

纪念桑桐诞辰九十周年珍藏版

桑桐音乐作品全集·第一卷

Sang Tong: The Complete Works Vol.1

桑桐

室内乐作品集

The Chamber Works

上海音乐学院 编



Sang
Tong

The Chamber
Works

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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. 《夜景》(小提琴与钢琴)

创作于1947年初,是一首标题性乐曲。表现了静夜湖边,林中夜莺鸣啭,一位诗人独自在湖边吟咏徘徊,时而哀伤、时而激昂,最后只有夜莺的歌声和诗人哀吟的余音之情景。乐曲采用半音化的无调性手法,并插入四五度结构的和声,是我国作曲家使用无调性手法并加以民族化的最早尝试。1948年作品首演于上海,曾发表于1981年《音乐创作》,2007年由上海音乐学院出版社出版发行。

2. 《幻想曲》(大提琴与钢琴)

这首乐曲为三段式结构,作品既有舞曲风格的激动和热情,又有歌唱般的明朗和抒情,情绪波澜般的起伏和对比,使听者产生种种联想,大提琴和钢琴结合相得益彰。作品创作于1951年,曾发表在1955年《音乐创作》第1期上。

3. 《春天之歌》(大提琴与钢琴)

全曲以一首达斡尔民歌的素材为音乐主题,通过变奏的手法层层展开。乐曲开始是抒情而优美的,接着逐渐活跃和热情起来,并在此过程中不断发挥大提琴丰富的演奏技巧;在通过调性、力度等因素的变化对乐思进行多方位的展开后,音乐复归于抒情、优美的意境。本曲作于1963年,发表于2003年。

4. 《日本民歌四首》(大提琴与钢琴)

创作于1963—1964年,2007年曾由上海音乐学院出版社出版发行。四首乐曲的标题为:樱花、远岛船歌、鼓舞、变奏曲,素材都来源于极富代表性的日本民歌。

附录 I:《夜景》(管弦乐队版)

此版本是在小提琴与钢琴作品《夜景》(1947)基础上编配的管弦乐队版。

附录 II:《幻想曲》(管弦乐队版)

此版本是在大提琴与钢琴作品《幻想曲》(1951)基础上编配的管弦乐队版,完成于1953年。

Introduction

1. Nocturnal Scene (for Violin and Piano)

Nocturnal Scene was composed in early 1947. A program piece, it depicts the scene of a poet strolling back and forth along the lakeshore in a quiet night, with the nightingale singing. The poet recites poems, at times poignantly, at times passionately, and in the end, only his sad recitation and the song of the nightingale remain. The music uses chromatic atonality interspersed with harmonic structures built on the fourth and fifth intervals. It is the earliest attempt by a Chinese composer using atonal music writing at a national level. It was premiered in 1948, published in 1981 in *Music Compositions* and subsequently reissued by the Shanghai Conservatory of Music Press in 2007.

2. Fantasia (for Cello and Piano)

Written in tripartite segmental form, this work has both the excitement and passion of a dance and a bright, lyrical beauty of a song. Through emotional fluctuation and contrast, it stretches the imaginations of the listener, and the two instruments are skillfully combined to complement each other exquisitely. It was composed in 1951 and published in the first 1955 issue of *Music Compositions*. It is a masterpiece of artistic national music and has a strong influence over a whole generation of cello music composition.

3. Spring Song (for Cello and Piano)

This song is an ode to spring performed by the cello and the piano. Its theme comes from a Dagur ethnic minority folk song, and develops gradually into variations. The opening was lyrical and beautiful and later it develops and transforms little by little in dynamism, passion and warmth, demonstrating the virtuosity of the cello. After emanating the various potential of the thematic idea through changes in key and dynamics, the music returns to a graceful serenity in the finale. *Spring Song* was composed in 1963 and published in 2003.

4. Four Japanese Folk Songs (for Cello and Piano)

Composed in 1963-1964 and published by the Shanghai Conservatory of Music Press in 2007, it is a collection of the arrangements of four Japanese folk songs. The four pieces are respectively titled *Sakura*, *Boat Song of a Faraway Island*, *Drum Dance* and *Variations*. The original source materials were all from archetypal Japanese folk songs.

Appendix I: Nocturnal Scene (Orchestral Arrangement)

This is the orchestral arrangement version based on the *Nocturnal Scene* for violin and piano of 1947.

Appendix II: Fantasia (Orchestral Arrangement)

This is the orchestral arrangement of the 1951 *Fantasia* for cello and piano. It was completed in 1953.

(Translation by Yang Ning & Moey Munchew)

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夜 景

Nocturnal Scene

(小提琴与钢琴)
(for Violin and Piano)

(1947)

Molto Lento

Piano

The musical score is for a piece titled "Nocturnal Scene" (夜 景) by a composer, dated 1947. It is written for Violin and Piano. The tempo is marked "Molto Lento". The key signature has one flat (B-flat). The time signature is 4/4. The score is divided into three systems, each with a measure number (3, 5, 8) at the beginning of the piano part. The piano part features various dynamics: *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *dolce* (softly). There are also articulations like *espr.* (espressivo) and *mystecious* (mysterious). The violin part includes trills and slurs. The score is marked "Molto Lento".

7

Violin

p *espr.* *pp*

pp *pp* *sf*

9

mf *p*

p *mp*

10

p

p

12

Musical score for measures 12-14. The score is written for a piano and a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 12 features a melodic line in the upper staff with a slur over measures 12-14, and a piano accompaniment in the lower staff with a slur over measures 12-14. The piano accompaniment includes a triplet of eighth notes in measure 13. Measure 13 features a melodic line in the upper staff with a slur over measures 13-14, and a piano accompaniment in the lower staff with a slur over measures 13-14. Measure 14 features a melodic line in the upper staff with a slur over measures 14-15, and a piano accompaniment in the lower staff with a slur over measures 14-15. The piano accompaniment includes a triplet of eighth notes in measure 14. The dynamic markings are *mf* in measure 12, *pp* in measure 13, and *p espr.* in measure 14.

13

Musical score for measures 15-17. The score is written for a piano and a single melodic line. The key signature is one flat (B-flat), and the time signature is 3/4. Measure 15 features a melodic line in the upper staff with a slur over measures 15-17, and a piano accompaniment in the lower staff with a slur over measures 15-17. The piano accompaniment includes a triplet of eighth notes in measure 16. Measure 16 features a melodic line in the upper staff with a slur over measures 16-17, and a piano accompaniment in the lower staff with a slur over measures 16-17. Measure 17 features a melodic line in the upper staff with a slur over measures 17-18, and a piano accompaniment in the lower staff with a slur over measures 17-18. The piano accompaniment includes a triplet of eighth notes in measure 17. The dynamic marking is *mf espr.* in measure 15.

15

Musical score for measures 18-20. The score is written for a piano and a single melodic line. The key signature is one flat (B-flat), and the time signature is 3/4. Measure 18 features a melodic line in the upper staff with a slur over measures 18-20, and a piano accompaniment in the lower staff with a slur over measures 18-20. The piano accompaniment includes a triplet of eighth notes in measure 19. Measure 19 features a melodic line in the upper staff with a slur over measures 19-20, and a piano accompaniment in the lower staff with a slur over measures 19-20. Measure 20 features a melodic line in the upper staff with a slur over measures 20-21, and a piano accompaniment in the lower staff with a slur over measures 20-21. The piano accompaniment includes a triplet of eighth notes in measure 20. The dynamic marking is *mf espr.* in measure 18.

17

p

pp

p

20

f

(tr)

6

23

p

pp

3

25

Musical score for measures 25-28. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The time signature changes from 7/8 to 12/8 at measure 26, and then to 4/4 at measure 28. The piano part features a strong bass line with triplets and a melodic line in the right hand. Dynamics include *f* (forte) and *p* (piano).

27

Musical score for measures 27-30. The key signature has one flat (B-flat). The time signature changes from 4/4 to 6/4 at measure 29, and then to 19/8 at measure 30. The piano part features a strong bass line with triplets and a melodic line in the right hand. Dynamics include *pp* (pianissimo) and *p* (piano).

29

Musical score for measures 29-32. The key signature has one flat (B-flat). The time signature changes from 19/8 to 2/4 at measure 32. The piano part features a strong bass line with triplets and a melodic line in the right hand. Dynamics include *ppp* (pianississimo), *p* (piano), *cresc.* (crescendo), *poco* (poco), *a* (a), and *poco* (poco). The tempo marking *Tranquillo* is present.

36

p

pp

p

38

p

pp

mp

p

41

senza sord.

mf

mf

mp

pp