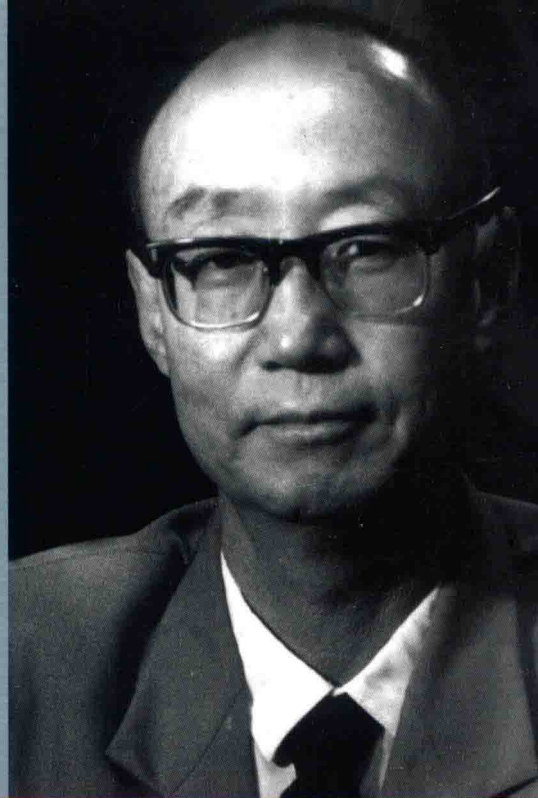


当代华人作曲家曲库

The Repertory of Chinese Contemporary Composers

薛文彦

Xue Wenyan



交响曲
母亲

Symphony
Mother



附赠:CD

CAS
PUBLISHING & MEDIA
中国音乐出版社

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HUNAN LITERATURE & ART PUBLISHING HOUSE

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◆个人简历

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中国音乐家协会会员

中国音乐著作权协会会员

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曾担任《西部歌声》主编、文联主席、歌舞团团长、管弦乐队指挥、湛江师范学院教授、天水师范学院教授等。

在国内外刊物、电台、电视台发表播映的各类音乐作品(包括歌曲、影视音乐、器乐曲等)二百三十多件,发表论文、论著 20 多件,获奖 30 多次。已发表并较有影响的作品有:交响乐《母亲》、交响舞曲《跳弦》、交响音画《和谐》(由中国音协创委会、中国音乐研究所、中国音乐学院、中央电视台文艺部、中央人民广播电台文艺部、《音乐创作》编辑部、中共甘肃天水市委、天水市人民政府八单位联合于 1994 年 1 月 15 日,在北京音乐厅举办的《薛文彦交响作品音乐会》演出,中央乐团首席指挥韩中杰指挥,中国广播交响乐团演奏);混声四部合唱《家乡的小鸟天堂》(十二音体系作品)1995 年在台湾举办的国际作曲比赛中得第四名,1995 年 6 月 26 日,在台北国家音乐厅由台湾交响乐团演出,并出版总谱,全球发行;广州音像出版社出版了《中国著名音乐家系列——薛文彦交响音乐作品精选》;中央人民广播电台作过《薛文彦父子创作的一组歌》等多个音乐专题;《生长在黄土高原》、《我唱金黄金黄的共和国》等独唱歌曲,曾作为优秀歌曲向全国推荐演唱;齐唱合唱歌曲《永远跟党走》选入《放歌新世纪——中华百年歌典》;独唱歌曲《西部之恋》、《山歌向着北京唱》等先后分别在国外出版……

在创作理念与音乐风格的设计方面,持宽容、开放与科学的音乐观,不“画地为牢”,在广阔的空间里,探索发展:在理论技法上不受任何流派风格体系的限制,根据创作需要,古、今、中、外任我选择,为我所用;在包容传统与反传统的创作理念中跨越古典与现代,中与外之争,自由地展现独特的自我风格;作品充分体现中国思想文化内含与中国大地鲜活的生活气息;争取交响语言国际化、大众化。

Profile of the Composer

Composer at the first level of the nation

Member of Chinese Musicians' Association

Member of the Music Copyright Society of China

Winner of the special allowances from the State Council

His professional titles include chief editor of *The Western Voice*, president of literary federation, head of a song and dance troupe, orchestra conductor, professor of Zhanjiang Normal College, professor of Tianshui Normal College.

More than 230 music pieces of his (including songs, music composed for films and TV programs, and orchestral works) have been published in Chinese and foreign publications or broadcast by radio and television stations. He has also published over 20 papers and monographs, and won more than 30 prizes. His published influential works include: Symphony "Mother", Symphonic Dance "Tiaoxian Dance", Symphonic Picture "Harmony" (which was performed by the former China Radio Symphonic Orchestra under the baton of Han Zhongjie, chief conductor of Central Philharmonic Orchestra, at the "Concert of Xue Wenyan's Symphonic Works" held in Beijing Concert Hall and jointly sponsored by the Creation's Committee of the Chinese Musicians' Association, the Chinese Research Institute of Music, Chinese Music Conservatory, the Literary and Artistic Department of China Central Television Station, the Literary and Artistic Department of China Central Broadcasting Station, the editorial department of Music Creation, Tianshui Municipal CPC Committee and Tianshui Municipal Government. His four-part mixed chorus work *The Paradise for Birds in My Hometown* (a serialist work) won fourth place at an international composition contest held in Taiwan in 1995, and was performed by Taiwan Symphony Orchestra at Taipei National Concert Hall on June 26, 1995. Its full score was subsequently published and released to the whole world. Guangzhou Audio-visual Publishing House released a CD: *The Series of Famous Chinese Musicians: Selected Symphonic Works of Xue Wenyan*. China National Radio presented several special programs of his music, including "Songs composed by Xue Wenyan and His Son". His solo songs like *Growing up on the Loess Plateau* and *I Sing in Praise of My Golden Republic* were recommended all over the country as excellent songs. The chorus work *Follow the Party Forever* was included in *Singing in Praise of the New Century — The Complete Collection of Songs of the Century*. His solo songs *Love in Western China* and *Singing Folk Songs to Beijing*, etc. have

been published in foreign countries……

In terms of composition ideas and the design of music style, he holds the music concept of remaining tolerant, open and scientific. He explores his music development in a broad space unconfin ed by any existing school. In terms of theory and technique, instead of being restricted by any genre or style, he chooses any method, whether ancient or modern and Chinese or foreign, for his own use according to the needs for his composition. He transcends the disputes between classicism and modernism and between Chinese and foreign styles in his creative concepts and freely demonstrates his own unique style. His works fully reflects the content of Chinese ideology and culture and the strong vitality of China, with the intention of internationalizing and popularizing symphonic language.

◆乐曲简介

交响曲《母亲》

母亲对儿女没有索取,不嫌弃,不嫉妒,总是满怀热忱地寄希望于他(她)们。儿女在人生的步步路、桩桩事,无不牵挂她的心。慈母心温暖了儿女心,点燃了儿女心;母爱象灿烂的阳光,象宽阔的大海,象滋润的春雨,是人类最伟大的爱!

交响曲《母亲》,由四个乐章组成,并有序奏与尾声。

第一乐章 采用奏鸣曲式,描写母亲艰辛的一生。

第二乐章 用复三部曲式,表达对母亲的思念。

第三乐章 也是复三部曲式,情绪活跃,充满内在的动力。

第四乐章 采用回旋奏鸣曲式,是全曲的总结,对母爱概括地赞颂。

Synopsis of the Work

Symphony “Mother”

A mother never asks for a reward from her children, nor does she dislike or envy her children. Instead, she heartily puts all her hopes on them. She is concerned about every step her children take and every thing they do in their life. Her maternity warms the heart of her children and gives hopes to them. Maternal love is like the brilliant sunlight, the vast ocean and the nourishing spring rain. It is the greatest human love!

Symphony “Mother” comprises a prelude, four movements, and a coda.

The first movement, written in sonata form, describes the hard life of a mother.

The second movement, written in ternary form, expresses yearnings for mother.

The third movement, also in ternary form, is full of vehement emotions and inherent dynamic power.

The forth movement, written in sonata form with a rondo, is both a summary of the whole piece and a eulogy to maternal love.

乐队编制

The Cast of the Orchestra

中文	意文	缩写
1 短笛	1 Flauto Piccolo	F1. Picc.
2 长笛	2 Flauti	Fl.
2 双簧管	2 Oboi	Ob.
1 英国管(F 调)	1 Corno inglese (F)	C-ingl.
2 单簧管($\flat$ B 调)	2 Clarinetti ($\flat$ B)	Cl.
2 大管	2 Fagotti	Fag.
4 圆号(F 调)	4 Corni (F)	Cor.
3 小号($\flat$ B 调)	3 Trombe($\flat$ B)	Trbe.
3 长号	3 Tromboni	Trbn.
1 大号	1 Tuba	Tb.
定音鼓	Timpani	Timp.
大鼓	Gran cassa	G.c.
小鼓	Tamburo	Tamb.
大钹	Piatti	Piat.
大锣	Tam-tam	Tam-t.
三角铁	Triangolo	Trgl.
铃鼓	Tamburino basco	Tamb.b.
响板	Castagnette	Cast.
钟琴	Campanelli	Cmli.
钢片琴	Celesta	
梆子	Verghe	
木琴	Silofono	Sil.
竖琴	Arpa	A.
16 第一小提琴	16 Violini I	VI. I
14 第二小提琴	14 Violini II	VI. II
12 中提琴	12 Viole	Vle.
10 大提琴	10 Violoncelli	Vc.
8 低音提琴	8 Contrabassi	Cb.

目 次 / Contents

个人简历	V
Profile of the Composer	VI
乐曲简介	VIII
Symphony “Mother”	IX
乐队编制 (The Cast of the Orchestra)	X
I. 第一乐章	1
I. The first movement	
II. 第二乐章	93
II. The second movement	
III. 第三乐章	104
III. The third movement	
IV. 第四乐章	112
IV. The fourth movement	

1

I. The first movement

Allegretto ♩ 88

Flauto piccolo

1

Flauti

2

1

Oboi

2

Corno inglese

1

Clarinetti in Bb

2

1

Fagotti

2

1

Corni in F

2

3

4

1

Trombe in Bb

2

3

1

Tromboni

2

3

Tuba

Timpani

Piatti

Tamburo

Triangolo

Tamburino basco

Castagnette

Tam-tam

Verghe

Silofono

Celesta

Arpa

Allegretto $\text{♩} = 88$

I

Violini

II

Viole

Violoncelli

Contrabassi

6

Fl. picc.

1

Fl.

2

1

Ob.

2

C-ingl.

1

Cl. B $\flat$

2

1

Fag.

2

1

Cor.

2

3

4

1

Trbe. B $\flat$

2

3

1

Trbn.

2

3

Tb.

Timp.

Piat.

Tamb.

Trgl.

Tamb. b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

I

VI.

II

Vle.

Vc.

Cb.

11

Fl. picc. 1 2

Fl. 1 2

Ob. 1 2

C-ingl.

Cl. B♭ 1 2

Fag. 1 2

Cor. 1 2 3 4

Trbe. B♭ 1 2 3

Trbn. 1 2 3

Tb.

Timp.

Piat.

Tamb.

Trgl.

Tamb. b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

I VI.

II VI.

Vle.

Vc.

Cb.

16

Fl. picc.

1

Fl.

2

1

Ob.

2

C-ingl.

1

Cl. B♭

2

1

Fag.

2

1

Cor.

2

3

4

1

Trbe. B♭

2

3

1

Trbn.

2

3

Tb.

Timp.

Piat.

Tamb.

Trgl.

Tamb.b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

I

VI.

II

Vle.

Vc.

Cb.

21

Fl. picc.

1

Fl.

2

1

Ob.

2

C-ingl.

1

Cl. B $\flat$

2

1

Fag.

2

1

Cor.

2

3

4

1

Trbe. B $\flat$

2

3

1

Trbn.

2

3

Tb.

Timp.

Piat.

Tamb.

Trgl.

Tamb. b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

I

VI.

II

Vle.

Vc.

Cb.

26

Fl. picc.

1

Fl.

2

1

Ob.

2

C-ingl.

1

Cl. B♭

2

1

Fag.

2

1

Cor.

2

3

4

1

Trbe. B♭

2

3

1

Trbn.

2

3

Tb.

Timp.

Piat.

Tamb.

Trgl.

Tamb. b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

I

VI.

II

Vle.

Vc.

Cb.

31

Fl.picc. 1

Fl. 1 2

Ob. 1 2

C-ingl. 1

Cl. B♭. 1 2

Fag. 1 2

Cor. 1 2 3 4

Trbe. B♭. 1 2 3

Trbn. 1 2 3

Tb. 1 2 3

Timp.

Piat.

Tamb.

Trgl.

Tamb. b.

Cast.

Tam-t.

Verg.

Sil.

Cel.

A.

VI. I II

Vle.

Vc.

Cb.

ff