

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

夏中汤
丝路之音
交响组曲

XIA ZHONGTANG
TUNE OF THE SILK ROAD
Symphonic Suite



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



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Silu zhi Yin

图书在版编目 (CIP) 数据

丝路之音: 交响组曲 / 夏中汤作曲. -- 北京: 人民音乐出版社, 2014.4

(中国当代作曲家曲库)

ISBN 978-7-103-04752-1

I. ①丝… II. ①夏… III. ①交响曲-组曲-中国-现代
IV. ①J647.611

中国版本图书馆CIP数据核字(2013)第214263号

选题策划: 杜晓十

责任编辑: 李亚芳

责任校对: 王春力

人民音乐出版社出版发行

(北京市东城区朝阳门内大街甲55号 邮政编码: 100010)

Http://www.rymusic.com.cn

E-mail: rmyy@rymusic.com.cn

新华书店北京发行所经销

北京美通印刷有限公司印刷

787×1092毫米 8开 2插页 14.5印张

2014年4月北京第1版 2014年4月北京第1次印刷

印数: 1—1,000册 (附CD 1张) 定价: 72.00元

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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。

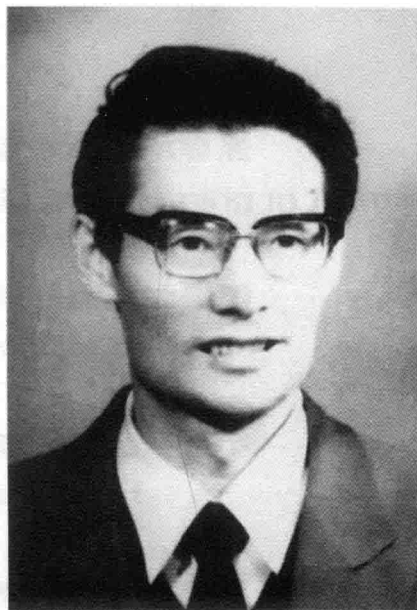
Words from the Publisher

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.





夏中汤
Xia Zhongtang

夏中汤 作曲家、教育家、音乐理论家。中央民族大学教授,作曲理论教研室主任。曾先后兼任《人民音乐》编委,北京外国语大学、云南艺术学院等四所大学的客座教授。主要作品有:交响组曲《丝路之音》、艺术歌曲《蓝天里有一颗会唱歌的星》、大合唱《天山风情》、歌舞《送粮路上》、舞剧《凉山巨变》(合作)、二胡曲《马头琴之歌》等百余首大、中、小型作品以及多部电影、电视剧音乐。著作有:《曲式与作曲技法》、《柯尔克孜族、塔吉克族音乐史》等。论文有:《回旋曲式的基本概念与分类方法》、《哈恰图良的和声技法》、《塔吉克音乐的基本特征》等多篇。多次荣获国家级、省部级创作奖、著作奖和论文奖。

Xia Zhongtang is a Chinese composer, educator, and music theorist. He is a professor at Minzu University of China, and director of the teaching and research division for theory of musical composition. He was also a member of the editorial board of *People's Music*, and guest professor at four universities including Beijing Foreign Studies University and Yunnan Arts University. He has composed hundreds of orchestral works and smaller-scale works, the best-known pieces including the symphonic suite *Tune of the Silk Road*, the art song *A Singing Star in the Blue Sky*, the cantata *Charm of Mount Tianshan*, dance music *Delivery of the Public Grain*, the dance drama *A brand-new Liangshan* (co-composer), the erhu piece *Song of the Horse-head Guitar*, etc. He has also composed scores for many movies and TV series. His theoretical works include a series of monographs, such as *Musical Forms and Techniques of Music Composition* and *A History of Kirgiz and Tajik Music*, as well as academic papers, such as *The Concept and Classification of Rondo*, *Khachaturian's Techniques of Harmony* and *Essential Features of Tajik Music*. He has won many national and regional awards for music composition and theoretical research.





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	(C-ingl.)	英国管
2 Clarinetti(B ^b)	(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)
3 Trombe (B ^b)	(Trb.)	小号(降B调, 3支)
2 Tromboni	(Trbn.)	长号(2支)
Timpani	(Timp.)	定音鼓
Triangolo	(Trgl.)	三角铁
Piatti	(Piat.)	钹
Sospeso piatto	(S. Piat.)	吊钹
Tamburino	(Tbrn.)	铃鼓
Tamburo	(Tamb.)	小军鼓
Campanelli	(Campli.)	颤音琴
Xilofono	(Xf.)	木琴
Campane	(Camp.)	排钟
Pianoforte	(Pf.)	钢琴
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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交响组曲
丝路之音
第一乐章 帕米尔春晨

Symphonic Suite
TUNE OF THE SILK ROAD
I A Spring Morning in Pamir

夏中汤
Xia zhongtang

Lento

Piccolo

Flauti I II

Oboi I II

Corno inglese

Clarineti (B $\flat$) I II

Fagotti I II

Cori (F) I II III IV

Trombe (B $\flat$) I II III

Tromboni I II

Timpani

Tamburo

Piatti

Campanelli

Xilofono

Campane

Piano

Arpa

Lento

Violini I

Violini II

Viola

Violoncelli

Contrabassi

mf

f

mf

p

mp

cresc.

mp

pizz.

12

Picc.

Fl. I
II

Ob. I
II

C-ingl.

Cl.(B $\flat$) I
II

Fag. I
II

Cor.(F)
I
II
III
IV

Trb.(B $\flat$) I
II
III

Trbn. I
II

Timp.

Trgl.

Piat.

Campli.

Xf.

Camp.

PF.

Arp.

VI. I

VI. II

I
II

Vc.
I
II

Ch.
I
II

f

mp

mf

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

[illegible]

26

Picc.

Fl. I
II

Ob. I
II

C-ingl.

CL(B $\flat$) I
II

Fag. I
II

Cor.(F) I
II
III
IV

Trb.(B $\flat$) I
II
III

Trbn. I
II

Timp.

Trgl.

Piat.

Campli.

Xf.

Camp.

Pl.

Arp.

VI. I

VI. II

I
II

Vc.
I
II

Cb.
I
II

Detailed description: This is a page of a musical score, page 26. It contains staves for a variety of instruments. The woodwind section includes Piccolo, Flute I and II, Oboe I and II, Cor Anglais, Clarinet in B-flat I and II, Bassoon I and II, and four Cornets in F. The brass section includes Trumpets in B-flat I, II, III, and IV, Trombones I, II, and III, and a Tuba. The percussion section includes Timpani, Triangle, Snare Drum, Cymbals, Xylophone, and Campanelli. The keyboard section includes Piano and Arpeggiator. The string section includes Violins I and II, Violas I and II, Cellos I and II, and Double Basses I and II. The score is written in common time (C) and features a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of slurs and ties. The woodwinds and strings are particularly active, while the brass and percussion provide a more rhythmic foundation.

29

Picc.

Fl. I
II

Ob. I
II

C-ingl.

Cl.(B $\flat$) I
II

Fag. I
II

Cor.(F)
I
II
III
IV

Trb.(B $\flat$) I
II
III

Trbn. I
II

Timp.

Trgl.

Piat.

Campli.

Xf.

Camp.

Pf.

Arp.

VI. I

VI. II

I
II

Vc.
I
II

Ch.
I
II

unis.

a2

mf

a2

pp

pp

mp

mp

arco

This image shows a page of a musical score, likely for a symphony, featuring various instruments. The score is written in 3/4 time and includes dynamic markings like *mf* and *a2*. The instruments listed on the left include Picc., Fl. I & II, Ob. I & II, C-engl., Cl. (Bb) I & II, Fag. I & II, Cor. (F) I, II, III, IV, Trb. (Bb) I, II, III, Trbn. I, II, Timp., Trgl., Piat., Campli., Xf., Camp., Pf., Arp., Vl. I, Vl. II, Vc., and Cb. The score is divided into measures, with some measures containing rests and others containing musical notation. The page number 32 is visible in the top left corner.

33

Picc. 

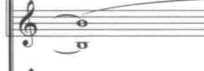
Fl. I 

Fl. II 

Ob. I 

Ob. II 

C-ingl. 

Cl. (Bb) I 

Cl. (Bb) II 

Fag. I 

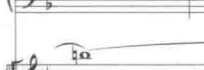
Fag. II 

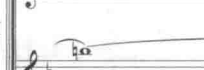
Cor. (F) I 

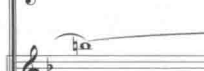
Cor. (F) II 

Cor. (F) III 

Cor. (F) IV 

Trb. (Bb) I 

Trb. (Bb) II 

Trbn. I 

Trbn. II 

Timp. 

Trgl. 

Piat. 

Camp. I 

Camp. II 

Xf. 

Camp.

Pf.

Arp.

VI. I

VI. II

I

II

Vc. I

Vc. II

I

II

Cb. I

Cb. II

