



STYLES DIALOGUE

STRING QUARTET NO.1

CHAMBER MUSIC ANTHOLOGY OF WANG NING

第一弦乐四重奏“风格对话” 王宁室内乐作品选

王 宁著

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作者简介

王宁博士，著名作曲家，中国音乐学院作曲系主任、教授、博士生导师，现为中国音乐家协会理事、创作委员会副主任，中国民族管弦乐学会常务理事等。曾被授予“北京高校优秀青年骨干教师”、“繁荣首都文艺事业作出突出贡献者”等荣誉称号。曾任“金钟奖”、“金鸡奖”、“全国音乐作品奖”、“CCTV 全国音乐大赛”等多部音乐奖项评委。

王宁是中国当今最活跃的、创作涉猎最广并获得世界影响的作曲家之一。他音乐创作功底深厚，具有深邃的思想内涵、鲜明的创作个性及对现实社会和人类命运的真诚的关怀，“以个性为中心，外学西方技术，内习传统文化”是他的创作理念。他的作品在国内外很多乐团频繁上演，并获多种国内外音乐奖项；多部个人作品集及音像制品出版发行。

主要作品有大型民族史诗歌剧《孔子》等，交响乐《呼唤未来》、《交响山歌》、《人文颂》，交响前奏曲《时代》、《中华颂》，交响文学《三国》等多部；《二胡与乐队的二重奏》、《酒中仙》等协奏曲；《庆节令》、《妫川古韵》、《水赋三叠》等民族管弦乐多部；室内乐《异化》、《第六感区》、《第一弦乐四重奏“风格对话”》、《潮歌》等多部，电子音乐《计算机协奏曲“无极”》及《和平之歌》、《对岸》等声乐作品及《大转折》、《芬芳誓言》等影视音乐多部。

主要论著《管弦乐法基础教程》1991年出版，是我国国人编著出版的第一部配器教程，被评为“精品教材”和“‘十一五’国家级规划教材”；《德彪西管弦乐法艺术》及博士论文《中国民族管弦乐队的源流与发展》等。

Dr.Wang Ning, a famous composer. He is the professor, doctoral tutor and director of Composition Department of China Conservatory of Music. He is also the director of Chinese Musicians Association, vice director of Creative Committee and standing director of China Nationalities Orchestra Association. He was awarded the 'Outstanding Young Backbone Teachers of Colleges and Universities in Beijing', 'Outstanding Contributions to the Cause of Capital of Prosperity of Literature and Art'. He had been the judges of the competitions of 'Golden Bell Award of China', 'Golden Rooster Award of China Film Music', 'National Music Awards', 'CCTV National Music Competition' and others music awards.

Wang Ning is China's most active composer and his composition in a wide range and had got the world influence. His music have deep foundation, profound ideological connotation, bright creation individuality and sincere concern to the reality of human society and the fate of humanity. 'Personality as the center, learning from western technology and learning homeland

traditional culture' is his concept of composition. His compositions frequently performed at China and abroad, and have extensive influence and won many domestic and international music awards. Many his composition collections and publication of audio-visual products had been published.

He has a His main compositions including: the large-scale folk epic-opera *Confucius* etc.; Symphony *Call of the Future*, *Symphonic Ballad*, *Humanistic ode* etc.; Symphonic Prelude for orchestra *New Times*, *Ode to China*'etc.; Symphonic Literature Three kingdom etc.; Concerto of *Duet for Erhu and orchestra* etc.; Chinese orchestra works: *Festivity*, *Gui Chuan Ancient Melodies*, *Warter Ode Triassic*' etc. Chamber music: *Dissimilation*, *The Sixth Sense Zone*, *String Quartet No.1 'Styles Dialogue'*, *Guo Feng* etc. and electronic music: *Computer Concerto 'Wu Ji'*, chorus *The Peace Song* etc..

The main works *Orchestration Course* published in 1991, is the first published orchestration course in China, was rated as 'Excellent Teaching Material' and 'Eleven Five National Planning Textbook'; *Debussy Orchestral Art* and his doctoral thesis was *Chinese National Orchestra's Orgin and Development* and so on.



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第一弦乐四重奏

“风格对话”

String Quartet No.1

‘Styles Dialogue’

乐曲简介

第一弦乐四重奏“风格对话”(Op.18)创作于1995年,是一篇用音乐创作针对当前音乐界的一些现象和争论的一篇“评论文章”。作者认为目前是一个多元化并存的世界,各种各样、各种层次、各种风格的并存应该是正常、健康和必然的现象,而且它们之间应该是互补,甚至是融合,而不是排斥。更不应该企图让它们相互取代。本着这样的观点,作者大胆地构思并创作了这部作品。作品的四个声部用了四种完全不同的素材,分别代表现代、民族、流行、古典四种完全不同的风格。这部作品的创作,确立了作曲家创立的“风格对位”这一全新的创作观念和风格。

作品的四个声部分别代表四种风格的存在:第一小提琴用的是勋伯格的《五首钢琴曲》(Op.23)中的12音序列(被认为是勋伯格的第一首12音序列),象征现代音乐;第二小提琴用了京剧素材,象征民族民间音乐;中提琴用了流行音乐素材,象征通俗音乐;大提琴用的是巴赫的赋格曲主题,象征古典音乐。后面是对它们的“看法”和“评论”。

Introduction

The music work, *String Quartet No.1 'Styles Dialogue'* (Op.18), which was composed in 1995, is a review on current music composition. This piece reflects the composer's opinion today: Multi-elements including styles and levels, should work in an interactive and complementary way instead of rejecting each other, and more impolitic idea is want them to replace each other. The author boldly conceived and wrote the work. The four voices of this contemporary, folk, pop, classical four completely different styles. The creation of this composition established the composer created 'style of counterpoint' this one brand-new concept of creation and style.

The four instrumental parts represent four different styles: The violin I plays first 12 tone sequence of Schonberg(from the piece of piano Op.23), symbolizing the modern music; the violin II plays a musical material that comes from Beijing Opera, representing the folk music; The viola plays pop music material, showing the popular music; The violoncello plays Bach, theme of fugue, symbolizing the classical music.

The following is the comments and reviews on these music.

第一弦乐四重奏 “风格对话”

String Quartet No.1 'Styles Dialogue'

王 宁
Wang Ning
Op. 18

First System (Measures 1-5):

Tempo: $\text{♩} = 50$

Violin I, Violin II, Viola, Violoncello

Dynamic markings: *fff*, *ppp*, *sfp*, *ff*, *pp*, *f*, *p*, *mp*, *mf*, *fz*

Performance instructions: *ponticello*, *tasto*, *legno*

Second System (Measures 6-9):

Tempo: $\text{♩} = 108$

Violin I, Violin II, Viola, Violoncello

Dynamic markings: *fz*, *p*, *f*, *mf*, *mp*, *f*, *mp*, *fz*, *mf*, *pp*, *ff*

Performance instructions: *pizz.*, *arco*

Third System (Measures 10-13):

Violin I, Violin II, Viola, Violoncello

Dynamic markings: *f*, *ff*, *p*, *f*, *mf*

Performance instructions: *arco*, *pizz.*

14

Vln. I

p

ff

Vln. II

p

ff

Vla.

f

mf

mp

ff

Vc.

ff

18

Vln. I

fff

p

Vln. II

fff

p

Vla.

fff

p

Vc.

fff

p

23

Vln. I

3

3

Vln. II

Vla.

Vc.

27 $\text{♩} = 100$

Vln. I *gliss. to highest tone*

Vln. II *gliss. to highest tone*

Vla. *gliss. to highest tone*

Vc. *gliss. to highest tone*

fff *gliss. to highest tone*

gliss. *p*

mp

mp

31

Vln. I *mf*

Vln. II *gliss.* *mp* *gliss.* *mf* *gliss.* *f* *gliss.* *ff*

Vla. *gliss.*

Vc.

35 $\text{♩} = 126$

Vln. I *ff* *p*

Vln. II *fff* *fff* *ff* *mp*

Vla. *highest note* *fff* *spicc.* *mp*

Vc. *fff* *pp*

39

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff *p*

43

Vln. I

Vln. II

Vla.

Vc.

47

Vln. I

Vln. II

Vla.

Vc.

fp

fff

mf

mf

fff

fp

fff

fp

fff

fz

fz

fz

fz

(knock on the tail piece with bow)

clap the body of Vc. with left hand. pizz.

51 *rit. poco a poco*

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *fz* *fff*

57 $\text{♩} = 60$

Vln. I *p* *p*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *pp*

64

Vln. I *p* *fff*

Vln. II *p* *fff* *pp*

Vla. *p* *fff* *pp*

Vc. *p* *fff*

68

Vln. I

Vln. II

Vla.

Vc.

p

ppp

p

p

74

Vln. I

Vln. II

Vla.

Vc.

Handwritten musical score for measures 74-77. The score is for Violins I and II, Viola, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The measures are numbered 74, 75, 76, and 77. The Violin I part features a melodic line with a long note in measure 75. The Violin II part provides harmonic support with sustained notes. The Viola part has a melodic line with a long note in measure 75. The Violoncello part has a bass line with a long note in measure 75. The score is written in a clear, professional style with standard musical notation.

79 $\text{♩} = 96$

Vln. I

Vln. II

Vla.

Vc.

f *p* *ff* *pp* *mf* *ppp* *sfz*

9

97

play on the tail piece

Vln. I

Vln. II

Vla.

Vc.

fz fz *p*

fz fz *p*

fz fz *p*

fz fz *p*

102

anything you want to play

anything you want to play

anything you want to play

anything you want to play

fz *fz* *fff* *fz*

fz *fz* *fff* *fz*

fz *fz* *fff* *fz*

fz *fz* *fff* *fz*

106

non vibr. Sul G

non vibr. Sul G

Sul C non vibr. Sul G

non vibr. Sul G

ppp *f* *gliss.* *sul D*

ppp *f* *gliss.* *sul D*

ppp *f* *gliss.* *sul D*

ppp *f* *gliss.* *sul D*

♩=120

111

Vln. I pizz. Legno tasto ponticello
fz mf mp p f pp ff fz p ppp

Vln. II pizz. Legno tasto ponticello
fz mf mp p f pp ff fz p ppp

Vla. pizz. Legno tasto ponticello
fz mf mp p f pp ff fz ppp

Vc. pizz. Legno tasto ponticello
fz mf mp p f pp ff fz p ppp



♩=69

116

Vln. I fff pp

Vln. II fff pp

Vla. fff pp

Vc. fff pp



♩=109

124

Vln. I

Vln. II gliss with nail touch the pizz. string fz f mp p

Vla. Sul G pizz. gliss. fz arco mf p pizz. f

Vc. Sul A pizz. gliss. fz arco mf