

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

# 郭祖荣 第十七交响曲

GUO ZURONG  
SYMPHONY No. 17



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



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## 出版者的话

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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

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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.







郭祖荣  
Guo Zurong

郭祖荣(1928— ) 作曲家、音乐教育家。从事音乐创作 65 年,创作交响曲 20 部、钢琴协奏曲 9 部、小提琴协奏曲 4 部,以及交响音画、交响诗、交响幻想曲、交响大合唱等 45 部。此外,还创作声乐、器乐及室内乐作品 200 多篇。出版的专著有《五声性调式和声》《交响音画〈大樟溪〉》《乐诗三章》《第九交响曲》《郭祖荣艺术歌曲选》《金色的秋天——室内乐作品选》《交响曲集(三卷)》《协奏曲集(三卷)》等。

从事音乐教育 60 年来,为福建培养了 4 代作曲家与音乐理论家。享受国务院政府特殊津贴。

1989 年 1 月 14 日与 2000 年 11 月 20 日,两次在北京成功举办《郭祖荣交响作品音乐会》。

Guo Zurong (1928— ), a music composer, educator, wrote works for 65 years. His compositions are involved in 20 symphonies, 9 piano concertos, 4 violin concertos, and symphonic paintings, symphonic poems, symphonic choruses, and so on. In addition, he also composed more than 200 art songs, instrumental pieces, and chamber music works, etc. His many works were published, including “*Pentatonic Style Harmony, Symphonic Picture DAZHANGXI, Three Chapters Rebecca, Symphony No.9, Selection of Guo Zurong Art Songs, Chamber Music Collection GOLDEN AUTUMN, Symphony Set (three volumes), Concerto Set (three volumes)*” and so on.

He worked on musical education for 60 years, and fostered four generations of composers and music theorists in Fujian. He is a specialist who enjoys government allowance.

“*Concert of Guo Zurong's symphonic works*”, was successfully held in 1989 and 2000 in Beijing.





# 乐队编制

## Orchestra

|                               |           |             |
|-------------------------------|-----------|-------------|
| Piccolo                       | (Picc.)   | 短笛          |
| 2 Flauti                      | (Fl.)     | 长笛(2支)      |
| 2 Oboi                        | (Ob.)     | 双簧管(2支)     |
| Corno inglese(F)              | (C.ingl.) | 英国管(F调)     |
| 2 Clarinetti(B <sup>b</sup> ) | (Cl.)     | 单簧管(降B调,2支) |
| 2 Fagotti                     | (Fag.)    | 大管(2支)      |
| 4 Corni(F)                    | (Cor.)    | 圆号(F调,4支)   |
| 2 Trombe(B <sup>b</sup> )     | (Trb.)    | 小号(降B调,2支)  |
| 3 Tromboni                    | (Trbn.)   | 长号(3支)      |
| Tuba                          | (Tub.)    | 大号          |
| Timpani                       | (Timp.)   | 定音鼓         |
| Piatti                        | (Piat.)   | 钹           |
| Tamburo                       | (Tamb.)   | 小军鼓         |
| Triangolo                     | (Trgl.)   | 三角铁         |
| Tam-tam                       | (Tam-t.)  | 大锣          |
| Arpa                          | (Arp.)    | 竖琴          |
| Violini I                     | (Vl.I)    | 第一小提琴       |
| Violini II                    | (Vl.II)   | 第二小提琴       |
| Viole                         | (Vle.)    | 中提琴         |
| Violoncelli                   | (Vc.)     | 大提琴         |
| Contrabassi                   | (Cb.)     | 低音提琴        |





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Introduction



第十七交响曲

Symphony No.17

I

郭祖荣  
Guo Zurong

Allegro moderato (♩ = 100) con spirito

5

Score for the first system of instruments:

- Piccolo
- Flauti I & II
- Oboi I & II
- Clarineti (B♭) I & II
- Fagotti I & II
- Cori (F) I, II, III, IV
- Trombe (B♭) I & II
- Tromboni I, II, III
- Tuba
- Timpani
- Piatti
- Tam-tam
- Arpa

Allegro moderato (♩ = 100) con spirito

Score for the string section:

- Violini I
- Violini II
- Viole
- Violoncelli
- Contrabassi

注：此曲作于2008年。It's finished in 2008.



10

**Instrumentation and Dynamics:**

- Picc.**: Rests throughout.
- Fl.**: *mp* (measures 10-12), *f* (measure 14).
- Ob.**: *mp* (measures 10-12), *mf* (measure 11), *f* (measures 14-15).
- Cl.**: *mf* (measure 10), *mp* (measures 11-12), *f* (measures 14-15).
- Fag.**: *mp* (measures 10-12), *f* (measures 14-15).
- Cor.**: *mf* (measures 10-11), *f* (measures 14-15).
- Trb.**: Rests throughout.
- Trbn. e Tub.**: Rests throughout.
- Timp.**: Rests throughout.
- Piat. Tam-t.**: Rests throughout.
- Arp.**: Rests throughout.
- VI. I**: *mp* (measures 10-12), *mf* (measure 11), *p* (measure 13), *f* (measures 14-15).
- VI. II**: *mp* (measures 10-12), *mf* (measure 11), *p* (measure 13), *f* (measures 14-15).
- Vle.**: *mp* (measures 10-12), *mf* (measure 13), *p* (measure 14), *f* (measures 14-15).
- Vc.**: *pizz.* (measures 10-11), *mp* (measure 12), *mf* (measure 13), *p* (measure 14), *f* (measures 14-15).
- Cb.**: *pizz.* (measures 10-11), *mp* (measure 12), *mf* (measure 13), *p* (measure 14), *f* (measures 14-15).

[illegible]

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Trb.  
 Trbn.  
 e  
 Tub.  
 Timp.  
 Piat.  
 Tam-t.  
 Arp.  
 Vl. I  
 Vl. II  
 Vle.  
 Vc.  
 Cb.

[illegible]

30 35

Picc.

Fl.

Ob.

Cl.

Fag.

Cor.

Trb.

Trbn.  
e  
Tub.

Timp.

Piat.

Tam-t.

Arp.

VI. I

VI. II

Vle.

Vc.

Cb.

*mf* *mp* *mf* *p* *mp* *p* *mp* *cresc.* *arco* *mp* *cresc.* *arco* *mp* *cresc.*

[illegible]





This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C). The instruments listed on the left include Picc., Fl., Ob., Cl., Fag., Cor., Trb., Trbn. e Tub., Timp., Piat., Tam-t., Arp., VI. I, VI. II, Vle., Vc., and Cb. The score is divided into measures, with some measures containing multiple staves for different instruments. Dynamic markings such as *cresc.* (crescendo) and *f* (forte) are present throughout the score. The page number 50 is visible in the top left corner, and 55 is visible in the top right corner.

Picc.  
 Fl.  
 Ob.  
 Cl.  
 Fag.  
 Cor.  
 Trb.  
 Trbn.  
 e  
 Tub.  
 Timp.  
 Piat.  
 Tam-t.  
 Arp.  
 Vl. I  
 Vl. II  
 Vle.  
 Vc.  
 Cb.