



王 西 麟 作 品 系 列
THE SERIES OF COMPLETE WORKS OF WANG XILIN

王西麟 WANG XILIN

四重奏

QUARTET

FOR CLARINET, VIOLIN, VIOLONCELLO AND PIANO

为单簧管、小提琴、大提琴与钢琴而作

OP.41 (2002)



王 西 麟 作 品 系 列
THE SERIES OF COMPLETE WORKS OF WANG XILIN

王西麟 WANG XILIN

四重奏

QUARTET

FOR CLARINET, VIOLIN, VIOLONCELLO AND PIANO

为单簧管、小提琴、大提琴与钢琴而作

OP.41 (2002)

献给

奥利弗·施瓦茨先生及科隆四重奏团

THIS OPUS IS COMMISSIONED BY AND DEDICATED TO

MR. OLIVER SCHWARZ

AND

THE ENSEMBLE QUATRAIN COLOGNE



Photograph © Peter Andersen

王世勳

■ 王西麟简介

王西麟 (1936)，中国最重要的作曲家之一，德国朔特音乐出版社签约作曲家，该社评论其作品“以极富表现力、戏剧性和颠覆性的音乐语言为特点”。

王西麟祖籍山西稷山，生于河南开封，童年和少年时期在甘肃平凉基督教会晨光小学接受了早期教育和音乐熏陶。由于其父早逝、家境贫困，他于 1949 年 9 月参加了中国人民解放军第十一师文工团，1954 年被调入第十一师文工团学习各种吹奏乐器，1955 年被送入“中央军委军乐指挥专科学校”学习，1957 年毕业于该校位于上海的教师预备学校，并在此接触到了上海音乐学院教授。

1957 年他以优异成绩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。1961 年他写出了第一弦乐四重奏 (Op.1)，1962 年创作了毕业作品《第一交响曲》(Op.2) 第一乐章 (导师：瞿维*)。毕业后被分配至北京中央广播交响乐团任驻团作曲，在此期间，他完成了《第一交响曲》第二、三乐章，并于 1963 年创作了四乐章交响组曲《云南音诗》(Op.3)。直至文革结束后，这部作品才被首演并在 1981 年获得中国国家交响乐创作最高奖，其中第四乐章“火把节”已在全世界多个城市频繁演出，在国内则几乎是无团不演的经典保留曲目，成为极具代表性的中国作品。

之所以如此，是由于 1963 年的文革前夕，毛泽东发动了整肃文艺界的批示，王西麟所在单位随即开展政治活动，他被官方鼓动在会议上公开发言，尖锐批评了当时的文艺方针，因此陷入政治圈套，遭到严酷迫害，导致于 1964 年被下放到山西长达 14 年。前七年 (1964-1970) 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；后七年 (1971-1977) 他被地方军区领导发现并被调到山西长治晋东南歌舞团任指挥，在这一时期，他学习、研究当地的地方戏曲，并从事地方戏曲改革。

随着文革结束，王西麟于 1978 年回到北京。此时已 42 岁的王西麟才得以首次接触到 1949 年之后被当局禁止了数十年的 20 世纪现代音乐，包括诸如勋伯格、巴托克、斯特拉文斯基和潘德列茨基等人的作品。他开始学习和运用序列技术、简约派技术、音块技术，并对其加以改造，将中国地方戏曲音乐融入到他的交响乐作品之中，从而极大地改变、丰富和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，体现了中国近代史上的沧桑与悲壮，成为中国具有独特意义的代表性作曲家。2000 年，作曲家完成了他最重要的代表作品之一《第四交响曲》(Op.38)，但因在当年 11 月首次排练时受邀讲话而直言“20 世纪过去了，20 世纪最重大的事件是共产主义被人类苦苦追求又无情抛弃”而触怒了官方以致被勒令取消了音乐会，该作后首演于台北并在罗马、巴塞尔、苏黎世、上海、北京、厦门等十余个城市演出。近几年，王西麟的《第三交响曲》(Op.26)等重要作品在中国国内再次被封禁。

王西麟的创作包括 10 部交响曲，以及歌剧、钢琴协奏曲、小提琴协奏曲、大提琴协奏曲、交响组曲、交响序曲及室内乐等各类体裁共 60 余部编号作品，另有未编号影视音乐作品 20 余部，并发表过多篇音乐研究及尖锐的批评文章。

王西麟迄今已举办过十余次个人交响乐作品音乐会，屡次获得交响乐创作国家级最高奖。其作品多次在欧美演出，并受到了克里斯托弗·潘德列茨基和索菲亚·古拜杜丽娜等国际著名作曲家的高度评价。他的《钢琴协奏曲》(Op.56)2010 年在瑞士第十届“文化风景线”国际艺术节上首演获得了极大成功。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，并于 2014 年被德国朔特音乐出版社聘请为签约作曲家。2021 年 5 月 17 日，王西麟为纪念鲁迅而作的《第五交响曲》(Op.40)由约翰尼斯·卡利茨克指挥德国著名的“共振”室内乐团在汉堡易北爱乐厅演出并通过互联网进行全球播放，收到了热烈反响。

* 瞿维 (1917-2002)，中国作曲家，1959 年毕业于莫斯科音乐学院，曾在上海音乐学院作曲系兼课，主要作品有歌剧《白毛女》(与人合作)，交响诗《人民英雄纪念碑》等。

■ ABOUT WANG XILIN

Wang Xilin (b.1936) is one of the most significant writs in China and the contracted composer of Schott Music, his compositions are commented that “distinct for his expressive dramatic and subversive musical language” by Schott.

He was born in Kaifeng, Henan province, but his family was originally based in Jishan, Shanxi province. Wang spent his childhood in Gansu, a poor and underdeveloped region in northern China. There he went to a missionary school for his primary education. Wang's father died early. Since his family was poor, he joined the performing troupe of the People's Liberation Army 11th Division in September 1949. In 1954, he was transferred to the military band of the PLA's 11th Division to learn a variety of brass instruments, where he learned to play various musical instruments and served as a music theory teacher. In 1955, he was sent to the Vocational School of the Military Band Conducting, which belonged to the Central Military Commission of China, and later he graduated from the Normal School affiliated to the Vocational School of Military Band Conducting in Shanghai and got in touch with professors from Shanghai Conservatory of Music.

In 1957, he entered the composition department of the Shanghai Conservatory. There his teacher included Liu Zhuang, Chen Mingzhi, Ding Shande, and Qu Wei. In 1962, he graduated from the Conservatory with the first movement of his *Symphony No.1* (Op.2) as a graduation project (tutor: Qu Wei[†]). He then was assigned the position of a resident composer at the Beijing Central Broadcasting Orchestra. Soon he finished the rest two movements of *Symphony No.1*. In 1963, he composed *Yunnan Tone Poem* (Op.3) with four-movements. It was not until the end of the Cultural Revolution that this work was premiered and won the highest award for the creation of the Chinese National Symphony in 1981. Wang's “Torch Festival,” the last movement of *Yunnan Tone Poem* was performed in numerous cities all over the world and is almost the most classical repertoire of every Chinese symphony orchestra, it became the very representative Chinese Opus.

The reason for this is because in 1963 before the “Culture Revolution”, Mao Zedong launched an order to purge the literary and art circles, and Wang Xilin's orchestra immediately launched a series of political activities. He was mobilized by the government to make suggestions, so he sharply criticized the government's cultural policy strongly so that he caught in a political trap. It led to severe persecution, followed by an exile to Shanxi for 14 years. From 1964 to 1970, he was a menial in the Yanbei Art Troupe in Datong city, Shanxi province, and during the Cultural Revolution, he was criticized publicly in struggle sessions, tortured, imprisoned, and subject to brutal questioning. From 1971 to 1977, he was discovered by local military district leaders and was appointed as the conductor of Jindognan Troupe in Changzhi city, Shanxi province. During this period, he studied and researched the local opera, and engaged in the reform of local opera.

With the end of the Cultural Revolution, Wang was brought back to Beijing in 1978. At the time, Wang Xilin was 42 years old. Only then had he the opportunity to encounter contemporary composition techniques of some influential Western composers such as

[†] Qu Wei (1917-2002), a Chinese composer, graduated from the Moscow Conservatory of Music in 1959, adjoint professor of the Shanghai Conservatory of Music. His main works include the opera *The White-Haired Girl* (Cooperation with others) and the symphonic poem *Monument to the People's Heroes*, etc.

Schoenberg, Stravinsky, and Penderecki whose music was officially banned in the PRC from 1949 to 1976. From then on, Wang Xilin taught himself many contemporary composing techniques such as serialism, minimalism, and cluster. He applied these modern techniques as well as elements of Chinese regional operas to his music. Consequently, his aesthetics and musical language went through enormous development, and he composed several dramatic, tragic, deep, and emotional symphonic works, which are full of conflicts, embodying the vicissitudes and tragedies of China's contemporary history. He becomes the most unique and significant composer in China. In 2000, he finished Symphony No.4 (Op.38), one of his most important compositions, however, in November, Wang Xilin was invited to talk at the first rehearsal of his Symphony No.4 and said that "The 20th century is now gone. The most significant event in the 20th century is the **COMMUNISM** had been pursuing hard and abandoned drily" This statement irritated the government and then the concert was canceled forcibly. Since then, it premiered in Taipei and performed in more than ten cities including Rome, Basel, Zurich, Shanghai, Beijing, Xiamen, and so on. In recent years, Wang Xilin's some important works such as Symphony No.3 (Op.26) have been banned again in China.

Wang's oeuvres included over 60 compositions with opus numbers, including 10 symphonies, concertos for the piano, violin, violincello and voice, and various orchestral and chamber works. In addition, he has also composed more than 20 pieces of TV and movie music without opus numbers and published some articles about music research and sharp critique as well.

So far, Wang Xilin has held more than 15 personal symphony concerts and has repeatedly won the highest national award for symphony composing. In recent years, Wang's music has been performed many times in Europe and spoke highly by Penderecki and Gubaidulina. In 2010, his *Piano Concerto* (Op.56) commissioned by the 10th Switzerland Culturescapes International Arts Festival was premiered in Basel, Zurich, and got a great success. He has an entry in volume 17 of *Die Musik in Geschichte und Gegenwart* (2007), and in 2014, Schott Music contracted with him to publish his works. On May 17th 2021, His Symphony No.5 (Op.40) in commemoration of Mr. Lu Xun was performed by Ensemble Resonanz conducted by Johannes Kalitzke at Elbphilharmonie Laeishalle Hamburg. The concert broadcasted globally via the Internet and received enthusiastic responses.

■ 作品简介

本作完成于2002年初，同年4月13日由科隆四重奏团首演于德国科隆，2005年5月演出于美国“旧金山国际艺术节”，2007年5月13日演出于德国“科隆现代音乐节”，2008年5月演出于澳门，2009年5月20日由上海音乐学院演出于“上海之春国际音乐节”。

关于创作经过，作者曾说：“自从改革开放以来，我和国际的文化交流是很少的，因为我不在音乐学院工作，也不在任何一个音乐中心活动，因而没有和国际音乐人士广泛交流的机会；而且2000年我在音乐会排练时由于说了‘20世纪最重要的事件是共产主义被人类苦苦追求又被无情抛弃’的话而被有关当局取消演出后，我更加处于低落孤独而困难的时期。没想到在2002年一次很偶然的机会，我结识了来北京工作的德国单簧管演奏家奥利弗·施瓦茨先生，他认真地听了我给他的《第三交响曲》《第四交响曲》等作品录音后，在他离开前夕，郑重向我提出为他的四重奏团写一首作品的邀请，而且时间很短，要在同年的4月演出。这是我首次应邀为外国的而且是欧洲的室内乐写作，对我而言是很是难得，同时又是我改变困境的一次机会，我当然很兴奋。奥利弗回去后，很快给我寄来一批供我学习和参考的作品，我因此研究了一批包括梅西安的《时间末日》、戈莱茨基《安魂波尔卡》《晚安》等的室内乐作品，同时构思自己的作品。我感到压力很大，但我必须做好它！”

作者还说：“我很久以来就认为：中国的地方戏是世界上任何一个其他国家都没有的独特文化现象。我长期生活在华北的黄河流域，这里的地方戏主要是秦腔、蒲剧和山西的上党梆子等，这些戏里的许多故事都是坏人（奸臣）当道而好人（忠良）受害的苦戏，即悲情剧，如《杨家将》《过韶关》《走雪山》等，那些人物有许多诉说冤情的悲怆唱腔，它们很早就深深地感动了我。”和作者的许多其他作品一样，这首《四重奏》的音乐元素也来自对地方戏音乐的创造性运用、改造和提升，同时又具有原创性。

作品开始的顷刻就具有很强的吸引力——大提琴独奏出宣叙调式的独白，虽然这是作者多年积累的地方戏式的散板音调，但在这里却变成了强烈的控诉。挺拔的音型和有力的附点节奏改变了地方戏那古老的农业文明气息，又提升了音乐思想内涵，具有了悲剧性和现代性，我们可以感到作品表现的是当今现实社会的气息和倔强的个性。在大提琴独奏出八个长八乐句的一层层展开中，时而悲愤、时而哀诉、时而呼喊、时而痛哭、时而九曲回肠、时而捶胸顿足……这里的旋律支点音一次次地升高和加强，在层层推进并达到最为紧张激烈的顶点时，迎接而来的并不是温情和关爱，而是残酷的斥骂和暴打。这种对抗性的音乐性格使作品立刻具有了强烈的矛盾冲突。在不断增长的尖锐对抗中，音乐自然地进入快板的第二部分：这里是粗暴的撒旦之舞——魔鬼的肆虐！这长大快板的基本节奏，其动机来源于秦腔的一个曲牌，但在这里却被变化成邪恶横暴又色厉内荏的形象。在疯狂喧嚣的地狱火焰中，单簧管的独奏穿过那僵硬冷酷的节奏旋风，充满了激烈的抗争和痛苦的呻吟。这里极大地发挥了单簧管的宽阔音域和丰富的表现力，并与小提琴、大提琴和钢琴共同组成了富于交响性的织体。这是旋律和节奏的对抗，是线和点的对抗。这个长呼吸布局的快板是全作品的核心部分，音乐一步步地紧张起来，在推进到高潮并加以持续而达饱和后，遽然跌入空旷的低谷，即第三部分。“万家墨面没蒿莱，敢有歌吟动地哀”（鲁迅），在钢琴哑哑而断续的小二度持续低音下，单簧管独奏出长篇华彩，既是凄凉的咏叹，又有无奈的叹息和深切的哀悼。在作品的最后一段，钢琴出人意料地奏出明亮而流动的音型，别出心裁而富有新意，虽然作者说“这里并不是光明的预示，而是无奈”，但在音乐美学和色彩上却获得了很有意义的对比。

此作2002年4月13日于德国科隆首演后，4月16日《科隆文化报》评论：“在王西麟的新作《四重奏》中震荡着巴托克式的激情，但个性已完全改变”，“人们可以听到表现

主义和印象主义同时完美地融合和进行于其中。”乐团团长奥利弗致函：“你的音乐对这场音乐会十分重要，获得了巨大的成功！它的控诉，它的哀悼，它的悲伤，它的充满希望和爱，经过中间的恶魔之舞而最后却是和平的结尾。不仅如此！你的音乐还表达了：看！在悲伤和痛苦后面还有一个更好的世界——人要强有力地信任自己，相信能够击败邪恶，并最终将感到和平、自由和神圣、纯净的爱！”

2005年10月13日，世界著名作曲家索菲亚·古拜杜丽娜来到中国讲学，在北京中央音乐学院演奏厅的学术交流讲座中，听过王西麟的作品《四重奏》和《铸剑二章》后评论道：“这是大师的作品，作品给我很强烈的印象。先说第一个作品《四重奏》，它的感情非常强烈，形象非常鲜明，印象非常深刻。开始的大提琴独奏，好像是有力的抗议。这虽然只是个四重奏，但却不是普通的室内乐，而是交响性思维很强的作品。不仅有情节性的感觉，而且音调上有强烈的戏剧性，这不是外在的戏剧性形象对比，而是内在的戏剧性。它的旋律进行，它的顿音都很独特，并且形成前后的极大对比。后面出现的四、五度的和声，很安静，很抒情，给人感觉非常美。这些音调的变化，戏剧性的对比和构思特点，是大师的手笔。第二个作品《铸剑二章》，更加肯定和证实了前面的印象。我特别要说的是，这样的音乐在我们当今的世界上也是很少有、很独特、很新鲜的，所以，我希望这样的音乐在全世界能有更多的人听到，这对当今世界的现代音乐都是很大的补充。为了存在这样的音乐，我向作者表示深深的祝贺。”

2007年5月13日《四重奏》再次演出于德国“科隆现代音乐节”。5月16日科隆音乐学院约克·豪勒教授评论说：“昨天的音乐会里，《四重奏》是最好的作品。其他有些作品听后就忘了，而这个作品给我很深的印象。在曲式上很有说服力，同时也很有个性。大提琴开始的独奏很有力量，很原始、很个人化。从作品中，没有联想到如韦伯恩等任何其他作曲家的影响。我还能记得起开始的动机，也记得起作品的结构，从一个点到另一个点都发展得很有逻辑。这个作品和日本、韩国的作品都不一样，比我听到的日本、韩国的作品都好。另外，这个作品还很清新，像三十多岁的作曲家的作品。但是三十多岁的作曲家没有这样成熟的曲式。我很想再听一次。”

很有意义的是单簧管演奏家奥利弗还提供了两份普通听众给作者的来信，在此摘录如下：

尊敬的王先生：两天前我们聆听了由科隆四重奏团在当地首演的您的《四重奏》。我必须告诉您，我和我太太是如何地被您的作品所感动。您的《四重奏》是智慧的结晶，散发了无穷的表现力。我和其他室内乐界的朋友们都一致认为，您的《四重奏》是通过紧凑而密集的语言和多种多样的音色来深深感动听众的。

莫尔肯斯 2002年4月15日

我们十分幸运地听到了和亲眼目睹了您的《四重奏》的首演，您没能亲自来现场收下那排山倒海般的掌声。我不是音乐家，但我想肯定地告诉您：您的《四重奏》深深地打动了我。我很想再次听您的这部作品从而更好地理解它。

阿尔弗雷德·克拉森 2002年4月16日

■ INTRODUCTION

"Quartet (for Clarinet, violin, cello and piano)" (Op.41) was written in early 2002 and was premiered in Cologne, Germany on 13 April 2002. It was also performed in the "San Francisco International Arts Festival 2005" in May 2005, in the "Music Triennale Koln" in Cologne, Germany on 13 May 2007, in Macao in May 2008, and also at the Shanghai Spring International Music Festival in the Shanghai Conservatory of Music 20 May 2009.

The composer made a remark on his composition process, "Since the reform and opening of China, I have limited cultural exchange opportunities with other international musicians as I do not work in a music conservatory or a music centre. In addition to the cancellation of the concert in 2000, I had a hard time of loneliness and desperation. Luckily, I met Mr. Oliver Schwarz, a German clarinetist who came to Beijing for work incidentally. He listened to my recordings including The Third/Fourth Symphony and cordially invited me to compose for his quartet. There was only a short time allowed because the piece was scheduled to be performed in April the same year. It was the first time I was being invited to compose for a western, particularly a European ensemble, and it was a precious chance for me to overcome the plight back then. I felt excited and delighted. After returning home, Oliver sent me some chamber works that I had never encountered before, including Messiaen's Quartet for the End of Time. My inspiration for my composition came from a set of chamber works including Gorecki's *Kleines Requiem für Eine Polka* (Little Requiem for a Polka), Op.66 and *Good Night* Op.63. I felt great pressure, but I had to do it."

"I always think that the Chinese regional opera is a unique cultural element that cannot be found in other cultures. I have been living along the Yellow River in the northern China, where the dominant regional operas include Qinqiang, Pu opera and Shangdang Bangzi from Shanxi province. The plots of the operas are usually sad stories that the bad people do harm to the good people, such as Warriors of the Yang Clan, Cross Shaoguan and Snow Walk. The characters sing in a sad mood to tell their tragedies, which appeals to me profoundly." As in many other works by the composer, in this "Quartet" the composer has adopted musical elements from Chinese regional operas, and has further refined them as a highly original piece.

The piece starts with an attractive declarative monologue of solo cello. Adopted from the Chinese regional opera cadenza, the music becomes a strong appeal with forceful motives and dotted rhythm, changing the original ancient agricultural atmosphere and increasing the musical tragedy and modernity. The music expresses the stubborn personality and the atmosphere of the real world today. The eight long phrases of solo cello are played sometimes in deep sorrow, sometimes in grief, sometimes in a loud cry, and sometimes in depression. The pivot note of the melody keeps ascending and intensifying, which pushes forward to the climax, followed by cruel upbraids and punches instead of tender love. The confronting music adds contradiction and conflict into the work. In continuous shrilling and intensifying confrontation, the music enters into the second section of Allegro: a vulgar Satan's dance – the brutality of the devil! The basic rhythm motif of Allegro inspired from a Qinqiang tune, is expanded and becomes an evil but weak image. In the burning

brutal hell, the solo clarinet passes through the ossified whirlwind and groans painfully in the violent battle. The music exerts the wide range and great creativity of clarinet, creating a symphonic texture together with the violin, cello and piano. This is a confrontation between melody and rhythm, a confrontation between lines and dots. This Allegro with a long-breathed layout is the core section of the entire work. The growing tension pushes the music to the climax and holds until saturation, then suddenly falls into a hollow valley - the third section: "As I saw thousands upon thousands of dilapidated people, and only when I'm hidden among the bushes, I dare to cry out my deepest sorrow." (Lu xun): While the piano keeps playing a dull minor second in the bass, the solo clarinet plays a long cadenza - a dreary chant, a lonely sigh, a deep sorrow. The last movement of the piece is an unexpected bright and smooth motif by the piano, which appears unique and innovative. Although the composer said "this is not a promising hope, but a mere toleration", it constitutes a meaningful contrast in terms of musical aesthetics and colors.

The work premiered in Cologne, Germany on 13 April 2002. Critics of Cologne kultura on 16 April wrote, "The new work Quartet Op.41 by Wang Xilin is filled with Bartok-style passion, but the character is changed", "as if expressionism and impressionism are melting together". The concertmaster Oliver wrote to the composer, "Your music was important to this concert and was a huge success! Its appeal, its melancholy and its depression are filled with hope and love: it passes through the dance of devil in the middle and reaches a peaceful ending. Besides, what your music expresses is: Look! Underneath sorrow and pain there comes a better world - people have to earnestly trust themselves that they can defeat the evils and feel the peaceful, free, sacred and pure love!" How delightful is his comment!

During the world-famous composer Sofia Gubaidulina's visit to China on 13 October 2005, at the small concert hall of Central Music Conservatory of China in Beijing, she listened to Wang Xilin's Quartet Op.41 and Two Pieces Written for Casting Swords, and commented, "these two works are masterpieces, which leave me a deep impression. I am profoundly impressed by the first piece, Quartet. Its emotion is very strong; its vision is vivid, and its impression is profound. The solo cello at the beginning is like an enormous protest. Although it is merely a quartet, it is by no means an ordinary piece of chamber music, with more a work with significantly symphonic ideology. It has not only a sense of plot, but a frenetic drama in tonality. It is not a dramatic contrast of external images, but of internal ones. Both the proceeding of the melody and the staccato are unique, and a huge contrast between the beginning and the ending of this work is well established. The 4th and 5th harmony at the last part of the music is particularly peaceful and yet lyrical, leaving a specific fine impression on the listeners. The tonal changes, the dramatic contrast and the unique conception indicate that this piece of work originates from a master. The music of the second piece Casting a Sword reassures my previous impression in certainty."

"What I would like to express specifically is that this kind of music is very rare, unique and precious in today's world. I wish that more people around the world could hear it, and it might be a tremendous supplement to the modern music nowadays. I would like to give my heartfelt congratulations to the composer for creating such music."

Quartet was performed again during the "Music Triennale Koln" Modern Music Festival in Cologne, Germany on 13 May 2007. Prof. York Holler from the Cologne Music Conservatory commented on 16 May,

Quartet was the best piece in yesterday's concert. I have forgotten some of the works right after listening, but this work impressed me deeply. The musical form is persuasive and with a succinct personal style. The solo cello at the beginning is forceful, wild and individualistic. This piece does not make people associate the influence of composers such as Anton Webern. I can still remember the motif at the beginning, and its structure. The development from one point to another point is logical. This work is different from those from Japan and Korea; it's indeed better. Also, this work is fresh, as if it is written by a 30-year-old composer, but such a young composer cannot compose such a mature form. I really want to listen to it once again."

Clarinetist Oliver has also provided two letters from the ordinary audience:

Dear Mr. Wang, two days ago we heard the Cologne Quartet premiered your Quartet. I must tell you how my wife and I were impressed by your work. Your Quartet is the symbol of wisdom with eternal expressiveness. My friends who play chamber music and I agree that your Quartet is composed in a compact language and diversified colors which impress the audience.

Merken 2002/4/15

We are lucky to listen and watch the premiere of your Quartet, although you could not come to receive the great applaud in person. I am not a musician, but I can tell you for certain: your Quartet impresses me deeply. I wish I can listen to it again so to understand it more thoroughly.

Alfred Claassen 2002/4/16

■ 乐队编制 INSTRUMENTS

Clarinet
Violin
Violoncello
Pianoforte

Cl.
Vle.
Vc.
Pf.

演奏时长约 17 分钟

Duration: ca. 17minutes

2002 年 4 月 13 日首演于德国科隆

Premiered on 13th April 2002 in Cologne

Performed by Ensemble Quatrain Cologne

QUARTET
FOR CLARINET, VIOLIN, CELLO AND PIANO
为钢琴与23件弦乐而作

OP.41 (2002)

WANG Xilin
王西麟
b.1936

Largo ♩ = 50

Clarinetto in B $\flat$

Violino

Violoncello

Pianoforte

Vc.

Vc.

Vc.

Vc.

Vc.

5

Cl.

Vln.

Vc.

Pf.

mf *3* *5* *ff* *p* *mf* *3* *3* *ff*

9

Cl.

Vln.

Vc.

Pf.

mf *ff* *p* *f* *6* *3* *5* *3* *3* *3*

12

Cl.

Vln.

Vc.

Pf.

ff *ff* *ff* *3* *3* *8ub*

15

Cl.

Vln.

Vc.

Pf.

ff

ff

p *ff* *p* *ff*

p *ff*

("g" sempre 8v bassa - leere Saite)

18

Cl.

Vln.

Vc.

Pf.

p *ff*

p *ff*

8vb

21

Cl.

Vln.

Vc.

Pf.

p *ff* *p* *ff*

p *ff*

8vb

31 $\text{♩} = 144$ Allegro non troppo Minaccioso Barbaro

Vln.

Vc.

Pf.

35

Vln.

Vc.

Pf.

Violin (Vln.) and Viola (Vc.) parts play eighth-note patterns. The Piano (Pf.) part features chords with accents.

39

Cl.

Vln.

Vc.

Pf.

Clarinet (Cl.) part has a melodic line starting with a forte (*f*) dynamic. Violin (Vln.) and Viola (Vc.) parts continue with eighth-note patterns. Piano (Pf.) part has sparse chords.

42

Cl.

Vln.

Vc.

Pf.

Clarinet (Cl.) part has a melodic line with a trill (*tr*) and dynamics *ff* and *f*. Violin (Vln.) and Viola (Vc.) parts continue with eighth-note patterns. Piano (Pf.) part has chords with accents.

45

Cl.

Vln.

Vc.

Pf.

tr ^(b)

49

Vln.

Vc.

Pf.

53

Cl.

Vln.

Vc.

Pf.

ff

56

Cl.

Vln.

Vc.

Pf.

59

Cl.

Vln.

Vc.

Pf.

62

Cl.

Vln.

Vc.

Pf.

mf

f 3

66

Cl. *p* *f* 3 5 6

Vln.

Vc.

Pf.

70

Cl. 3 5 *tr* *ff*

Vln.

Vc.

Pf.

74 *tr* 6 *mf* 5

Cl.

Vln.

Vc.

Pf.

77

Cl.

ff *f* *f*

Vln.

Vc.

Pf.

81

Cl.

Vln.

Vc.

Pf.

85

Cl.

p

Vln.

Vc.

Pf.

89

Cl. *f*

Vln.

Vc.

Pf.

93

Cl. *f*

Vln.

Vc. *ff*

Pf. *f*

97

Vln.

Vc.

Pf.

101

Cl.

Vln.

Vc.

Pf.

f *5* *ff*

105

Cl.

Vln.

Vc.

Pf.

p *ff* *f*

110 (tr)

Cl.

Vln.

Vc.

Pf.

p *ff* *mf* *ff* *8va*

Detailed description: This musical score page contains measures 101 through 110. It is written for four staves: Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pf.).
- Measure 101: The Clarinet has a whole rest. The Violin and Viola play a series of chords with accents. The Viola has a five-measure slur. The Piano has a whole rest.
- Measure 102: Similar to measure 101, with chords in Violin and Viola.
- Measure 103: The Clarinet enters with a melodic line. The Violin and Viola continue with chords. The Piano has a whole rest.
- Measure 104: The Clarinet continues its melodic line. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 105: The Clarinet has a triplet of eighth notes. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 106: The Clarinet has a long melodic line. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 107: The Clarinet has a long melodic line. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 108: The Clarinet has a long melodic line. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 109: The Clarinet has a long melodic line. The Violin and Viola have chords. The Piano has a whole rest.
- Measure 110: The Clarinet has a trill. The Violin and Viola have chords. The Piano has a whole rest.

113

Vln.

Vc.

Pf.

(8)

116

Vln.

Vc.

Pf.

8^{va}

119

Cl.

Vln.

Vc.

Pf.

ff

f

p

(8)-1

123

Cl.

Vln.

Vc.

Pf.

ff

127

Cl.

Vln.

Vc.

Pf.

f

130

Cl.

Vln.

Vc.

Pf.

133

Cl.

Vln.

Vc.

Pf.

136

Cl.

Vln.

Vc.

Pf.

139

Cl.

Vln.

Vc.

Pf.

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It is a 142-measure piece in 3/4 time, featuring a key signature of one sharp (F#). The score is arranged for Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pf.). The Clarinet part is written in treble clef and features a melodic line with many triplets. The Violin and Viola parts are written in treble and bass clefs respectively, also featuring melodic lines with triplets. The Piano part is written in treble and bass clefs and features a harmonic accompaniment with many triplets and a strong bass line. The score is marked with a '142' at the beginning, indicating the total number of measures. The piece is in 3/4 time and has a key signature of one sharp (F#). The score is marked with a '142' at the beginning, indicating the total number of measures. The piece is in 3/4 time and has a key signature of one sharp (F#).

145

Cl.

Vln.

Vc.

Pf.

149

Cl.

Vln.

Vc.

Pf.

ff

f

152

Cl.

Vln.

Vc.

Pf.

155

Cl.

Vln.

Vc.

Pf.

ff

ff

ff

p

158

Cadanca

Cl.

Vc.

Pf.

p

mp

mf

Cl. *f* *p* *pp*

Pf. *mf*

Cl. *mf* *pp* *mf*

Pf.

Cl. *p* *f* *mf*

Cl. *p* *ff* *p* *ff* *p*

Cl. *mf* *mp* *pp*

Cl.

Pf. *mf* *p* *f* *p*

Cl. *ff* 3 3 3 5 *pp*

Pf. *f*

Cl. *ff*

Pf. *mf* *p* *f*

Cl. *ff* 3 3 7 5 3 *p* *f* *p*

Pf.

Cl. *ff*

Pf. *mf* *p* *f* *p*

Cl. *ff* 3 3 3 3 3 3 3 3

Pf. *mf*

Cl. *rit.*

6 *p*

Pf. *p* *mf* *pp* *mf* *p*

Cl. *p* *p* *f* *p* *f* *p*

3

159 $\text{♩} = 116$

Cl. *con sordino (sin al fine)*

Vln. *pizz.* *con sordino (sin al fine)*

Vc. *pizz.*

Pf. *pp*

8^{ub}

162

Vln. *pizz.*

Vc. *pizz.*

Pf. *pp*

8^{ub}

165

Vln.

Vc.

Pf.

mf

mf

sim.

sim.

168

Vln.

Vc.

Pf.

171

Vln.

Vc.

Pf.

174

Vln.

Vc.

Pf.

mf

Measures 174-176. Vln. and Vc. have long notes in measure 174. Vln. enters with a melodic line in measure 175. Pf. has a continuous eighth-note accompaniment in the right hand and a melodic line in the left hand. Dynamics include *mf*.

177

Vln.

Vc.

Pf.

Measures 177-179. Vln. has a melodic line in measure 177, then a long note in measure 178. Vc. has a long note in measure 177, then a melodic line starting in measure 178. Pf. has a continuous eighth-note accompaniment in the right hand and a melodic line in the left hand.

180

Vln.

Vc.

Pf.

pp

8va
pp

Measures 180-182. Vln. and Vc. have long notes in measure 180, then a melodic line starting in measure 181. Pf. has a continuous eighth-note accompaniment in the right hand and a melodic line in the left hand. Dynamics include *pp* and *8va pp*.

183

Cl.

Vln.

Vc.

Pf.

mf

p

pp

186

Cl.

Vln.

Vc.

Pf.

p

mf

189

Cl.

Vln.

Vc.

Pf.

mf

p

pp

8^{vb}

192

Cl.

Vln.

Vc.

Pf.

mf

195

Cl.

Vln.

Vc.

Pf.

p

pizz.

pizz.

198

Cl.

Vln.

Vc.

Pf.

pizz.

pizz.