

纪念桑桐诞辰九十周年珍藏版

桑桐音乐作品全集·第三卷

Sang Tong: The Complete Works Vol.3

桑桐

声乐作品集

The Vocal Works

上海音乐学院 编



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Tong

The Vocal
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SMPH

上海音乐出版社

SLAU

上海文艺音像电子出版社

桑桐生平

桑桐(1923—2011)原名朱镜清,出生于1923年1月17日,上海市松江县人,中国著名的音乐教育家、作曲家、音乐理论家,原上海音乐学院院长。1941年9月考入上海音乐学院前身——国立音乐专科学校理论作曲组,师从德籍作曲家弗兰克尔(W. Fraenkel)与奥地利人施洛士(J. Schloss)学习和声、对位及作曲等,并在谭小麟教授班上听课。

1949年秋起,桑桐长期执教于上海音乐学院,1980年出任教授。历任作曲系和声教研组组长、副系主任、上海音乐学院副院长、院长等职。桑桐是中国现代新音乐的探索者,为中国音乐文化与音乐教育事业的发展做出了卓越的贡献。

在国立音专学习期间,桑桐就对现代作曲技法进行了探索。1943年,他创作的声乐作品《林花谢了春红》就表现出这种倾向;1947年创作的小提琴与钢琴作品《夜景》是中国第一首自由无调性音乐作品,同年创作的钢琴独奏作品《在那遥远的地方》,是将中国民歌旋律与无调性和声技法相结合的最早实践。他的钢琴曲《内蒙古民歌主题小曲七首》在1957年获得“第六届世界青年和平与友谊联欢节创作铜奖”,大提琴与钢琴作品《幻想曲》入选“20世纪华人音乐经典”。

桑桐是一位在和声学理论研究与教学领域成就卓著的学者。他以系统的史学观,创造性地将西方传统和声技法、现代和声技法与中国音乐形态特征相结合,构建了具有中国特色的和声理论体系。其专著《和声的理论与应用》被认为是中国第一部全面系统的具有里程碑意义的和声教材,并于1992年获“国家教委优秀教材奖”、“文化部优秀专业教材一等奖”;其专著《和声学专题六讲》于1986年获“上海市哲学社会科学奖优秀著作奖”;《半音化的历史与演进》于1999年获“上海音乐学院第七届科研成果教师论文特等奖”,并于2004年获得“文化部第二届‘文化艺术科学’优秀成果奖三等奖”;桑桐在《和声的理论与应用》基础上编撰的《和声学教程》是中国和声学理论与教学的经典著作。

桑桐是中国第一批享受国务院“政府特殊津贴”的著名专家学者。1987年,为表彰桑桐先生对中国音乐教育事业做出的杰出贡献,上海音乐学院特地向他颁发了建校60周年“金钟奖”。他曾先后获得美国传记协会颁发的“杰出领导奖状”(1989)、首届宝钢“高雅艺术奖特别荣誉奖”(1994)、文化部“区永熙音乐教育优秀奖”(1999)、“萧友梅音乐教育建设奖”(2001)、中国音乐家协会第三届中国音乐金钟奖“终身成就奖”(2003)、上海音乐学院贺绿汀基金奖“特别奖”(2004、2006)。

Sang Tong: A Biography

Sang Tong (1923-2011), whose original name was Zhu Jingqing, was born on January 17, 1923, in Songjiang County, Shanghai. He was a renowned music educator, composer, theorist, and was a former President of the Shanghai Conservatory of Music (SHCM). He enrolled in the National Music College, the predecessor of the SHCM, in September 1941, and studied harmony, counterpoint, and composition under the German composer Wolfgang Fraenkel and the Austrian, Julius Schloss. He also attended the class conducted by Professor Tan Xiaolin.

Since the autumn of 1949, Sang Tong taught at the SHCM and became a full professor of the Conservatory in 1980. He held many posts in the Conservatory including the Chief of the Harmony Research and Teaching Section, Associate Composing and Conducting Department Head, and Vice President and President of SHCM. As a pioneer of Chinese contemporary music, Sang Tong made extraordinary contribution to the development of music culture and music education in China.

While a student at the National Music College, Sang Tong began to explore modern composition techniques. His lyrical song *Red Blossoms Fading Away in Spring* (1943) already showed such inclination. His *Nocturnal Scene* for violin and piano (1947) was the first free atonal work by a Chinese composer. *A Place Far Away* for piano of the same year was the earliest experiment of combining Chinese folk melody with atonal harmony. His *Seven Pieces on Inner Mongolian Folk Themes* for piano won the Bronze Composition Prize in the Sixth World Festival of Youth in 1957. The *Fantasia* for cello and piano was selected into the “20th Century Chinese Classics”.

Sang Tong was an eminent scholar in the research and teaching of harmony theories. With a historical approach and systematic view of study together with a creative combination of conventional Western harmony, modern harmony and the characteristics of Chinese music, he established a unique theory of harmony with Chinese characteristics. His masterwork *The Theory and Application of Harmony* was regarded as the first comprehensive and systematic textbook of harmony in China. It won the Ministry of Education's Excellent Textbook Award and the First Prize in the Ministry of Culture's Excellent Professional Textbook Award in 1992. Sang Tong's *Six Lectures on Harmony Theory* won the Shanghai Philosophy and Social Sciences' Outstanding Book Award in 1986. *The Historical Evolution of Chromaticism* won the Special Prize in the Seventh SHCM Teachers' Research Achievement Thesis Award in 1999, and the Third Prize in the Second Ministry of Culture Outstanding Achievement Award for Culture, Arts and Science in 2004. His *Textbook of Harmony*, based on *The Theory and Application of Harmony*, is a classic for the research and teaching of the theory of harmony in China.

Sang Tong was among the first batch of scholars of national renown who received the Government Special Allowances from the State Council. In 1987, to honor his monumental contribution to music education in China, Sang Tong was awarded specially the Gold Bell Prize by the SHCM on its 60th Anniversary. Other awards include the distinguished Leadership Award by the American Biographical Institute in 1989, the first Baosteel High Art Special Honor Prize in 1994, the Ministry of Culture's Ou Yongxi Music Education Excellence Award in 1999, Xiao Youmei Music Education Development Award in 2001, the Lifetime Honorary Medal from the third Gold Bell Award by the Chinese Musicians Associations in 2003, and the Special Prize from the He Luting Fund Award by Shanghai Conservatory of Music in 2004 and 2006.

作品简介

1. 《林花谢了春红》

创作于1943年,是桑桐运用现代作曲技法创作的第一首成功的艺术歌曲。作品以南唐后主李煜的词《相见欢》为歌词,在作曲技巧、音乐构思和艺术性上达到了很高的水平。

2. 《天下黄河十八湾》

创作于1950年,带有浓郁的民歌风格,而鲜明的体裁特征则是构成音乐形象的重要因素。桑桐采用了民间劳动歌曲、船夫号子的音调,以及其中的行进节奏和旋律模式创作而成。五声曲调与带扩充的四句体乐段形式的分节歌,加上分别出现的三次衬词(号子声“咳呦咳呦”)与变形,比较概括而又具体地体现了人民群众在曲折的革命斗争过程中前进着的英雄形象。

3. 《春野山歌》

创作于1953年。作品基于调式和声与五声性综合性结构的风格语言,民族风格浓郁,充满了诗情画意的陕北风情。

4. 《嘎达梅林》

编配于1953年。作品原是一首仅有两个乐句的分节歌曲,桑桐在为其编配伴奏时,选用了原歌的三段歌词作三段性和声布局,并加以织体、力度、表情等细腻处理。同时又运用了复功能和弦、变和弦等和声手法,使民歌的思想、艺术境界得到了丰富和升华。作曲家本人将这次创作称为“配伴奏”。实际上,原来的民歌已被提炼为一首优秀的艺术歌曲。

5. 《浪淘沙·北戴河》

创作于1959年。在为毛泽东《浪淘沙·北戴河》这一著名词篇所谱写的众多歌曲中,出于桑桐先生手笔的这一首是十分出色和成功的。全曲以抒情而又具有内在张力的音调,刻画了雨中北戴河白浪滔天的壮阔景象,以及由此激越起的对历史人物的追忆和今日景象的沧桑巨变。全曲情深意隽、一气呵成,音乐顺应歌词采用了平行结构,作品结尾气势雄放。

6. 《让我们的人民赢得胜利》

创作于1960年,是桑桐根据刚果民族英雄卢蒙巴的著名诗作《让我们的人民赢得胜利》创作的一首独唱曲。作品反映了在殖民主义重重压迫下进行顽强斗争的非洲人民热血沸腾、义愤填膺的激情。此曲是具有慷慨悲壮、深沉厚重的悲剧性和史诗性的音乐。作品以传统和声为主,并大胆借鉴现代的和声技法,展现了画卷似的场景。

7. 《边寨情》歌曲三首

1963年桑桐曾运用彝族、傣族和纳西族富有民族特色的音调,谱写过三首独唱曲。时隔近四十年后的2002年,当他获悉上海音乐学院准备为他的80华诞暨音乐生涯60周年举办一场他的作品音乐会时,决意将这组在创作上有所探索的独唱曲放到音乐会的节目中去。倪瑞霖先生依曲重新创作了歌词。两个月后,换上新歌词的《边寨情》诞生,三首歌曲的标题分别为:《红云哟红云》《蓝天哟蓝天》《有了金太阳》。

8. 《卜算子·咏梅》

这是作曲家桑桐为毛泽东诗词所谱写的又一首歌曲。1964年成稿后一直没有发表过。全曲以五声性的质朴曲调及其调式变化,细腻地表达出诗的意境,颂扬了梅花在悬崖百丈冰的境遇中顽强绽放而又俏不争春的高洁品格。

9. 《爱情》

“爱情随着青春到来时,站得离我远远的;爱情随着青春远去后,连踪影都找不着了。爱情也同青山常在,但青春不像太阳一样,老了睡下去了便醒不来了……”。这是桑桐1981年谱写的这首歌曲的中心意蕴。它所表现的既不是肤浅的爱情的欢悦,也不是泛泛的爱情的烦愁,而是一个经历了生活风雨的人,对青春、对爱情的沉思和由此生发、倾流出的一捧惆怅、一串感叹。平静而深情的曲调和主要由分解和弦构成的钢琴伴奏,将作者的种种内心体验尽情表达。

附录:《嘎达梅林》(管弦乐队版)

此版本是在钢琴伴奏版本《嘎达梅林》(1953)基础上编配的管弦乐队版,完成于1980年。

Introduction

1. Red Blossoms Fading Away in Spring

Composed in 1943, this is Sang Tong's first art song written with contemporary composition techniques. The text is based on the *Xiangjianhuan ci* poem by Li Yu (937-978), the last emperor of the Nan Tang Dynasty. It achieves high accomplishments in composition techniques, musical ideas and artistic aspiration.

2. The Eighteen Bends of The Yellow River

Composed in 1950, with a style showing profound influence from folk songs, this song emanates a strong and characteristic thematic coherence to achieve a distinctive music form. The composer utilizes tunes from songs of workers and boatmen as well as their rhythmic variations and melodic patterns. With a pentatonic melodic scale and strophe structure made of extended four-line passages together with three independent appearances of the shouting of "hei-yo-hei-yo" and their variations, the song sums up with vivid details the heroism of the people progressing in the turmoil of revolutionary struggle.

3. Spring Field Mountain Song

Composed in 1953, this song has a style that combines modal harmony in a composite pentatonic structure. It is rich in the folk flavor poetic scene of north-Shaanxi.

4. Gadameilin

This was a 1953 music accompaniment arrangement. *Gadameilin* was originally a two-line strophic song. Sang Tong selected three stanzas to make a tripartite harmonic arrangement, adding subtle treatments in terms of texture, dynamics and expression. This, with harmonic devices such as multiple-functioned chords and altered chords, enriches and raises the original folk song's conceptual and artistic value. The composer called such creative activity "composing an accompaniment." Nevertheless, the folk song, through his endeavor, has now become an acclaimed art song.

5. Langtaosha - Beidai River

Among the many settings of Mao Zedong's *Beidai River*, a *ci* poem, the one by Sang Tong, composed in 1959, stands out. An expressive and intense song, it depicts the majestic scene of huge waves in the Beidai River and, thereupon, the reminiscence of historical figures and the spectacular changes made today. With deep emotion and profound thoughts cast in a huge sweep, the music, complying with the text, has a parallel structure, and ends with a majestic grand finale.

6. Let Our People Win the Victory

This song was a setting based upon the famous poem *Let Our People Win the Victory* by the Congolese national hero Patrice Émery Lumumba. It was composed in 1962. It reflects the hot-blooded indignation and passion of the African people's unwavering struggle under severe colonial oppression. Majestic, solemn, profoundly tragic and epic, the music mainly uses traditional harmony with bold borrowing from modern harmonic techniques, evoking vividly magnificent scenes.

7. Frontier Mountain Village Sentiments

In 1963, Prof. Sang Tong used folk melodies of the Yi, Dai and Naxi ethnic minorities, among others, to compose three songs. Some 40 years later in 2002, the Shanghai Conservatory of Music planned to stage a concert to celebrate his 80th birthday. When he received the news, he decided to program this set of experimental songs into the concert. The task of writing the new lyrics fell on Prof. Ni Ruilin, who finished it in two months. The new *Frontier Mountain Village Sentiments* was born. The three songs are respectively titled *Red Cloud Oh Red Cloud*, *Blue Sky Oh Blue Sky* and *There Is A Golden Sun*.

8. Busuanzi – Ode to the Plum

This is another setting of Mao Zedong's *ci* poem, composed by Sang Tong in 1964 and never published. With simple pentatonic melodies and modal shifts, the song subtly expresses the imagery of the poem, lauding the plum blossom as "a revolutionary adhering to the truth" who blossoms in the hardest predicament on the frozen cliff and who does not compete with others for beauty and praising its high moral spirit.

9. Love

"When love came with youth, it stood far from me. When love went with youth, it left no trace. Love is as eternal as the mountain, but youth is unlike the sun. It grows old, sleeps and never wakes."

This is what Sang Tong wrote in 1981 as this unpublished song's central theme. It expresses neither the joy of superficial love, nor the sorrow of whatever that is called love. Instead, this is the meditation of a man, weathered in life, on youth and love, and the melancholy and sadness that ensue. The melody is serene and deep in emotion. The accompaniment mainly comprises of broken chords. The author's emotional feelings are thus simply and thoroughly expressed.

Appendix: Gadameilin (Orchestral Arrangement)

This orchestration of *Gadameilin* was based on the original 1953 piano accompaniment version. It was completed in 1980.

(Translation by Yang Ning & Moey Munchew)

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2. 《天下黄河十八湾》(1950)

ISRC CN-R12-13-00916

演唱: 廖昌永 钢琴: 韦福根

3. 《春野山歌》(1953 编配)

ISRC CN-R12-13-00917

演唱: 张建一 钢琴: 张佳佳

4. 《嘎达梅林》(1953 编配)

ISRC CN-R12-13-00918

演唱: 沈 洋 钢琴: 邵 鲁

5. 《浪淘沙·北戴河》(1959)

ISRC CN-R12-13-00920

演唱: 廖昌永 钢琴: 韦福根

- 6-8. 《边寨情》歌曲三首(1963/2002)

ISRC CN-R12-13-00921

演唱: 李秀英 钢琴: 朱 和

9. 《爱情》(1981)

ISRC CN-R12-13-00922

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10. 《嘎达梅林》管弦乐队版(1980 配器)

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林花谢了春红《相见欢》词二首

Red Blossoms Fading Away in Spring

(高音独唱)
(for Tenor or Sopran)

[南唐] 李煜词
(1943)

Lento Espressivo

4

mf *pp* *p*

p sub. *mf* *f*

7

mf

1. 林 花 谢 了 春 红,
2. 无 言 独 上 西 楼,

12

太月 匆如 匆! 钩! 无 奈 寂 寞

16

rit. *f*

朝 来 寒 雨 晚 来 风!
梧 桐 深 院 锁 清 秋!

19

p

胭 脂 泪,
剪 不 断,

23

poco rit.

留理 人还 醉, 乱, 几是 时离 重? 愁,

*poco rit.**mf**f*

27

*ff**rit.*

自 是 人³ 生 长 恨 味 水 长 东! 水 长 心
别 是 一 番 滋 在 心 头! 在 心

*ff**mf**f**rit.*

31 1.

2.

pp

东。

头!

*pp**mf**mf**pp*

3

天下黄河十八湾

The Eighteen Bends of The Yellow River

(男中音或男低音独唱)
(for Baritone or Bass)

了 止词
(1950)

Andante 有力的节奏

First system of the musical score. The vocal line is in bass clef. The piano accompaniment consists of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The piano part starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), and ends with a piano (*p*) and a 'sub.' (sustained) marking.

5

Second system of the musical score, starting at measure 5. The vocal line continues with lyrics "嗨 哟 嗨 哟, 嗨 哟 嗨, 嗨 哟". The piano accompaniment includes a piano (*p*) dynamic, a crescendo (*cresc.*), and a mezzo-forte (*mf*) dynamic.

10

Third system of the musical score, starting at measure 10. The vocal line continues with lyrics "嗨 哟, 嗨 哟 嗨, 嗨 哟 嗨, 嗨". The piano accompaniment includes a forte (*f*) dynamic.

15 *ff* *poco rit.* *a tempo* *mf*

嗨 哟 嗨。 1. 天 下 黄 河 十 八
2. 天 下 黄 河 十 八

poco rit. *a tempo* *ff* *mf*

20 *f*

湾, 革 命 挡 路 不 上 有 英 艰 雄 难。
湾, 阻 挡 不 上 英 雄 难。

cresc. *dim.*

25 *mp* *mf* *cresc.*

嗨 哟 嗨 哟! 嗨 哟 嗨 哟! 嗨 哟 嗨 哟! 不 用 怕 力

mp *cresc.*

30

f

风 来 不 怕 浪, 齐 心 合 力
拉 来 用 力 扳, 太 阳 出 山

35

accel.

把 船 靠 扳, 嗨 嗨 哟 哟 嗨 哟! 哟!

accel.

sfz *sfz*

39

ff *rit.*

嗨 嗨 哟 哟 嗨 哟! 哟! 齐 心 合 力
嗨 哟 哟 哟! 太 阳 出 山

rit.

sfz *sfz* *ff*