

A recommended textbook by Musical Education Academy of Tertiary Institutions
高等学校音乐教育学会推荐用书
A textbook for Chinese-English bilingual education
中英文双语教学用书

The Collection of Chinese Folk Choruses
中华民族民歌合唱大全

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序

周正松先生主编的《中华民族民歌合唱大全》（第一辑）的问世是一件非常值得高兴和庆贺的事，这是一项相当浩大而且是非常有意义的工程。

对于浩瀚如海的我国多民族的民歌遗产，如何加工成合唱作品是几代音乐人的愿望，从此，许多作曲家作出了很多贡献。现经过周正松先生及石夫、朱诵邠、张以达、骆季超、钱正钧、韩万斋等编委先生的努力终至集成出版，这无疑是合唱界、音乐教育界的一件大事。为此非但部分地解决了我国目前合唱界缺少中国合唱作品的问题，而且在国际上还起到了宣传我们中华民族优秀音乐文化的作用，展示了我国丰富多彩的多民族的音乐文化艺术。

曲集中非但收集了已出版过、而且广为流传的作品，并且还收录了一些过去从未发表过的新作品，这对于支持和拓宽合唱作品一定会起到应有的促进作用。虽然距离“大全”尚有相当艰巨的历程，但毕竟有了令人鼓舞的良好开端。在此我衷心祝愿周正松先生及编委们取得更大的成就，并由衷地感谢他们为此所付出的艰辛劳动。

杨鸿年

2003年1月16日

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Yang's Preface

It is really a happy and worth-celebrating thing that Mr. Zhou Zhengsong has finished the first volume of *the Collection of Chinese Folk Choruses*, which is great and meaningful work.

It has been a long and sincere dream for many generations of Chinese musicians to collect and reproduce some beautiful choruses from the grand sea of China's folk songs. And many composers have contributed a lot to this cause. Having worked hard and devotedly on the project, Mr. Zhou Zhengsong, together with a group of editors, Shi Fu, Zhu Songbin, Zhang Yida, Luo Jichao, Qian Zhengjun and Han Wanzhai, finishes the first volume and has it printed. It is, with no doubt, a great issue in the field of chorus as well as of musical education. It not only partly solves the regret of a long absence of Chinese choruses, but also plays an important role of imparting good Chinese folk music to the international stage, and of introducing the rich and multi-national characteristics of Chinese music and culture.

Besides those printed and widely-spread pieces of folk choruses, the volume also contains some newly composed pieces, which just have their first publication. Positively, it will promote and encourage new choruses. Though there is still a long and harsh way to go to achieve a "complete" collection, the first volume's appearance is a good start for a good ending. Hereby, I sincerely wish Mr. Zhou Zhengsong and his colleagues have a bigger success and present my thanks for their hard and marvelous work.

Yang Hongnian
Beijing
January, 2003

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前 言

2000年笔者随中国合唱协会观摩团赴奥地利林茨市，参加首届世界奥林匹克合唱节。来自世界各地的近80多个国家的近500个合唱团两万多人参加了合唱节的比赛。从格里戈里圣咏、教会合唱到田园情歌、现代合唱，从流行音乐合唱到爵士合唱，有伴奏民歌、无伴奏民歌、带表演民歌，童声、女声、男声、混声，小组唱、室内合唱、大合唱等28个项目，真是应有尽有，丰富多彩。中国内地去了3个团，其中2个团拿了3项金奖冠军，升了国旗、奏了国歌。2002年在韩国釜山第二届世界奥林匹克合唱节，中国内地去了16个团，其中3个团拿了5项金奖冠军，升了5次国旗，我们激动地唱了5次国歌。但细想下来，我们连续两届的冠军项目不论是童声、女声、有伴奏、无伴奏、带表演的，都是以民歌取胜，而国外的冠军不论是德国的教会合唱，还是美国的爵士合唱，也多是具有该国家、该民族风格特征的强项，我深深体会到“越是民族的就越是世界的”。

回想自己学习音乐的过程多与民歌结缘，小学时我参加了合唱队，唱了不少歌，但现在记得的还真是那些有特色的民歌如《东方红》、《娃哈哈》等。中学因“文化大革命”不用读书，就组织了一个乐队（我拉小提琴）在贵阳市的春雷广场、河滨公园等地方专奏好听的歌，除了《白毛女》、《新疆之春》等中国民族民间歌曲、乐曲外，还奏《莫斯科郊外的晚上》、《蓝色多瑙河》等外国民歌、乐曲，常常得到围观群众的掌声捧场。下乡当“知青”时，在田边、地头、山上、河旁也没少奏少唱。1972年我考进歌舞团边工作边学习，后来做了乐队首席，偶尔搞点作曲、配器，还经常下乡采风，把收集到的民族民间音乐搬上舞台。1978年我自己创作自己演奏的第一个作品，就是一首小提琴独奏《山西民歌主题变奏曲》，1980年贵州省人民广播电台录音播放，并参加在哈尔滨举办的“全国广播节目交流”活动。而我作词、作曲发表在贵州《苗岭音乐》的第一首歌《你可知道这是什么地方？》也是根据贵州彝族民歌音调写成，中央电视台第一届电视大奖赛贵州选手还演唱此歌。

1981年我被调入贵阳高校任教，我们组织了一个教师业余合唱团，唱的第一首合唱就是民歌《半个月亮爬上来》，从此开始指挥合唱并学习指挥。其实，当时我在大学工作时自己还没上过大学，以后才去北京师范大学音乐系、中央音乐学院指挥系就读，所学的多是西洋音乐，尤其是后来到奥地利国立音乐学院维也纳指挥大师班学习更是如此。毕业音乐会公演，我指挥（维也纳国立音乐学院合唱团演唱）帕莱斯特里纳、蒙特威尔第、许茨、巴赫的作品，也都是欧洲音乐。我发现不论是威尼斯乐派还是维也纳乐派，不论是巴洛克音乐还是古典音乐，都是与该国家、该民族息息相关的，意大利、奥地利是这样，英国、法国也是这样，匈牙利、俄罗斯更是这样。越学得多越发现自己应该回头再学中国民族的音乐，这是根啊！我国民族众多、历史源远流长，56个民族的民族、民间音乐，取之不尽、用之不竭。

想起两次在奥林匹克比赛现场，许多国家的合唱团摆出乐谱、歌书、CD、VCD交流，总是抢购一空，而我国没有。有一位外国朋友听了中国孩子唱完一首民歌，激动地向我们的合唱团员要歌谱，热情的小朋友拿出一份手抄简谱，最后逗得大家哈哈大笑。当时我就想：把我们民族优美的歌声和乐谱同时推荐给外国朋友该多好呢？回国一定要做这件事！

在全国众多作曲家、指挥家的支持帮助下，我开始编辑中国56个民族的56首合唱（每个民族先选编

一首)，然而越编下去问题也越多，比如汉族人口众多，地域分布宽广，民歌多得难以统计，选一首《东方红》吧，虽说是几代人唱了半个多世纪，但毕竟只是陕西北部的民歌，一首《茉莉花》一百多年前已经唱到了意大利，然而中国大地东、南、西、北、中都有《茉莉花》，且各有各的唱法，好像都不是最合适。再比如说彝族吧，云南石林有《远方的客人请你留下来》，四川凉山有《快乐的哆嗦》，贵州威宁有《阿西里西》，都好听且有代表性，该用哪首呢？一些能歌善舞的民族如蒙古族、维吾尔族、苗族、侗族、壮族，合唱歌曲不胜枚举，而有些民族却根本没听过有合唱，有的民族总共只有几千人，别说合唱，就连能公开流行传唱的民歌或音乐素材都已很少，若再不挖掘发展，将会逐渐流失或被汉化掉……其实，这是一件很有意义的事，需要有更多的能人、志士来一起做，继续编辑第二辑、第三辑……

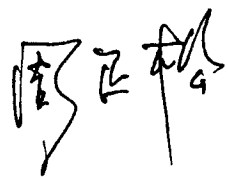
我们知道，民歌的演唱有两个方面，除了上面说的音乐方面，还有另一方面——歌词语言，如果说56个民族的音乐已经够复杂的话，56个民族的语言也不会简单。就说汉族吧，单是方言就有八大类：北方方言、吴方言、湘方言、赣方言、客家方言、闽东方言、闽南方言、粤方言。举例说，北方方言本身又分为4个次方言区：华北、东北方言区，西北方言区，西南方言区，江淮方言区，而这个方言区里又分多种地方话，比如同一区域内的天津话、北京话、沈阳话还是有差异的，一个“我”字，东北唱“wo”，西北唱“e”，上海人说“ala”，广东人说“o”。一个“是”字北方唱“shi”，南方唱“si”……这样，还有55个民族的语言、方言、土话、发音加在一起，可以想像有多复杂，但是民歌的风格特点恰恰就是体现在音乐的音调上和语言的发音上。为了比较准确地演唱民歌合唱，本书在音乐上统一使用五线谱，每首合唱（除无伴奏外）都配上钢琴或其他打击乐器伴奏谱，在歌词的汉字下面加上注音，使演唱者能通过拼读，相对地更接近民族的语言，同时外国人也可以通过注音唱中文啦！

中国56个民族有着丰富多彩而又各不相同的历史文化、风俗习惯、生活方式、娱乐活动等。我们从音乐的角度对每个民族的基本情况如：人口数量、分布地区、语言、文字、传统节日、主要歌种、民歌演唱、活动形式等做简要介绍。同时对选用的合唱作品的作词者、作曲者、改编者、配伴奏者甚至有些原唱者、记录者等相关的背景情况，以及一些歌词的特殊含义，都做简要说明，使演唱者对该民族该民歌有较全面的了解，并且采用中、英文对照排版，目录（第一首除外）也按民族名称（根据国家民委的统计资料翻译）的英文字母排序，方便外国朋友使用。同时，也便于学校里的双语教学。

音乐是没有国界的国际语言，是表达思想、沟通感情的最好艺术，合唱又是音乐中最容易、最普及、最为直接的艺术形式，通过合唱将我们中华民族优秀的民族文化介绍给世界，我想这是我们大家共同的愿望。但限于本人的水平，也许我想得多，做到的少，想做好，而做错的也不会少，但如前所述，这是一件有意义的事，甚至是一项浩大的工程，不是我和几个人能做好、做完的事，衷心希望更多专家、学者、同行朋友和我们一起，共同来完成这项工程！

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Preface

In 2000, I visited the city Linz in Austria to attend the First Choir Olympics there together with the China Chorus Association. There were 500 chorus orchestras and over twenty thousand people from about eighty countries all over the world participating in the competition. They presented the world various types of choruses, from Gregorian chant, church chorus to pastoral love song and modern chorus, from popular music chorus to Jazz chorus. The folk songs were sung accompanied, unaccompanied, or performed with acting. The choruses, children's, male, female or mixed voices, were performed in form of vocal ensemble, chamber chorus, or large-scaled chorus. All together twenty-eight types of choruses were presented with great richness and colorfulness. Three chorus orchestras (from Mainland China) participated in the festival. Among the three orchestras, two of them won three gold prizes, and China's national flag was raised and national anthem was played for twice in the festival. In 2002, in the Second Choir Olympics in Busan City, Korea, sixteen chorus orchestras from Mainland China participated and three of them won five gold prizes. When China's national flag was raised, we sung our national anthem excitedly for five times. However, when I recalled these two festivals, I noticed a very interesting and important thing, that is, the items which won us the gold prizes were all folk songs or adapted folk songs, no matter which form it took, of children's or female voice, accompanied, unaccompanied or with acting. Considering those foreign prize items, such as German church chorus, American Jazz chorus, they all embraced the most distinguishable characteristics of their nations. All these suggest that the more national our art is, the more international it will be.

My own experience with music is closely related with folk songs. In the primary school, I was a member of a chorus, and we sang a lot of songs. But till now, I can only remember and sing those characteristic folk songs, such as *Dongfang Hong*, *Wahaha*. During the middle school years, due to the Cultural Revolution, there was no school for us, but we founded a band, where I played the violin. Our band played good music for the public at places like Chunlei Square, Hebin Park in Guiyang City. We played both good Chinese folk songs like *White-haired Girl*, *Spring of Xinjiang*, and excellent foreign music and folk songs, such as *An Evening in Rural Moscow*, *The Blue Danube*. We could often get a big applause from the audience. When I went to the countryside, as an intellectual youth laboring with the local farmers, I also sang and played folk music and folk songs a lot. In 1972, I was enrolled in a song-and-dance ensemble to work and study simultaneously. Later I worked as an orchestra master, and occasionally composed and orchestrated. During this period, I often went to collect folk songs. My first piece of music performed on stage was a violin solo, called *Shanxi folk song variations*, composed and played by myself in 1978. In 1980, this piece was broadcasted by Guizhou People's Radio Station, and exchanged in the project called "the National Communication of Broadcasting Programs". The first song *Do you know where it is*, written and composed by me, was based on the tonality of folk songs of the Yi Ethnic Group in Guizhou Province. This song was published in *Miaoling Music Magazine* in Guizhou Province and sung by the representative of Guizhou Province in the first TV Grand Prize Contest of Folk Songs held by CCTV.

In 1981, I was transferred to teach in a college in Guiyang City. We teachers formed an amateur chorus,

and the first chorus we sang was the well-known one, *the half moon has climbed up*. From then on, I started to conduct choruses and study the art of being a conductor. To tell you the truth, I had not ever studied in college before I taught in college then. Later, I studied further in Music Department of Beijing Normal University and then in Conductor Department of the Central Conservatory of Music. All I learned were about western music. Years later, I took the *Vienna Master Course* in Vienna National Musical Conservatory, Austria (WIENER MEISTERKURSE FÜR CHORIRIGENTEN), and performed as a conductor in the graduation performance in public, cooperating with the chorus of Vienna National Musical Conservatory in Austria. The pieces of music we played, by Palestrina, Monteverdi, Schutz and Bach, were all European music. I found that the music, no matter whether it belonged to Venice school or Vienna school, and no matter whether it was Baroque or classical, was closely related with the characteristics of the country and nation. We can easily find the evidence in Italian music, Austrian music, English music, French music, Hungarian music, especially Russian music. The more I learn about western music, the more necessary I feel to learn our Chinese folk music. It is the root of our art! A great variety of nationalities and an extraordinarily long history are nurturing the endless beauty of the folk music of the fifty-six nationalities.

Another thing impressed me greatly was that many foreign chorus orchestras provided the staff notation, song books, CD, VCD of their choruses to exchange, and these materials were always sold out quickly. However, when foreign friends asked for such information, we failed to offer. Once a foreigner especially appreciated a children's chorus performed, and he eagerly asked our chorus members for its staff notation. Our warm-hearted children presented him a hand-written copy of its numerical notation, which only made a good laughter. Hearing the well-meaning laugh, I said to myself, "If we can present both beautiful folk songs and their notations to these foreign friends who show their interests in our folk music, how meaningful it is! I will do it when I am back to China."

With the help of many composers and conductors in the country, I began to collect the fifty-six choruses of the fifty-six ethnic groups, and edit *the Collection of Chinese Folk Choruses (Volume I)*. However, the further I went, the more problems I met. For instance, the Han Ethnic Group has an extraordinarily large population and lives in a tremendously wide area, and as a result enjoys a huge heritage of folk songs. Among thousands of them, I found it difficult to choose which song should be representative to the nation. Though *Dongfang Hong (Red orient)* is sung for generations, it is still not representative for it is just local to North Shannxi Province. Another folk song, *Molihua (Jasmine)*, which has been widespread as far as Italy since several hundred years ago, has numerous versions of it, and it again cannot be representative enough. Take the song for the Yi Ethnic Group for another instance. We have the candidate song, *Yuanfangde keren qingni liuxialai (Please stay, my guest from far)* for Shilin area of Yunna Province, *Kuailedu suoluo (happy suoluo)* for Liangshan area in Sichuan Province, and *Axilixi* for Weining area in Guizhou Province. All of them are beautiful and quite representative. It is really hard to make a choice among them. For some nations of which people are good at singing and dancing, they have a lot of good folk choruses, such as the Mongolia Ethnic Group, the Miao Ethnic Group, the Dong Ethnic Group, and the Zhuang Ethnic Group. But for some nations, they even have no idea about choruses. Some nations, of a small population of several thousand, have no folk songs at all, let alone folk choruses. For these ethnic minorities, there are only a few materials of folk music left. If we do not do something to protect and save these heritages, they will be lost or assimilated gradually. It is really a meaningful thing, and needs more and more able people to contribute to a second, third, and even more volumes of the collection.

As we all know, there are two aspects concerning folk songs. One is the musical aspect, and the other is

the language aspect. We have seen the complexity in the music of the fifty-six nationalities, and we can also imagine the linguistic aspect is not easy to handle. For example, the Han Ethnic Group alone has eight major dialects, namely, North dialect, Wu dialect, Xiang dialect, Gan dialect, Hakka dialect, Northeast Ming dialect, South Ming dialect, and Cantonese. And North dialect itself is subdivided into four subtypes, that is, North-China and Northeast dialect region, Northwest region, Southwest dialect region, and Jianghuai dialect region. Even in the same dialect region, people may speak differently. For instance, though in the same North-China and Northeast dialect region, people in Tianjing speak Tianjingnese, in Beijing Pekinese, and so on so forth. For the same meaning, “I”, people in Northeast pronounce as [əu], in Northwest [ə], in Shanghai [ala], and in Canton [ɔ]. For the same meaning “be”, people in north pronounce as [fi], while in south, [si]. This is only for one nationality. If we add those of the other fifty-five nationalities, we can hardly imagine! However, the style and characteristic of folk songs just lie in the tonality and the linguistic pronunciation. In order to sing a folk chorus well, we use the staff notation to present the accompanying music (except the accapella ones), and Chinese Pinyin to phoneticize the lyrics. By singing according to the Pinyin, a singer can be closer to the original style. In addition, foreigners can also sing Chinese folk songs according to the Pinyin!

Furthermore, the fifty-six nationalities enjoy colorful and various histories, cultures, customs, life styles, and entertainments. We introduce briefly each ethnic group from the musical angle, about their populations, geographic attributions, languages and characters, traditional festivals, major cantus types and ways of folk song singing and entertainments. We also provide some background information, including the lyric writer, composer, adaptor, and the person to orchestrate, of each chorus, and even the original singer and recorder of some choruses, as well as the special meanings of some lyrics. We hope it will help singers to have a clear whole picture of the song for a certain nation. The Chinese-English bilingual print will help international communication as well as the bilingual education in conservatories. The contents are presented alphabetically (except the first chorus).

Music is an international language for all the countries in the world, and the best form of art to express and communicate, while chorus is the easiest, the most popular and the most direct means to do so among various musical forms. To use chorus to introduce our excellent Chinese culture to the world is the common will cherished by all of us Chinese. Due to the limited capability of myself, I have planned to do many, but I have really achieved a few. I have meant to make everything perfect, but I guess I have unavoidably made some mistakes. However, as I've mentioned above, this project, a large-scaled project, is greatly meaningful. As to such a grand project, I, with several colleagues, may not be able to finish it all alone with satisfaction. We hope that more professionals, experts, colleagues, and friends will join us to carry on, even for generations to come.

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目 录

序	(I)
前言	(I)
1. 汉族 Han Ethnic Group	(1)
《爱我中华》(钢琴伴奏混声合唱)	(2)
<i>Love China</i> (A mixed chorus accompanied with the piano)	
2. 阿昌族 Achang Ethnic Group	(16)
《山歌》(无伴奏混声合唱)	(17)
<i>Mountain song</i> (An unaccompanied mixed chorus)	
3. 白族 Bai Ethnic Group	(23)
《七色童年》(钢琴伴奏童声合唱)	(24)
<i>Colourful childhood</i> (A children's chorus accompanied with the piano)	
4. 保安族 Baoan Ethnic Group	(28)
《舍我的阿哥是万难》(无伴奏混声合唱)	(29)
<i>Too difficult to leave you</i> (An unaccompanied mixed chorus)	
5. 布朗族 Blang Ethnic Group	(31)
《花》(钢琴伴奏混声合唱)	(32)
<i>Flower</i> (A mixed chorus accompanied with the piano)	
6. 布依族 Bouyei Ethnic Group	(43)
《好花红》(钢琴伴奏混声合唱)	(44)
<i>Red, red flowers</i> (A mixed chorus accompanied with the piano)	
7. 傣族 Dai Ethnic Group	(51)
《翠竹楼》(无伴奏同声合唱)	(52)
<i>Bamboo pavilion</i> (An unaccompanied unison chorus)	
8. 达斡尔族 Daur Ethnic Group	(55)
《忠实的心儿想念你》(无伴奏男声合唱)	(56)
<i>My faithful heart misses you</i> (An unaccompanied male chorus)	
9. 德昂族 De'ang Ethnic Group	(61)
《苦歌》(无伴奏混声合唱)	(62)
<i>Song of bitterness</i> (An unaccompanied mixed chorus)	
10. 侗族 Dong Ethnic Group	(64)
《杉林青青》(无伴奏混声合唱)	(65)
<i>Green fir forest</i> (An unaccompanied mixed chorus)	

11. 东乡族 Dongxiang Ethnic Group	(69)
《东乡白牡丹》(无伴奏混声合唱)	(70)
<i>White peony of Dongxiang</i> (An unaccompanied mixed chorus)	
12. 独龙族 Dulong Ethnic Group	(73)
《我可爱的家乡》(钢琴伴奏同声合唱)	(74)
<i>My adorable hometown</i> (A unison chorus accompanied with the piano)	
13. 鄂温克族 Ewenki Ethnic Group	(76)
《大雁湖》(无伴奏混声合唱)	(77)
<i>Lake Wild-goose</i> (An unaccompanied mixed chorus)	
14. 高山族 Gaoshan Ethnic Group	(80)
《快乐的聚会》(无伴奏混声合唱)	(81)
<i>Happy party</i> (An unaccompanied mixed chorus)	
15. 仡佬族 Gelao Ethnic Group	(86)
《仡佬欢歌》(无伴奏混声合唱)	(87)
<i>Happy song of Gelao</i> (An unaccompanied mixed chorus)	
16. 哈尼族 Hani Ethnic Group	(92)
《小姐姐的摇篮曲》(无伴奏童声合唱)	(93)
<i>Cradlesong of little sister</i> (An unaccompanied children's chorus)	
17. 赫哲族 Hezhe Ethnic Group	(96)
《乌苏里船歌》(钢琴伴奏混声合唱)	(97)
<i>Chanty on Wusuli River</i> (A mixed chorus accompanied with the piano)	
18. 回族 Hui Ethnic Group	(106)
《拉骆驼的黑小伙》(钢琴伴奏混声合唱)	(107)
<i>The camel-driving dark chap</i> (A mixed chorus accompanied with the piano)	
19. 京族 Jing Ethnic Group	(117)
《阿里罗》(无伴奏混声合唱)	(118)
<i>Aliluo</i> (An unaccompanied mixed chorus)	
20. 景颇族 Jingpo Ethnic Group	(122)
《舂米歌》(钢琴伴奏同声合唱)	(123)
<i>Song of pounding</i> (A unison chorus with the piano)	
21. 基诺族 Jino Ethnic Group	(135)
《送新娘》(打击乐器伴奏混声合唱)	(136)
<i>Seeing off the bride</i> (A mixed chorus accompanied with percussion instruments)	
22. 哈萨克族 Kazak Ethnic Group	(143)
《嘎哦丽泰》(钢琴伴奏混声合唱)	(144)
<i>Ga'olitai</i> (A mixed chorus accompanied with the piano)	
23. 柯尔克孜族 Kirgiz Ethnic Group	(150)
《节日舞曲》(钢琴伴奏童声合唱)	(151)
<i>Festival dance</i> (A children's chorus accompanied with the piano)	
24. 朝鲜族 Korean Ethnic Group	(153)
《道拉基》(钢琴伴奏同声合唱)	(154)
<i>Daolaji</i> (A unison chorus accompanied with the piano)	

25. 拉祜族 Lahu Ethnic Group	(156)
《喝茶的人儿哟》(无伴奏女声合唱)	(157)
<i>You are drinking tea</i> (An unaccompanied female chorus)	
26. 珞巴族 Lhoba Ethnic Group	(162)
《呷金呷》(钢琴伴奏混声合唱)	(163)
<i>Xiajinxia</i> (A mixed chorus accompanied with the piano)	
27. 黎族 Li Ethnic Group	(167)
《椰寨情歌》(无伴奏混声合唱)	(168)
<i>Love song in coco village</i> (An unaccompanied mixed chorus)	
28. 傈僳族 Lisu Ethnic Group	(174)
《优叶越唱越快活》(钢琴伴奏混声合唱)	(175)
<i>Sing Youye more and more happily</i> (A mixed chorus accompanied with the piano)	
29. 满族 Manzhu Ethnic Group	(183)
《跑南海》(无伴奏混声合唱)	(184)
<i>Go to South China Sea</i> (An unaccompanied mixed chorus)	
30. 毛南族 Maonan Ethnic Group	(188)
《咕》(无伴奏混声合唱)	(189)
<i>Gu</i> (An unaccompanied mixed chorus)	
31. 苗族 Miao Ethnic Group	(198)
《踩鼓》(无伴奏混声合唱)	(199)
<i>Drum dance</i> (An unaccompanied mixed chorus)	
32. 门巴族 Monba Ethnic Group	(207)
《对歌》(无伴奏混声合唱)	(208)
An antiphonal song (An unaccompanied mixed chorus)	
33. 蒙古族 Mongolian Ethnic Group	(211)
《雕花的马鞍》(无伴奏混声合唱)	(212)
<i>Carved saddle</i> (An unaccompanied mixed chorus)	
34. 仡佬族 Mulao Ethnic Group	(216)
《八月十五来走坡》(无伴奏混声合唱)	(217)
<i>Mountain walking on Mid-Autumn Day</i> (An unaccompanied mixed chorus)	
35. 纳西族 Naxi Ethnic Group	(223)
《纳西篝火啊哩哩》(钢琴伴奏女声合唱)	(224)
<i>Needfire play of Naxi</i> (A female chorus accompanied with the piano)	
36. 怒族 Nu Ethnic Group	(232)
《最美的鲜花献给党》(钢琴伴奏同声合唱)	(233)
<i>The most beautiful flowers to the Party</i> (A unison chorus accompanied with the piano)	
37. 鄂伦春族 Oroqen Ethnic Group	(236)
《鄂伦春马队在密林》(钢琴伴奏混声合唱)	(237)
<i>Oroqen's horse troop in forest</i> (A mixed chorus accompanied with the piano)	
38. 普米族 Pumi Ethnic Group	(246)
《党的恩情比山高》(钢琴伴奏同声合唱)	(247)
<i>Kindness of the Party is higher than a mountain</i> (A unison chorus accompanied with the piano)	

39. 羌族 Qiang Ethnic Group	(249)
《酒歌》(钢琴伴奏混声合唱)	(250)
<i>Drinking song</i> (A mixed chorus accompanied with the piano)	
40. 俄罗斯族 Russian Ethnic Group	(255)
《沿着街道》(无伴奏男声合唱)	(256)
<i>Walking along the street</i> (An unaccompanied male chorus)	
41. 撒拉族 Salar Ethnic Group	(259)
《拉木号子》(无伴奏男声合唱)	(260)
<i>Work Chantey when pulling timbers</i> (An unaccompanied male chorus)	
42. 畲族 She Ethnic Group	(264)
《畲家谣》(钢琴伴奏女声合唱)	(265)
<i>Song of She</i> (A female chorus accompanied with the piano)	
43. 水族 Shui Ethnic Group	(271)
《弯弯的月亮像牛角》(钢琴伴奏童声合唱)	(272)
<i>The ox-horn-shaped moon</i> (A children's chorus accompanied with the piano)	
44. 塔吉克族 Tajik Ethnic Group	(276)
《古兰丹姆之歌》(钢琴伴奏混声合唱)	(277)
<i>Song of Gulandanmu</i> (A mixed chorus accompanied with the piano)	
45. 塔塔尔族 Tatar Ethnic Group	(287)
《在银色的月光下》(钢琴伴奏混声合唱)	(288)
<i>In the silvery moonlight</i> (A mixed chorus accompanied with the piano)	
46. 藏族 Tibetan Ethnic Group	(293)
《心儿飞向金珠玛》(无伴奏混声合唱)	(294)
<i>My heart flies to Jinzhuma</i> (An unaccompanied mixed chorus)	
47. 土族 Tu Ethnic Group	(301)
《要说高来蓝天高》(钢琴伴奏童声合唱)	(302)
<i>The blue sky is the highest</i> (A children's chorus accompanied with the piano)	
48. 土家族 Tujia Ethnic Group	(305)
《咚咚奎》(钢琴伴奏同声合唱)	(306)
<i>Dongdongkui</i> (A unison chorus accompanied with the piano)	
49. 维吾尔族 Uygur Ethnic Group	(316)
《青春舞曲》(钢琴伴奏混声合唱)	(317)
<i>Dance of youth</i> (A mixed chorus accompanied with the piano)	
50. 乌孜别克族 Uzbek Ethnic Group	(323)
《掀起你的盖头来》(钢琴伴奏混声合唱)	(324)
<i>Uncover your kerchief</i> (A mixed chorus accompanied with the piano)	
51. 佤族 Va Ethnic Group	(337)
《阿佤人民唱新歌》(无伴奏混声合唱)	(338)
<i>Va people sing a new song</i> (An unaccompanied mixed chorus)	
52. 锡伯族 Xibe Ethnic Group	(342)
《春天来到田野上》(钢琴伴奏童声合唱)	(343)
<i>Spring comes to the field</i> (A children's chorus accompanied with the piano)	

53. 瑶族 Yao Ethnic Group	(349)
《瑶山夜歌》(无伴奏混声合唱)	(350)
<i>Night song in Yao mountains</i> (An unaccompanied mixed chorus)	
54. 彝族 Yi Ethnic Group	(356)
《远方的客人请你留下来》(钢琴伴奏混声合唱)	(357)
<i>Please stay, my faraway friend</i> (A mixed chorus accompanied with the piano)	
55. 裕固族 Yugur Ethnic Group	(364)
《裕固族姑娘就是我》(钢琴伴奏女声合唱)	(365)
<i>I am the Yugur girl</i> (A female chorus accompanied with the piano)	
56. 壮族 Zhuang Ethnic Group	(369)
《八角飘香》(无伴奏混声合唱)	(370)
<i>Fragrant aniseeds</i> (An unaccompanied mixed chorus)	
后语	(373)
参考书目	(374)



中国交响乐团合唱团与广州交响乐团合唱团联袂演绎中国民歌合唱曲目
 Chorus of China National Symphony Orchestra and Guangzhou
 Symphony Orchestra deduced Chinese folk song chorus together.

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汉 族

人口 1 242 612 226 (2000 年中国人口普查统计数据), 分布在中国各省和自治区。汉族语言属于汉藏语系汉语族, 使用汉文。汉族的传统节日主要有春节 (农历正月初一)、元宵节 (农历正月十五)、端午节 (农历五月初五)、中秋节 (农历八月十五)。主要歌种有山歌、小调、劳动号子、秧田歌、采茶歌、渔歌、习俗歌 (婚嫁歌、酒歌、丧歌)、儿歌、各种类型的歌舞曲和民歌套曲等。

汉族人口众多, 民歌随各地区生活特点形成不同歌种, 演唱方式各具特色。山歌产生于高原或山区; 采茶歌、秧田歌产生于中国南方; 渔歌产生于沿海地区; 各类号子多伴随着劳动生活演唱。习俗歌在喜庆丧事活动中唱; 小调、套曲多在街头巷尾或广大农村农闲时即席演唱, 或在乐器伴奏下由艺人演唱; 歌舞曲演唱形式十分丰富, 如秧歌、花灯、旱船等多在各地民间节日举行的群众性庆祝活动中演唱。

《爱我中华》乔羽词, 徐沛东曲, 王大立配钢琴伴奏, 是 1991 年为第四届中国少数民族运动会而作的会歌。1994 年被中国国家民族事务委员会定为永久的全国少数民族运动会会歌。

该曲本身并不是汉族民歌, 但作者在汉族音调的基础上广泛采用了多个少数民族的音乐素材, 创造出一种新的富有时代感的民族音乐语言, 56 个兄弟民族是一家, 56 族语言汇成一句话: “爱我中华!”

Han Ethnic Group, has a population of 1,242,612,226 (from the Population Census in the year 2000), and distributes in all the provinces and autonomous regions in China. The native language belongs to Chinese Austronesian of Sino-Tibetan Phylum. Chinese characters are currently used. The people of the Han Ethnic Group celebrate traditional festivals according to the lunar calendar. For instance, they celebrate Spring Festival on the first day of the first month in a lunar year, Festival of Lanterns on the fifteenth day of the first month in a lunar year, Dragon Boat Festival on the fifth day of the fifth month in a lunar year, and Mid-autumn Festival on the fifteenth day of the eighth month in a lunar year. Their main cantus types include mountain songs, canzonets, work chanteys, seedling-planting songs, tea-picking songs, fishing songs, custom songs (wedding songs, drinking songs, mourning songs), children's songs, and all kinds of folk dancing songs and folk song suites.

The Han Nation enjoys the largest population among all ethnic groups, and the forms of folk songs differ according to the different living surroundings in various areas, which contribute to a colorful picture of features. Mountain songs are given birth to in high and mountainous areas, seedling-planting songs and tea-picking songs in South China; and fishing songs in littoral areas; and all kinds of work chanteys are developed when people are working; folk custom celebrating songs are sung in wedding and funeral ceremonies; canzonets and suites are sung in streets and lanes, in countryside during cultivating breaks or sung by folk singers to the accompaniment of some folk musical instruments. The folk dancing songs are rich in forms. For instance, yangko (a popular rural folk dance), huadeng (a popular rural folk dance with lanterns in dancers' hands), and hanchuan (a popular rural folk dance with a dancer dancing in a paper-made boat) are performed during traditional festivals or ceremonies all over the country.

Love China, written by Qiao Yu, composed by Xu Peidong and accompanied with the piano by Wang Dali, was the song for the Forth Sports Meeting for Chinese Ethnic Groups in 1991. In 1994, it was eternally named as the song for Sports Meeting for Chinese Ethnic Groups by China Committee of Ethnic Groups' Affairs.

It was not a folk song of the Han Ethnic Group. On the basic of the tone of the Han Ethnic Group, the author combined with musical primitives of several Ethnic Groups to make a new national modern song, expressing that 56 ethnic groups are a family and their 56 languages have been used to express the same meaning: “Love China!”

爱我中华

(钢琴伴奏混声合唱)


Love China

(An mixed chorus accompanied by piano)

族词曲
奏
羽东
徐沛东
王立大
伴奏

Allegro

Piano



ppp ff p ff p

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. Dynamics range from ppp to ff.

S

A

T

B



爱我中华
ai wo zhong hua

爱我中华
ai wo zhong hua

The vocal section features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written in Chinese and Pinyin. The music is in a 4/4 time signature with a key signature of one sharp (F#).



ff

The piano accompaniment continues with a rhythmic pattern of chords and single notes. The dynamics are marked ff.

p

赛洛赛洛赛洛赛洛 赛洛赛洛赛洛赛洛 嘿

sai luo sai luo sai luo sai luo sai luo sai luo sai luo sai luo sai luo he

p

赛洛赛洛赛洛赛洛 赛洛赛洛赛洛赛洛 嘿

sai luo sai luo sai luo sai luo sai luo sai luo sai luo sai luo he



The final section of the score features vocal staves and piano accompaniment. The lyrics are repeated. Dynamics range from p to pp.

女领 *mf*

五十六个民族 五十六支花 五十六族兄弟姐妹
 wu shi liu ge min zu wu shi liu zhi hua wu shi liu zu xiong di jie mei

是一家 五十六族语言 汇成一句话 爱我中华爱我中华
 shi yi jia wu shi liu zu yu yan hui cheng yi ju hua ai wo zhong hua ai wo zhong hua

爱我 中华 咳罗 佉罗 咳罗 咳 咳罗 佉罗 咳罗 咳 咳罗
 ai wo zhong hua hai luo ni luo hai luo hai hai luo ni luo hai luo hai hai luo

T *mf*

咳罗 佉罗 咳罗 咳 咳罗 佉罗 咳罗 咳罗 咳罗
 hai luo ni luo hai luo hai hai luo ni luo hai luo hai luo hai luo

B

佉罗咳罗佉罗咳罗 爱我中华 五十六个星座
 ni luo hai luo ni luo hai luo ai wo zhong hua wu shi liu ge xing zuo

S
 星座
 xing zuo

A
 佉罗咳罗佉罗咳罗 爱我中华
 ni luo hai luo ni luo hai luo ai wo zhong hua

T
 佉罗咳罗佉罗咳罗 爱我中华
 ni luo hai luo ni luo hai luo ai wo zhong hua

B

五十六支花 五十六族兄弟姐妹是一家
 wu shi liu zhi hua wu shi liu zu xiong di jie mei shi yi jia

S
 啊佉罗 喂 啊佉罗
 a ni luo wei a ni luo

A