *p* dynamic. The Double Bass part has a sustained note.

Fl. *pp*

Ob. *pp*

B> Cl. *pp*

Bsn. *pp*

Hn. *pp* harmonic gliss ord. vib.

C Tpt. *pp* metal mute

Tbn. *pp* harman mute

Perc. *pp*

Pipa

Hp. *pp*

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

19

Fl. *gliss*

Ob.

B♭ Cl. *5* *6*

Bsn. *3*

Hn. *harmonic gliss* *harman mute* *non gliss*

C Tpt. *p* *9* *pp* *harmonic gliss*

Tbn. *harmonic gliss* *p*

Perc. *5*

Pipa

Hp. *6*

Pno. *9*

Vln. I *9*

Vln. II

Vla. *3*

Vc. *gliss*

D.B. *gliss*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Pipa

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

gliss

harmonic gliss

gliss to use f-attachment

gliss to use f-attachment

harmonic gliss

harmonic gliss

harmonic gliss

non gliss

vib. in 1/4 tone

sul A harmonic gliss slowly