

中国当代作曲家曲库
The Repertory of Chinese Contemporary Composers

王西麟
钢琴协奏曲

WANG XILIN

CONCERTO FOR PIANO AND ORCHESTRA

Op. 56



人民音乐出版社
PEOPLE'S MUSIC PUBLISHING HOUSE



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出版者的话

音乐创作是音乐艺术领域中的第一资源,是一切音乐活动的原生起点,在数百年的世界音乐出版历史中,各类原创作品的出版始终占据着主导地位。人民音乐出版社自 1954 年成立以来出版过大量中外音乐作品,其中包括丰富的中国作品,体现出我社弘扬民族文化的使命感和对繁荣音乐创作所做出的努力。

自 20 世纪 80 年代以来,中国的音乐创作取得了长足的进展,涌现出一大批成绩卓著的作曲家和异彩纷呈的优秀作品,对中国音乐事业的发展产生了深远的影响。为此,人民音乐出版社将陆续编辑出版《中国当代作曲家曲库》作品系列,内容涵盖能够反映当代中国专业音乐创作成就和整体发展水平的各类优秀器乐、声乐作品。

中国的交响乐、管弦乐(包括民族管弦乐)创作自 20 世纪 20 年代以来逐渐积累了相当丰富的具有中国气派和时代精神的传世之作,在世界交响乐坛上占有一席之地。《中国当代作曲家曲库》之交响乐(包括管弦乐、民族管弦乐)系列力求展示中国大型音乐作品创作的最具代表性的佳作与成功探索。我们真诚地希望音乐专业人士及社会各界对这项为弘扬中华文化所做的工作给予一如既往的支持。

Words from the Publisher

Music composition is the premier source of the music art and the primary start of all music activities. The publication of original works of various categories occupies the leading position throughout the world history of music publishing for hundreds of years. Ever since its foundation in 1954, People's Music Publishing House has published a considerable amount of music works, including abundant works from Chinese composers, which embody its sense of mission to develop the national culture and its efforts to promote music creation.

Since 1980s, the composition in China has witnessed a rapid progress. Groups of accomplished composers and their colorful works sprang up to retain a profound and far-reaching influence upon the development of Chinese music. For the purpose of reflecting such developments and achievements, People's Music Publishing House edits and publishes the continuous series of *The Repertory of Chinese Contemporary Composers*, which covers outstanding professional works of instrumental and vocal music.

Among the symphonic and orchestral (including Chinese traditional orchestral) works composed since 1920s, a wealth of works has gradually been accumulated which possess the manner of China and the spirit of the time, and gain a foothold for Chinese music on the world symphonic stage. The symphonic volumes of *The Repertory* try to reveal the most representative works and successful explorations among the grand music compositions. We sincerely hope that for this project of national culture, professional musicians and our society will, as always, provide precious supports which we all deeply appreciate.



谨以此作献给我的钢琴老师——上海交响乐团指挥陆洪恩先生

This is dedicated to my piano teacher Mr. Lu Hong'en who is the conductor of Shanghai Symphony Orchestra.



这部钢琴协奏曲应瑞士第十届文化风景线国际艺术节基金会主席朱利安·考伊曼先生委约而作,2010年11月6-7日由弗朗西斯·帕拉特指挥巴塞尔小交响乐团于瑞士巴塞尔及苏黎世首演,陈萨钢琴独奏。

This was agreed by Jurriaan Cooman who was the director of 10th Switzerland Culturescapes International Arts Festival 2010. Its world premiere was in Basel and Zurich on 6-7, November, 2010. Francesc Prat conducted Basel Sinfonietta, Piano solo: Sa Chen.



王西麟
Wang Xilin

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,于1949年9月参加中国人民解放军某师文工团,1955年被送入北京中央军委军乐指挥专科学校,开始了他的正规音乐教育。1957年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)毕业,后被分配至中央广播交响乐团任驻团创作员。在此期间,他创作了18年后才首演并获奖的成名作《云南音诗》(Op.3)。1964年“文革”前夕,受到严酷迫害,被下放到山西长达14年。其中,1964—1970在山西大同,1971年进入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。“文革”结束后,于1978年初回到北京。此时王西麟已42岁。从这时起,他才开始接触到诸如勋伯格、巴托克和斯特拉文斯基等20世纪作曲家的音乐,而这些作曲家和他们的音乐从1949—1976年“文革”结束前这一时期在国内都是禁止的。王西麟在此后的音乐创作中运用了序列技术、简约派技术和音块技术等,并将其加以改造,融入了大量的民间音乐元素,从而改变、丰富并发展了他的音乐语言和美学观念。王西麟迄今共创作了90余部作品,包括8部交响曲、钢琴协奏曲、声乐协奏曲、小提琴协奏曲、交响合唱、交响序曲和室内乐作品以及40余部电影音乐,并发表了大量音乐评论文章。他的作品《火把节》(交响组曲《云南音诗》的终曲)曾在20多个国家40多个城市上演,现已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作品最高奖,并得到[波]克里斯托弗·潘德列茨基和[俄]索菲亚·古拜杜丽娜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,获得了极大成功。2007年,王西麟被德国《MGG音乐大辞典·第17卷》录入中国作曲家条目之中。





Wang Xilin (1936—) was a Chinese composer, who spent his childhood in Gansu, a poor and backward region in northwest China. He went to a missionary school for his primary education where he learned to play the organ and read staff notation. In 1949, he joined the performing troupe of the People's Liberation Army and learned to play the accordion and various brass instruments, as well as some basics in music theory and orchestration. In 1955, he was sent to study at the Chinese Music Academy of the Liberation Army at Beijing majoring in conducting. Only then was he exposed to Western classical music for the first time. In 1957, he was admitted to study composition at the Shanghai Conservatory. Graduated from the Conservatory in 1962 with a symphony No.1 (Op.2) as his graduation work, he was assigned the position of resident composer at the Beijing Central Broadcasting Orchestra. In 1963, he composed the orchestral suite Yunnan Tone Poem (Op.3), his best known work up till this note was written. Wang's open criticism of Mao's cultural policy at a public meeting in 1964 led to a reprimand, followed by an exile to Shanxi, where he stayed for 14 years. During the Cultural Revolution, he was thrown into Jail and later put under surveillance and sent to hard labor.

He was only brought back to Beijing in 1978 after the Cultural Revolution. At the time, Wang Xilin was over 40 years old. Only then had he the opportunity to encounter contemporary compositional techniques of Western composers such as Schoenberg, Stravinsky, and Penderecki, to name but a few, whose music was banned in the PRC prior to 1980. Self-taught himself all the contemporary techniques that he encountered, Wang's aesthetics and musical language went through many changes, which are evident in his post-1980 works. In 1994, an Asian Cultural Council grant allowed Wang to visit eight universities in the US, including Yale for almost half a year, which also had a great impact on his musical language.

During the Cultural Revolution, Wang suffered tremendous hardship. Wang's oeuvre entail over 50 compositions of various genres, including eight symphonies, three concertos for the piano, violin (of which the cadenza, also written by the composer, is derived from the main theme of the work), and voice respectively, and various orchestral and chamber works. In addition, he also composed more than 40 pieces of TV and movie music.

A highly acclaimed composer, Wang's "Torch Festival," the last movement of Yunnan Tone Poem (Op. 13) is one of the most popular Chinese classics, which has been played worldwide at concert halls of more than 40 cities in over 20 countries. His Symphony No. 4 (Op.38), composed between 1999 and 2000, but was forced to withdraw until 2004, has become quite popular both in the PRC and beyond. After receiving its premiere in Taiwan in 2001 and the PRC premiere in Shanghai in 2004, it was repeated in Beijing in 2005 and 2006. In 2008, it was played in Rome, and in 2010, in Zurich and Basel.

Wang Xilin was a three-time winner of national composition prizes: 1981, Yunnan Tone Poem; 2000, Spring Rain (an art song composed in 1980, Op.13); 2004, Three Symphonic Frescos (composed in 1998, Op.35). In the PRC, four concerts were devoted to his works (1991, 1999, 2005, and 2006) and his Symphony No. 3 (Op.26) was included in the "20th-century Chinese Musical Classics." He was listed in *Die Musik in Geschichte und Gegenwart*.



乐队编制

Orchestra

Piccolo (=Fl. III)	(Picc.)	短笛(由第三长笛兼)
3 Flutes	(Fl.)	长笛(3支)
3 Oboes	(Ob.)	双簧管(3支)
3 Clarinets(B ^b)[Cl. I (B ^b , A)]	(Cl.)	单簧管(降B调、A调,3支)
注:(第一单簧管用降B调与A调两种,第二、三单簧管仅用降B调。)		
3 Bassoons	(Bon.)	大管(3支)
Contrabassoon(=Bon. III)	(C.bon.)	低音大管(由第三大管兼)
4 Horns(F)	(Hn.)	圆号(F调,4支)
3 Trumpets(C)	(Tpt.)	小号(C调,3支)
3 Trombones	(Trbn.)	长号(3支)
Tuba	(Tub.)	大号
4 Timpani	(Timp.)	定音鼓(4只)
Triangle(=Timp.)	(Trgl.)	三角铁(由定音鼓兼)
Percussion	(Perc.)	打击乐
I		第一组
5 Tom-toms	(Tom-t.)	筒子鼓(5只)
Tamburo	(Tamb.)	小军鼓
Campanelli	(Campli.)	钟琴
Tam-tam	(Tam-t.)	钹
Vibraphone	(Vib.)	颤音琴
4 Bongos	(Bong.)	邦戈鼓(4只)
Temple blocks	(T.bl.)	木鱼
II		第二组
Flexatone	(Flex.)	弹音器
Crecelle	(Crec.)	摇响器
Vibraslap	(V.sl.)	拍颤器
Tamburo	(Tamb.)	小军鼓
Vibraphone	(Vib.)	颤音琴
Frusta	(Frus.)	响鞭
Piatti	(Piat.)	钹
Celesta	(Cel.)	钢片琴
Tam-tam	(Tam-t.)	钹
Chaleston	(Chal.)	踩镲
Rollschellen	(Roll.)	滚动撞铃
III		第三组
Frusta	(Frus.)	响鞭

Piatti	(Piat.)	钹
Tam-tam	(Tam-t.)	锣
Bass drum	(B.d.)	大鼓
Campanelli	(Campli.)	钟琴
Temple blocks	(T.bl.)	木鱼
Cloche vecche	(Cl.v.)	牛铃
IV (= II)		第四组(由第二组兼)
Celesta	(Cel.)	钢片琴
Pianoforte solo	(Pf.sol.)	钢琴(独奏)
Harp	(Hp.)	竖琴
14 Violins I	(Vl. I)	第一小提琴(14 把)
12 Violins II	(Vl. II)	第二小提琴(12 把)
10 Violas	(Vla.)	中提琴(10 把)
8 Violoncellos	(Vc.)	大提琴(8 把)
6 Contrabasses	(Cb.)	低音提琴(6 把)

Notation is all by C.按发声音高记谱。

谨以此作品献给我的钢琴老师——上海交响乐团指挥陆洪恩先生
This opus is dedicated to my piano teacher Mr. Lu Hong'en who is the conductor of Shanghai Symphony Orchestra

钢琴协奏曲 Concerto for Piano and Orchestra Op.56

I

王西麟
Wang Xilin

Allegro minaccioso [$\text{♩}=126 (\text{♩}=63)$]

Piccolo
Flutes I II
Oboes I II
Clarinets (Bb) I II
Bassoons I II
Contrabassoon
Horns (F) I II
Trumpets (C) I II
Trombones I II
Tuba
Timpani
Percussion I
Percussion II
Percussion III
Pianoforte solo
Harp
Violins I
Violins II
Violas
Violoncellos
Contrabasses

Allegro minaccioso [$\text{♩}=126 (\text{♩}=63)$]

9 **1**

Picc.

Fl.

Ob.

Cl.

Bon.

C.bon.

Hn.

Tpt.

Trbn.

Tub.

Timp.

I

Perc. II

III

Pf. sol.

Hp.

VI. I

VI. II

Vla.

Vc.

Cb.

14

Picc. *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Bon. *ff* *p*

C.bon. *mp* *ff*

Hn. *mp* *ff*

Tpt. *mp* *ff*

Trbn. *mp* *ff*

Tub. *mp* *ff*

Timp. *f* *ff*

I *mp* *ff*

Perc. II *mp* *ff*

III *mp* *ff*

Pf. sol.

Hp. *mf* *gliss.* *gliss.* *ff*

VI. I *mp* *ff* *f* *p*

VI. II *mp* *ff* *f* *p*

Vla. *mp* *ff* *f* *p*

Vc. *mp* *ff* *f* *p*

Cb. *mp* *ff* *f* *p*

25

Trbn. III
Tub.

Timp.

Perc. I

Pf. sol.

Hp.

VI. I

VI. II

Vla.

Vc.

Cb.

25

26

27

28

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bon.), and Contrabassoon (C.bon.). Below these are Horns (Hn.), Trumpets (Tpt.), Trombones (Trbn.), and Tuba (Tub.). The percussion section includes Timpani (Timp.), three types of Cymbals (I, Perc., III), and a Cymbal (Crec.). The piano section includes Piano solo (Pf. sol.), Harp (Hp.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score includes musical notation, dynamics, and a rehearsal mark '4'.

8-

43

Pf. sol.

Hp.

VI. I

VI. II

Vla.

Vc.

Cb.

[illegible]

54 **5** **6** Muta in F.I.III

Picc. *f*

Fl. *f* *a2* *3* *3* *3* *3*

Ob. *f* *a3* *3* *3* *3* *3*

Cl. *f* *a3* *3* *3* *3* *3*

Bon. *f* *a2* *3* *3* *3* *a2* *3*

C.bon. *f* *3* *3* *3* *3* *3*

Hn. *f*

Tpt. *f*

Trbn. *f*

e. Tub. *f*

Timp. *f*

I *f*

Perc. II *f*

III *f* *Frus.* *ff* *Crec.* *ff*

Pf. sol. *f* *8*

Hp. *ff*

VI. I *f* *unis.* *3* *3* *f* *3* *3* *div.* *f*

VI. II *f* *unis.* *3* *3* *f* *3* *3* *div.* *f*

Vla. *f* *unis.* *3* *3* *f* *3* *3* *div.* *f*

Vc. *f* *3* *3* *f* *3* *3* *f*

Cb. *f* *3* *3* *f* *3* *3* *f*