

纪念桑桐诞辰九十周年珍藏版

桑桐音乐作品全集·第二卷

Sang Tong: The Complete Works Vol.2

桑桐

钢琴作品集

The Piano Works

上海音乐学院 编



Sang
Tong

The Piano
Works

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上海音乐出版社 上海文艺音像电子出版社



附CD一张

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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. 《在那遥远的地方》

创作于1947年的钢琴独奏曲《在那遥远的地方》，以同名青海民歌为素材，作品沿用民歌的分节歌形式进行变奏，根据主题在乐曲中的出现次数，乐曲可分为五个部分，每一次的变奏都有微妙的变化。作品将中国民歌音调与自由无调性技法巧妙结合，是中国音乐现代化的最早探索和成功范例。

2. 《内蒙古民歌主题小曲七首》

1953年，桑桐以内蒙古民歌旋律为基调，创作了这组各有特性与情趣的钢琴小品。作品由《悼歌》《友情》《思乡》《草原情歌》《孩子们的舞蹈》《哀思》《舞曲》七首小曲组成。乐曲通过诗情画意的笔墨，描绘了蒙古族人民真挚深情和活跃多姿的生活情景。

3. 《序曲三首》

1954年，桑桐在学习了欣德米特的作曲技法后，创作了《序曲三首》。在这部作品中，作曲家尝试运用欣德米特的和声理论，在调性体系半音阶各音上自由组合的和声与五声性旋律的结合，尝试多种音程叠置的和弦，和声紧张度的起伏设计，以及复合和弦运用等。这部作品是继《在那遥远的地方》后，民歌与无调性和声相结合的另一种新尝试：五声性旋律与新调性和声的结合。

4. 《儿童小组曲》

创作于1958年的《儿童小组曲》包括六首小曲：《友谊之歌》《女孩之舞》《往日的故事》《清晨的操练》《美丽的家园》《欢乐的游戏》。桑桐不受传统创作手法的束缚，积极探索新风格的创作。六首小曲基于同一个东蒙民歌主题，为性格变奏曲形式的小组曲，表现了少年儿童的生活情趣。

5. 《小曲二首》

包括《舞曲》（1958）和《春风竹笛》（1959）两首抒情小品。

《舞曲》是一首活泼而又风趣的小品，中间部分是同一旋律，但演变为抒情的慢速舞蹈。《春风竹笛》有歌唱性的抒情旋律与表现春风飘过原野的快速流动乐句，相互交替、变化重复。

6. 《苗族民歌钢琴小曲二十二首》

这部作品作于1959年，是桑桐教授在病床上向中华人民共和国建国十周年的献礼。作品原为32首，在编辑出版时，作者选取了其中的22首。桑桐以简朴的形式、五声化和声以及不同织体的运用，表现苗族民歌内涵的情绪和意境。它们既保持了单声民歌的旋律，又充分展示了钢琴丰富的表现力。

7. 《随想曲》

创作于1958—1960年。桑桐采用了自由的奏鸣曲式，主部和副部的主题均有鲜明的特性，中部是纯净优美的插部，主题取自西藏民歌。这部作品巧妙地将谐谑性、舞曲性与抒情性熔于一炉，是民族化语言与现代技法相结合的成功范例。

8. 《民歌主题钢琴小曲九首》

1992年应上海音乐出版社之邀，桑桐以九个不同地区具有特色的民歌为主题改编创作了这组钢琴小品。根据民歌旋律曲调的需求，作曲家在和声技法上突出了五声性的特点，作品具有浓厚纯朴的民间音乐气质。九首小曲包括：《飞歌》《抒情曲》《开花调》《撒拉令》《茉莉花》《牧歌》《拔根芦柴花》《小白菜》《刮地风》。

Introduction

1. A Place Far Away

A Place Far Away for piano solo was composed in 1947. It uses a Qinghai folk song of the same title as its source material. It is a set of variations that retains the strophe structure of folk songs. The main theme appears five times, dividing the whole piece into 5 sections, each with subtle variations from the previous one. It is an attempt to combine Chinese folk melody and free atonality in a composition, and is a successful example of the pioneering effort in modernizing Chinese music.

2. Seven Pieces on Inner Mongolian Folk Themes

Sang Tong composed this group of distinctively characteristic piano pieces based on Inner Mongolian folk melodies in 1953. The seven pieces are: *Threnody*, *Friendship*, *Nostalgia*, *Love Song of Grassland*, *Children's Dance*, *Grief* and *Dance*. Poetic and evocative, these miniatures express the deep genuineness and energetic life scenes of the Inner Mongolian people.

3. Three Preludes

In 1954, after studying Hindemith's composition methods, Sang Tong composed the *Three Preludes*. Here the composer aims to achieve Hindemith's harmony methods, such as a combination of pentatonic melodies and freely grouped harmonies with chromatic notes in the tonal system. He tries out chords made of overlapping intervals, fluctuation of harmonic tension and compound chord, among other innovations. After *A Place Far Away*, this was a new attempt at combining folk melodies with new tonal harmony.

4. Little Suite for Children

The Little Suite for Children was composed in 1958 and comprised of six little pieces namely *Song of Friendship*, *Dance of Girls*, *A Past Tale*, *Morning Workouts*, *Beautiful Homeland*, and *Merry Game*. The composer breaks free from tradition and actively explores new styles and innovations. It is a set of characteristic variations on a main theme, the melody coming from an Inner Mongolian folk song. It is a small-scale suite expressing the vivacity of the life of the youths.

5. Two Little Pieces

The two lyrical pieces are *Dance* composed in 1958 and *Bamboo Flute in Spring Breeze* composed in 1959.

The *Dance* is a vivacious and witty piece. Its middle section utilizes the same melody, but is rendered as a lyrical slow dance. *Bamboo Flute in Spring Breeze* alternates between a songful, expressive tune and a fast flowing melody that depicts a spring breeze whisking over the open country, with its many alternating repetitions and variations.

6. Twenty-Two Pieces of Miao Folk Songs for Piano

It was composed in 1959 when the composer was in ill health and was his homage to the 10th Anniversary of the founding of the Peoples' Republic of China. Originally containing 32 pieces, the composer had only selected 22 for publication. The composer here uses the simplest forms of pentatonic harmony and a variety of textures to express the moods and imagery of the folk songs of the Miao people. They retain the folk songs' single melody and at the same time displaying the piano's richness in expressivity.

7. Capriccio

Composed in 1958 to 1960. In free sonata form, the piece has a principal and a second motif of distinctive characters. The middle section is an episode of pure beauty, using a Tibetan folk song as its theme. It is a work skillfully integrating scherzando, dancing and lyrical elements and is another successful example of combining ethnic musical expressions with modern techniques.

8. Nine Pieces on Folk Themes for Piano

This is a set of piano pieces composed by Sang Tong in 1992 commissioned by the Shanghai Music Publishing House. For the themes, the composer selects folk songs from nine different regions, each representing the special characteristics of the people in that region. The composer employs a harmonic structure which dramatically enhances the special characteristics of the pentatonic scale to enrich the simplicity and charm of the regional folk music. The nine pieces are: *Flying Song*, *Lyrical Song*, *Blossom Tune*, *Sala Ditty*, *Jasmine Flower*, *Madrigal*, *Pick Up a Reed Flower*, *Little Cabbage*, *Ground Scraping Wind*.

(Translation by Yang Ning & Moey Munchew)

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在那遥远的地方 *A Place Far Away*

(1947)

Lento molto

pp

con espressivo

p

ppp

pp

5

ppp

pp

pp

mp

pp

pp

10

mf

f

ff

p

ppp

15

più mosso

p

mf

mp

p

8va

5

18

pp

20

ppp *p* *ppp* *p* *espressivo*

23

pp

25

tr

The musical score is written for piano, spanning measures 18 to 25. It is presented in grand staff notation, with treble and bass clefs. Measure 18 begins with a five-measure rest in the bass and a melodic line in the treble. Measure 19 continues the melodic line. Measure 20 features a six-measure rest in the treble and a melodic line in the bass. Measure 21 continues the bass line. Measure 22 has a four-measure rest in the treble and a melodic line in the bass. Measure 23 has a six-measure rest in the treble and a melodic line in the bass. Measure 24 continues the bass line. Measure 25 has a six-measure rest in the treble and a melodic line in the bass. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

27

pp *mp* *ppp* *pp*

29

ppp *pp*

31

mf *f* *mp*

34

f *poco rit.*

36

tr

p sub.

mp

f

39

sfz

pp

p

mf

con appassionato

41

p

42

p

43

Measures 43-44 of a piano piece. Measure 43 is in 5/4 time, featuring a treble clef with a trill on a B-flat and a bass clef with a triplet of eighth notes. Measure 44 is in 3/4 time, continuing the triplet in the bass and adding a treble part with a triplet of eighth notes. The key signature has two flats.

45

Measures 45-46 of a piano piece. Measure 45 is in 5/4 time, with a treble clef containing rests and a bass clef with a triplet of eighth notes. Measure 46 is in 3/4 time, featuring a treble part with a triplet of eighth notes and a bass part with a triplet of eighth notes. Dynamics include *mf* and *p*. The key signature has two flats.

47

Measures 47-48 of a piano piece. Measure 47 is in 4/4 time, with a treble clef containing a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 48 is in 3/4 time, featuring a treble part with a triplet of eighth notes and a bass part with a triplet of eighth notes. Dynamics include *f* and *mf*. The key signature has two flats.

49

Measures 49-50 of a piano piece. Measure 49 is in 5/4 time, with a treble clef containing a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 50 is in 4/4 time, featuring a treble part with a triplet of eighth notes and a bass part with a triplet of eighth notes. Dynamics include *ff* and *sfz*. The key signature has two flats.

51 *8va*

53 *più lento*

p *pp* *ppp* *molto espressivo*

57

ppp

60

ppp *pp* *molto cresc. e accel.*

8vb

61 **Allegro brioso**

ff

8vb

65

fff

69

3 3

73

8va

75

fff 8va

76

8va *fff*