

SHI KUM POR'S CHORAL WORKS ALBUM

施金波合唱曲作品集



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HONG KONG **ARTS** DEVELOPMENT COUNCIL
香港藝術發展局贊助出版

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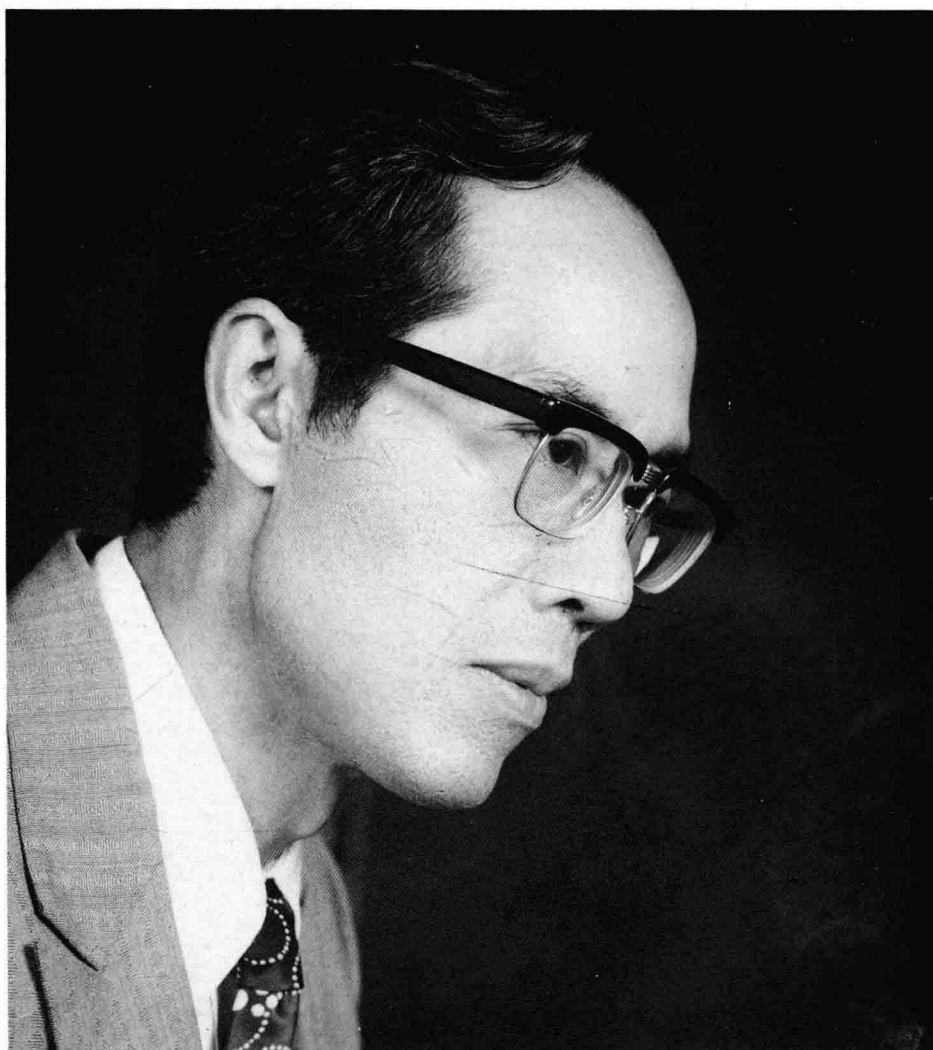
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1995



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施 金 波
SHI KUM-POR (1933 -)

星海音乐学院惠存：

施金波謹贈
1995.



作者簡介

施金波1933年出生於中國廣東省新會縣北街鎮。

1947年「省立廣雅中學」高中畢業。曾肄業於廣州「華僑大學」商學院，「華南人民文學藝術學院」音樂系。期間曾獲歌唱比賽冠軍，文藝創作比賽亞軍。1951-1957年入「上海音樂院」本科及深造班攻讀理論作曲。期間「在春天裡」獲藝術歌曲比賽三等獎，與一些鋼琴曲作品獲編選出版。

1958-1962年任教於「廣州音樂專科學校」。擔任理論作曲教學，同時創作不少鋼琴曲，獨唱合唱曲作品，並為舞蹈配樂及電影作曲，到各地民間搜集民歌，研究戲曲音樂。

1963年定居香港至今，三十多年均從事教學、作曲。經常發表音樂專題文章及樂評，應邀演講和評判等社會音樂活動，及出席本港與海外舉行之「亞洲作曲家同盟(ACI)」，「國際作曲家論壇(IRC)」，「國際現代音樂協會(ISCM)」等國際音樂會議音樂節。

「香港電台」、「香港管弦樂團」、「香港中樂團」、「香港藝術中心」、「香港兒童合唱團」，「銀禧合唱團協會」、及一些學校和社團等均有委約他作曲。「香港學校音樂及朗誦協會」主辦的音樂節多屆採用其作品為比賽曲目。

其作品眾多，包括「大提琴與管弦樂協奏曲」、「羽調式弦樂四重奏」等大型作品及交響詩、室內樂、鋼琴獨奏曲、合唱曲、藝術歌曲等。

他的作品在技法上力求傳統與現代結合，以「推陳出新」的藝術思想不斷探索，堅持作品風格的民族性和通俗性。例如「五首速寫」(室樂)，「海公戲獅」(鋼琴曲)，「對花」(合唱曲)等甚受海內外歡迎和好評。「遙遠的歌」(藝術歌曲)獲中國主辦的「華聲曲」作曲比賽特別獎。

施金波也是一位資深的音樂教育工作者。

1970年起受聘於「香港清華學院」已二十餘年，除理論作曲及鋼琴教學，先後曾任音樂系系主任，音樂研究所所長等職務。1992年獲台灣高等教育部頒發之「資深優良教師獎」。

其他專業資歷：1983-88年當選連任三屆「香港作曲聯會」副主席。

1977年創會之「香港作曲家及作詞家協會」基本會員。「香港民族音樂學會」會員。1987年被選為「上海音樂學院校友會總會」副主席。1995年受聘為上海音樂學院之「國際文憑考試評核會」顧問。

Brief Introduction of the Composer

Shi Kum Por, born in 1933 in Beiji Town, Xinhui Country, Guangdong Province, China.

In 1947, he graduated from high school, the famous Provincial Middle School - the Guangya Middle School in Guangzhou.

Then he entered the Commercial Dept., the Guangzhou Overseas Chinese University. Later he changed to the Music Dept., the South China People's Literature and Arts College. During this period, he won first prize in singing competition, second prize in literary writing. From 1951 to 1957, he studied in the world renowned Shanghai Conservatory of Music and started his career in the Theory and Composing Dept. and later in the Advanced Course. His composition "In Spring" had won the 3rd prize in the Art Song Competition. He also wrote a number of piano pieces. These were chosen to be published.

1958-1962. He taught in the Guangzhou Music Institute, taking up music theory and composition. During this time, he wrote quite a number of piano, vocal and choral works, also works for ballets and dances and movies. He also went around to pick up folk lores and study local operas.

In 1963, Mr. Shi came to stay in Hong Kong until now. For this long period of time, he still engaged in musical teaching and composing. Besides these, he always issued scholastic theses and articles and criticism on music. He is often invited to give talks on music and also to sit as adjudicator for musical competitions. He also takes part in the musical activities of local communities as well as international conferences and festivals abroad, such as the Asian Composers' League(A.C.L.), the International Rostrum of Composers(I.R.C.), and International Society for Contemporary Music(I.S.C.M.).

The Radio Hong Kong(RTHK Radio 4), the Hong Kong Philharmonic Orchestra, the Hong Kong Chinese Orchestra, the Hong Kong Arts Centre, the Hong Kong Children's Choir, the H.K. Silver Jubilee Singers Society and other schools or societies have had Commissioned. Mr. Shi to Write music or songs for them. The Hong Kong Schools Music and Speech Association has in its annual schools music competition, designated Mr. Shi's works as parts of their compulsory pieces.

His works are in quite a large number, including orchestral works as "Cello Concerto with Orchestra", "String Quartet in Aeolian Mode" and symphonic poems, chamber music, piano solo pieces, choral and solo art songs.

As to technique, his works are stressed in the combination of tradition and modernism, so as to reach the destination of "Pushing the ancient forward and reach a new sphere." He claims a continual exploration in arts, and insists in nationalism and popularization in his style of writing. For example, the "Five Sketches"(chamber music), the "Lion Dance Clowns"(piano solo piece) and "Flower Song"(Choral work) have received very warm reception and high appraisal from in and out of the country. The "A Distant Song"(art song) has won a special prize in an invitation song competition titled "Songs of China" sponsored by an organization inside the country.

Mr. Shi is also a well-experienced educator in music. In 1970, he was requested by the Hong Kong Tsing Hua College to teach Music Theory and Composing and also Piano lessons. He carried on this position for over twenty years. And in the later years, he was appointed Head of the Music Department and Head of the College. In 1992, he was awarded by the Taiwan High Education Dept. a "Distinguished Experienced Teacher" Award.

Other Professional Qualifications are: 1983-88 - was elected successfully for three sessions the Vice-Chairman of the Hong Kong Composers' Guild. 1977 - basic member of composers and Authors Society of Hong Kong Ltd(C.A.S.H.). - member of Hong Kong Ethnomusicology Society. 1987--was elected Vice Chairman of the Shanghai Conservatory of Music Alumni Association. 1995--Invited as Adviser by the Shanghai Conservatory of Music for the International Examination Assess Diploma Association.

自序

合唱是一種專業藝術，又是一種普及的大眾文娛。

人聲合唱與樂器合奏比較，其優越性是天賦我們可用最直接的，真實的，有生氣的方法，來表達人類思想感情的訊息。而合奏則使用機械性的媒介工具，間接地反映人的思想感情訊息。

二者雖然並非相互排斥彼此矛盾，但人所唱出的是「聲」，樂器所奏出的是「音」，聲與音都是互補互賴的功能。用「從心靈到心靈」(from heart to heart)這句話解釋，就說明了合唱始終是表達人性最直接，最動人的藝術手段。

不論是專業或業餘的合唱團，都明白這個特點，所以都會要求自己善加運用，追求盡可能的完美。大家都講究呼吸發聲方法，注意語言韻味變化，還要研究音色音量等等諸多的合唱技術，這些做法都是對的、必要的，但是還不能保證可以唱得好。因為最困難的是做到與心一致，曲與詞一體。產生「口是心非」、「貌合神離」的缺憾，原因是每個參唱者未必都對樂曲的題材題旨和風格徹底理解，如果對樂曲的音樂形象認識深刻、自己的心靈有所感應共鳴，才能借助技術演繹樂曲，產生感染力去影響聽眾打動聽眾。順便一提，這個道理，對作曲家而言，希望創作出一首好的合唱作品，則要求就更加嚴格了。

本曲集的歌曲，類型較多，題材較廣，可選用的範圍較大。絕大部份曾在音樂會上發表，有些經常演出，有些被選為比賽指定曲目或出國表演項目。其中早年已出版的「對花」，美加某大學曾採用為研究中國合唱作品的論文對象。

出版這本曲集的宗旨，一方面是「與眾樂樂」，滿足廣大合唱愛好者的需要，又藉此加強創作→表演→欣賞三者的密切關係，共同推展中國合唱音樂的進步。

出版樂譜的工作實在很繁重，在本港沒有音樂出版社的情況下，作者只好知難而「進」，把編輯、校對、設計、付印、發行等工作都一手包辦，乏善不足之處，在所難免。幸賴陳烈先生慷慨翻譯，姚漢輝先生辛勞打譜，更蒙「香港藝術發展局」支持，贊助出版經費，均表深切謝忱，特此鳴謝。

施金波·1995年春·香港

Composer's Own Preface

Choral singing is a kind of professional art. It is also a kind of popular entertainment.

The difference between choral singing and instrumental ensemble is that the former is gifted. We can apply the more direct, more real and more lively method to express human thought and feeling. While an ensemble uses an indirect way as a media to reflect the information of such.

Yet the two do not reject, do not contradict each other. But that issued by human throat is voice, while that issued by instrument is sound. Voice and sound rely and compensate each other in their functions. We can say "from heart to heart" to interpret the meaning, and that we can understand why the choral singing is the more direct and more touching method of art in expressing human character.

I believe that regardless a chorus is a professional or amateur one, its members should realize the above mentioned nature and put it well to practise, and practice it perfectly. Everybody talks about the correct breathing and vocalisation methods; and also notes the change in rhythm and rhyme and have to study the matters of quality and colour of voices, and other choral techniques. All these methods are correct and necessary. But even one has done all these, there is no quarrantee that the result is well done. For the most difficult, thing is to be "heart and mouth unite" or "music and libretto unite." Failure in this respect will bring about the out-come of "say yes and mean no" or "seemingly in harmony but actually at variance." The reason of this difference is because not everyone who takes part in the singing can fully understand the subject or theme or style of the song. If one can deeply realize the core of a piece of music, and has responded in one's own heart, then one can interpret with the help of technique, the real sense of the piece of music and reproduce an influence over the audience. I would like to mention here: to a composer, if he likes to compose a song that is more inspiring, the above rule is even stricter for him.

The songs collected in this album are rather various in form and definition and touch a rather wide range. Most of them had appeared in local concerts; some of them had often been selected in programme on stages. Some of them had been performed by some organizations when they visited other states and regions. Some of them had been designated as compulsory songs of competitions. My early published work, "The Flower Song" was taken as an example of studying, and writing an essay on Chinese Choral work by a certain university in North America.

The first aim of publishing this Song album is to satisfy the need of the broad choral lovers, so as to let them have a wider change of appreciation. The second aim is to tighten the already close tie between the composer--performers--appreciators so as to promote the advancement of Chinese choral music.

The work of publishing music score is really very heavy. In the circumstance that Hong Kong has no musical publishing houses, I as the composer, am now on the opposite way of the saying, "Knowing the difficulty and retreat", I have piled up all the tasks of compiling, proof-reading, designing, printing and circulating upon my shoulders.

I am fortunate enough to have Mr. Chen Leh doing all the translation work and Mr. Yiu Hou Fai tiredlessly doing the drafting. Last but not least is to thank the Hong Kong Arts Development Council for the fund in aid of the printing charges. My hearty thanks to them all.

Shi Kum Por
Spring, 1955 in Hong Kong.

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中國民歌五首

FIVE CHINESE FOLK SONGS

對花（安徽省民歌）

FLOWER SONG

混聲四部合唱

施金波 Op 11 No.1

(1970)

Allegro spirito (♩ = 120)

PIANO

mf L.H.

con pedal.

S.
A. *mf* 春 季 裡 來 什 麼 花 兒 開?

T.
B. *mf* 春 季 裡 開 的 迎 春 花。

P. *simple stacca*

迎 春 花 開 什 麼 人 兒 戴?

美 麗 的 姑 娘 戴 起 來。

Musical score for the first system. The vocal part (top staff) has lyrics: 七 不弄咚來咚來 (p), 八 不弄咚來咚來 (p), 得兒咚得兒咚, (mf). The piano accompaniment (bottom staff) includes dynamic markings *f* and *mf*. The lyrics "戴起來!" (Dai qilai!) are written below the piano part.

Musical score for the second system. The vocal part (top staff) has lyrics: 得兒弄咚來咚來, 美麗的姑娘 戴起來! (cresc. *f*). The piano accompaniment (bottom staff) includes dynamic markings *f* and *mf*.

Musical score for the third system. This system contains only the piano accompaniment (bottom staff) with various musical notations including slurs and dynamic markings.

mf 夏季裡開的石榴花。

mf 夏季裡來什麼花兒開？

漂亮的小伙子戴起來。

石榴花開什麼人兒戴？

f 戴起來， *f* 戴起來，

p 七不弄咚來咚來， *p* 八不弄咚來咚來，

cresc. *f*

得兒咚，得兒咚，得兒弄咚來咚來，漂亮的小伙子戴起來。

cresc. *f*

mf *f* *mf* *f*

Andantino ♩=76
(TENOR SOLO)

mf *con expresso* (ALTO SOLO)

嘿！

Andantino ♩=76

秋季裡來什麼花兒開？秋季裡開的黃菊花！

mf *con expresso*

(TENOR SOLO)

(ALTO SOLO)

冬季裡什麼花兒開？冬季裡開的紅梅花！

8va *accel. e string....*

8

f 一 年 四 季 百 花 開, 百 花 呀 開 放

人 人 愛, 人 人 愛 來 人 人 戴。 姑 娘 呀 小 伙 子 戴 起 來!

p 七 不 弄 咚 來 咚 來, *mf* 八 不 弄 咚 來 咚 來! 嘿 啲! *f* 戴 起 來!

f 戴 起 來! *p* 七 不 弄 咚 來 咚 來, *f* 八 不 弄 咚 來 咚 來,

p 得兒咚 得兒冬, 得兒弄咚來得來, *f* 百花呀開 放 人 人愛,
mf 一 年四 季 百 花開 放 人 人愛, *p* 七不弄咚來咚來,
mf *cresc.* *f*

mf 嘿 啾! *f* 姑娘呀小 伙子 戴 起來, *f* 姑娘呀小 伙子
 八不弄咚來咚來,
mf *cresc* *f* *Riten.* *f*

a tempo
 戴 呀戴 起 來!
a tempo *cresc.* *ff*

a tempo *cresc.* *ff*

祝英台 (雲南民歌主題)

Zhu Ying Tai

-- A Theme According to a Yunnan Folk Song

施金波 Op.11 No.3
(1973)

A

男高音領唱，混聲無伴奏合唱

Moderato (♩=84)

正月 阿拉拉的 好唱 滴里里的 祝英 咕魯魯的 台 哟， 一對 阿拉拉的 蜜蜂 滴里里的

mp *dolce* (優美地)

探花 咕魯魯的 來 哟 探 花 哟！ 探 花

來 哟 來 哟 蜜蜂 探花 *mf*

蜜蜂 阿拉拉的 只 爲 滴里里的

花， 山 伯 只 爲 咕魯魯的 祝英 台 哟！

哟！ 山 伯 阿拉拉的 只 爲 滴里里的 祝英 咕魯魯的 台！

探花 咕魯魯的 死 哟，

B (熱情地)
con brio
a tempo

Tenor solo

mf 山 伯 阿拉拉的 只 爲 滴里里的 祝英 咕魯魯的 咕魯魯的 台！

六月，< *mf* a tempo

rit.

mf 山 伯 只 爲 祝英 咕魯魯的 咕魯魯的 台！