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钢琴曲选

Selected Works for Piano

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上海翻译出版公司

上海音乐学院现代音乐学会创作丛书
Modern Music Library
Modern Music Society
Shanghai Conservatory of Music

编　　辑：朱　建（副教授）
Editor: Assoc. Prof. Zhu Jian

桑　桐
钢琴曲选

责任编辑：裘承裕
制　　谱：范进德　杨　璇
封面设计：贾建华

上海翻译出版公司出版
（上海复兴中路597号）
新华书店上海发行所
世界图书出版公司上海发行处　发行
上海竞成印刷厂印刷

开本787×1092 1/10　　3.2印张
1989年5月第1版　1989年5月第1次印刷
印数1—2000

ISBN 7-80514-495-8/J·109
定价 5.00 元

Sang Tong
Selected Works for Piano

Edited by Qiu Chengyu
Draftsman: Fan Jinde & Yang Xuan
Cover Design: Jia Jianhua

Published by Shanghai Translation & Publishing Centre, Inc.
597 Fuxing Road (M), Shanghai, China

Printed in Shanghai Jing Cheng Press
First Published May 1989
First Printing May 1989

ISBN 7-80514-495-8/J·109

作　者　介　绍

作曲家桑桐是上海音乐学院院长，同时也是上海音乐学院现代音乐学会会长。原名朱镜清，1923 年 1 月17 日出生于江苏省松江县，1941 年夏考入国立上海音专作曲系。后因病辍学，1946 年再次考入国立上海音专，先后师从德国犹太籍教授弗兰克尔及许洛斯学习和声、对位及作曲等。在校时，刻苦钻研、勤于实践，创作了不少作品。

1949 年秋起在上海音乐学院执教。几十年来一直从事作曲理论的教学工作。教学之余，从事创作。

桑桐教授是我国最早运用西方现代作曲技法进行创作的作曲家之一。1943 年，还在学生时期，他即采用印象派的手法，根据南唐李煜之词，创作了一首抒情歌曲《林花谢了春红》，1948 年春由著名女高音歌唱家周小燕首次公开演唱，得到了音乐专家们的好评。1945 年起，他热衷于现代音乐和自由无调性音乐，创作风格开始转变。1947 年写的小提琴曲《夜景》及钢琴曲《在那遥远的地方》是我国最早的无调性音乐作品，其中並对民歌与无调性和声的结合进行了探索。1949 年后，他的创作风格又转向鲜明的民族特色与富有个性的和声手法的结合。1954 年，在学习了亨德米特的作曲理论体系后，创作了钢琴曲《序曲三首》，这也是一部极富特色的作品。50 年代后期，桑桐又创作了一首无论在和声上、节奏上、曲式上以及音乐情趣上均与以前作品有很大不同的钢琴曲《随想曲》。这部作品巧妙地将诙谐性、舞蹈性与抒情性熔于一炉，並在运用调式和声方面，富有创造性的特色。此外，桑桐对民族音调的和声手法作了多方面的探索，创作了不少具有民族音调的宣叙性旋律及浓厚、丰富的和声色彩的作品。对当时中国音乐创作风格来说，都是富有个性和独创性的作品。他的大部分作品均已出版或发表，并在国内外演出，有的还录制了唱片，流传甚广。

桑桐教授又是一位和声理论方面的专家，多年来，发表了立论精辟的学术论文十多篇：如《平行进行——它的历史演进及其在中外音乐作品中与五声旋律相结合的应用》(1963)、《民族音乐创作中的和声问题》(1963)、《民族调式和声学讲义》(1965)、《五声综合性和声结构的探讨》(1980)、《多调性处理手法简解》(1981)等，并出版了专著两种：《和声学专题六讲》(1980) 及《和声的理论与应用》(1982—88)，在音乐界具有极高声誉。

朱　建

About Author

The composer Sang Tong (originally Zhu Jing-qing), now President of the Shanghai Conservatory of Music and Chairman of the Modern Music Society of the Shanghai Conservatory, was born on Jan. 17, 1923 in the suburban county of Songjiang, Jiangsu Province. In the summer of 1941, he enrolled at the Shanghai National College of Music as a composition student, but was forced to discontinue his studies because of bad health. It was not until 1946 that he reentered the College, studying harmony, counterpoint and composition under the Jewish German professors Fraenkel and Schlose. In his college years, Sang studied assiduously and devoted much time to composition, writing quite a few works.

Since autumn, 1949, he has been working in the Shanghai Conservatory as a teacher of composition theory and, in the meanwhile, engaging himself in composition during his spare time.

Sang Tong is among the first Chinese composers to employ modern Western techniques in their works. As early as 1943, while still a college student, he tried to apply impressionist devices to his lyric song *Spring Awakens When the Forest Blossoms Wither*, written after a poem by Li Huang of the South Tang Dynasty. When it was first performed by the celebrated soprano Zhou Xiao-yang, the piece won

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general applause of musicians-experts. Beginning from 1945, he fostered a strong interest in contemporary and atonal music, which led to a change in his compositional style. *Night Scene* for violin and *In the Land, Far, Far Away* for piano, both written in 1947, were the earliest atonal music in China, in which the composer explored the possibilities of combining folk songs with atonal harmony. After 1949 his compositional style entered a new phase, marked by the integration of distinct national flavor with individual harmonic devices. A study of Hindemith's system of composition theory resulted in the writing of *3 Preludes* for piano (1954), also a work of high individuality. In the late 1950's, Sang wrote his *Caprice*, a work rather distinctive from its predessors not only in harmony, rhythm and form, but in its music taste as well, skillfully combining humor and lyricism with a dancing nature and demonstrating high originality and inventiveness in the use of modal harmony. Besides, he studied from various aspects the harmonic devices of national style, writing a number of recitative melodies with national intonation and works of rich harmonic color, which showed his individuality and originality as compared with the music style characteristic of that period. Most of his works are published and given frequent performances at home and abroad; some are recorded and spread far and wide.

As a specialist in harmony theory, Prof. Sang has written in the past several years about a dozen brilliant and incisive treatises, including *Parellel Progression——Its Historical Evolution and Application in Combination with Pentatonic Melodies in Chinese and Foreign Music* (1963), *Harmony In the Composition of National Music* (1963), *Lectures on National Modal Harmony* (1965), *A Study of Comprehensive Pentatonic Harmonic Structure* (1980), *A Brief Introduction to Polytonal Treatment* (1981). His Books *Six Lectures on Harmony* (1980) and *The Theory and Application of Harmony* (1982-88) enjoy high prestige in musical circles.

《桑　桐：钢琴曲选》

桑桐是我国最早采用西洋二十世纪作曲技法进行创作的作曲家之一，也是对民族音调和声手法造诣极深的一位作曲家。这部曲选搜集的五首作品，正是他在这方面探索的一个成果。1947 年创作的《在那遥远的地方》是采用民歌和自由无调性手法相结合而写成的。1954 年的《序曲三首》是运用具有民族风格的音调和亨德米特作曲理论的原则而创作的。1959 年创作的《随想曲》则是他在创作上的一种新的探索和创造。因此，这本集子篇幅虽不大，但内涵是十分新颖与丰富的，不论对钢琴家及作曲家来说，都是极有价值的中国现代钢琴音乐文献。

Sang Tong: Selected Works for Piano

Professor Sang Tong, one of the first Chinese composers to use twentieth century western compositional techniques in their works, is at the same time a composer well-versed in harmonic devices of national style. The five pieces selected here are exactly fruits of his exploration in this field. *In the Land, Far, Far Away*, written in 1947, employs folk melodies in combination with free atonal techniques. In *3 Preludes* (1954), tunes of national flavor are treated on Hindemith's principles of compositional theory. And the *Caprice* of 1959 represents a kind of new exploration and innovation in compositional means. Therefore, in spite of its brevity, this selection has a rich and original connotation. It provides a precious example of Chinese piano literature both to pianists and to composers.

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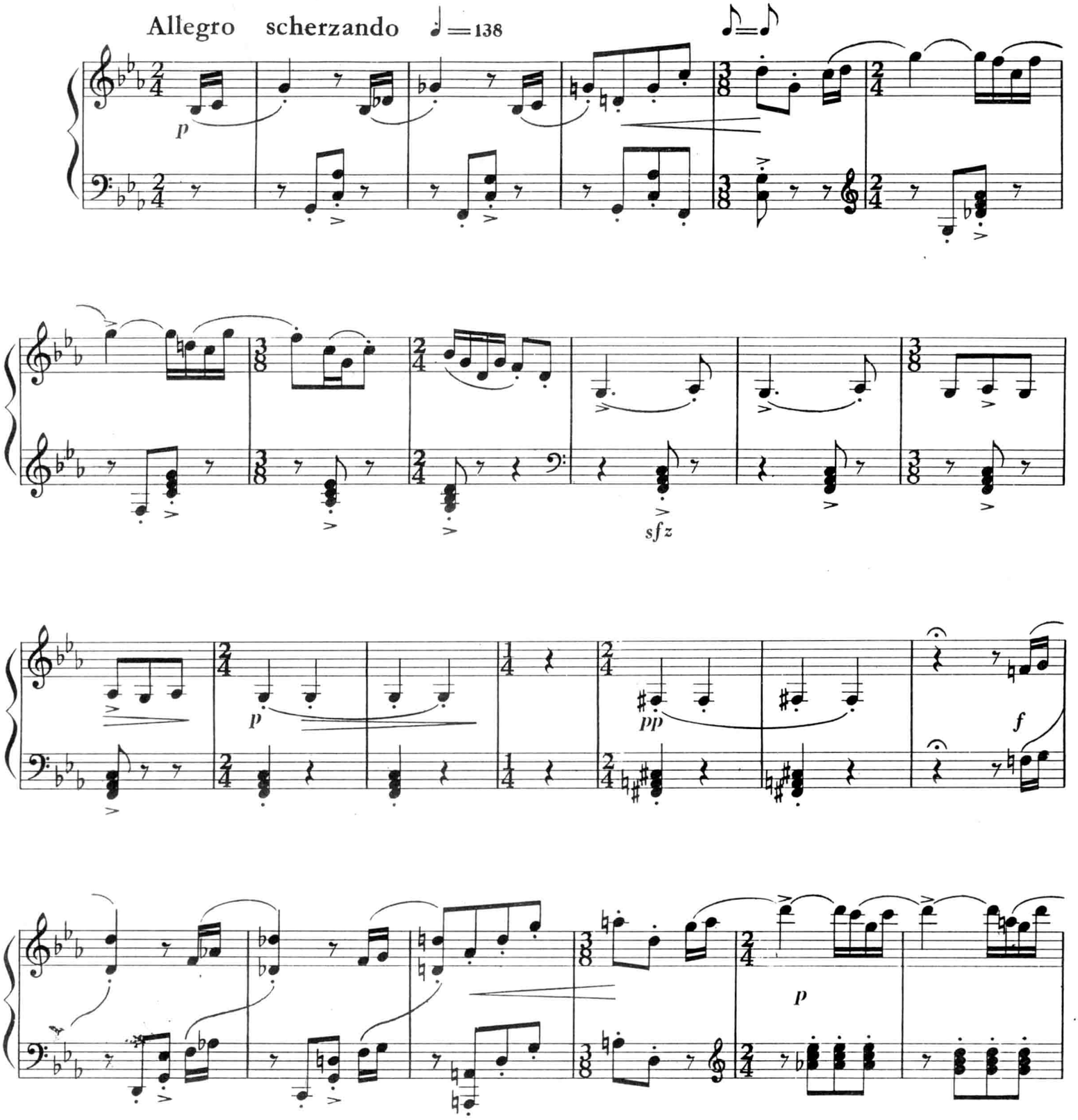
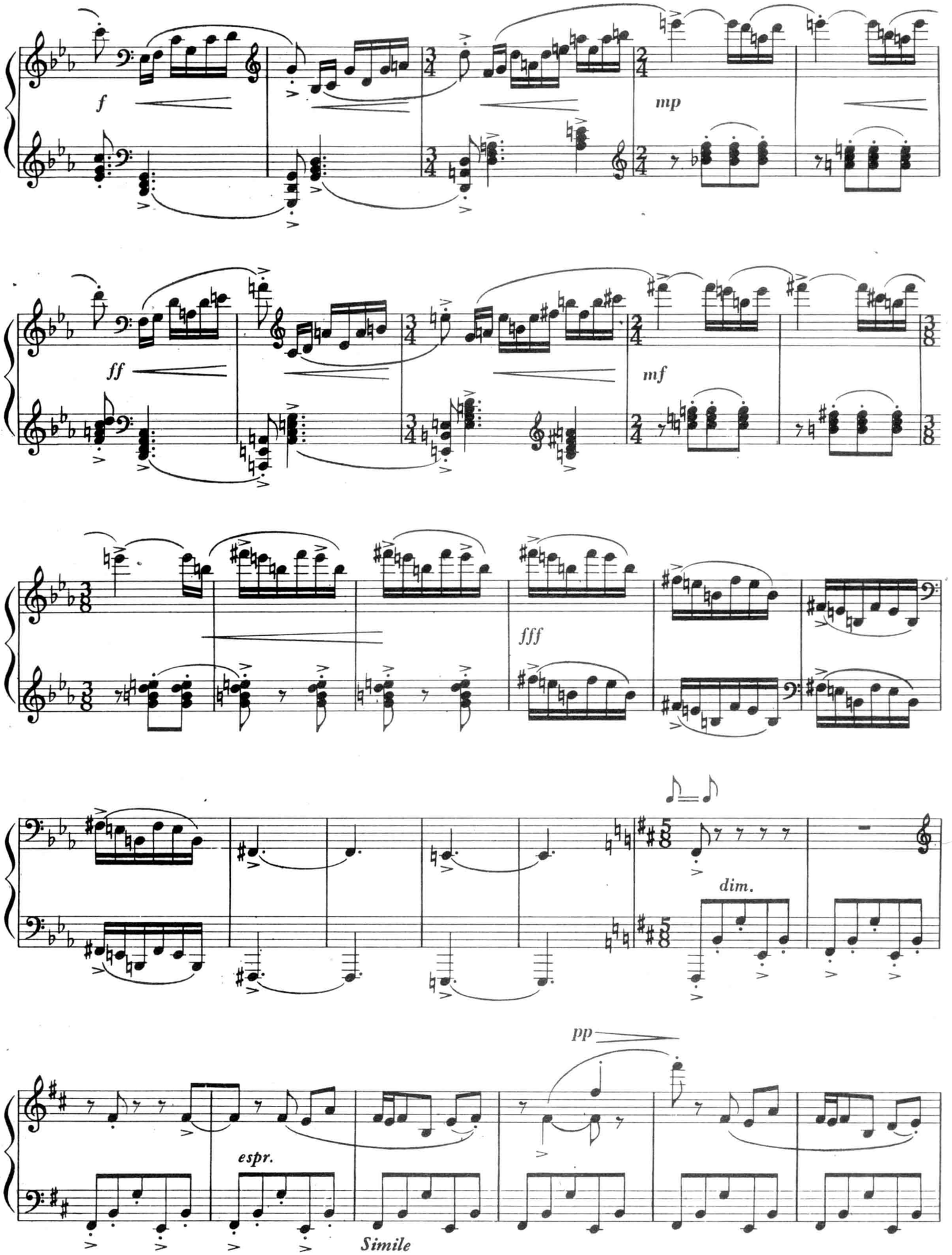
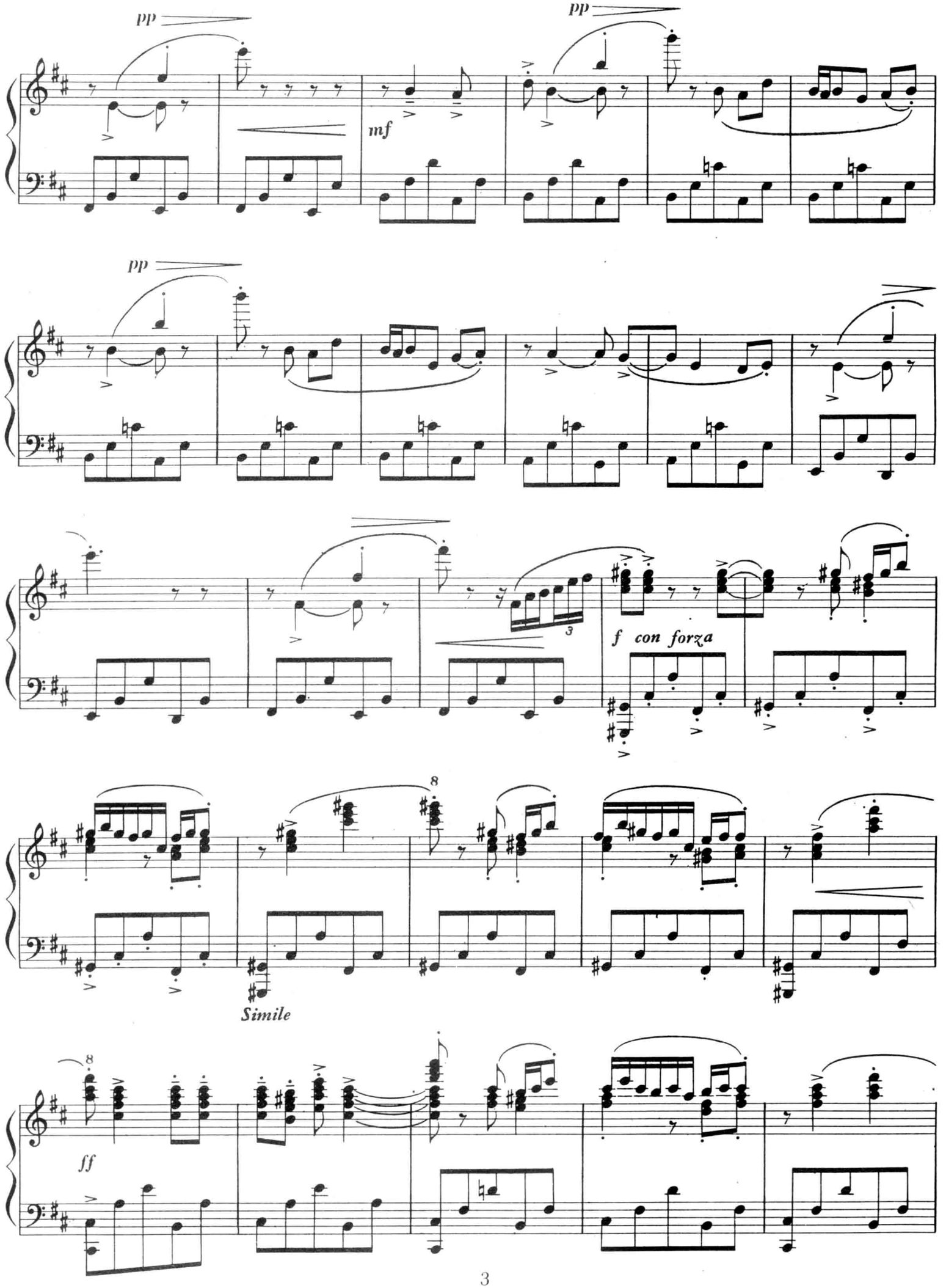
随　想　曲

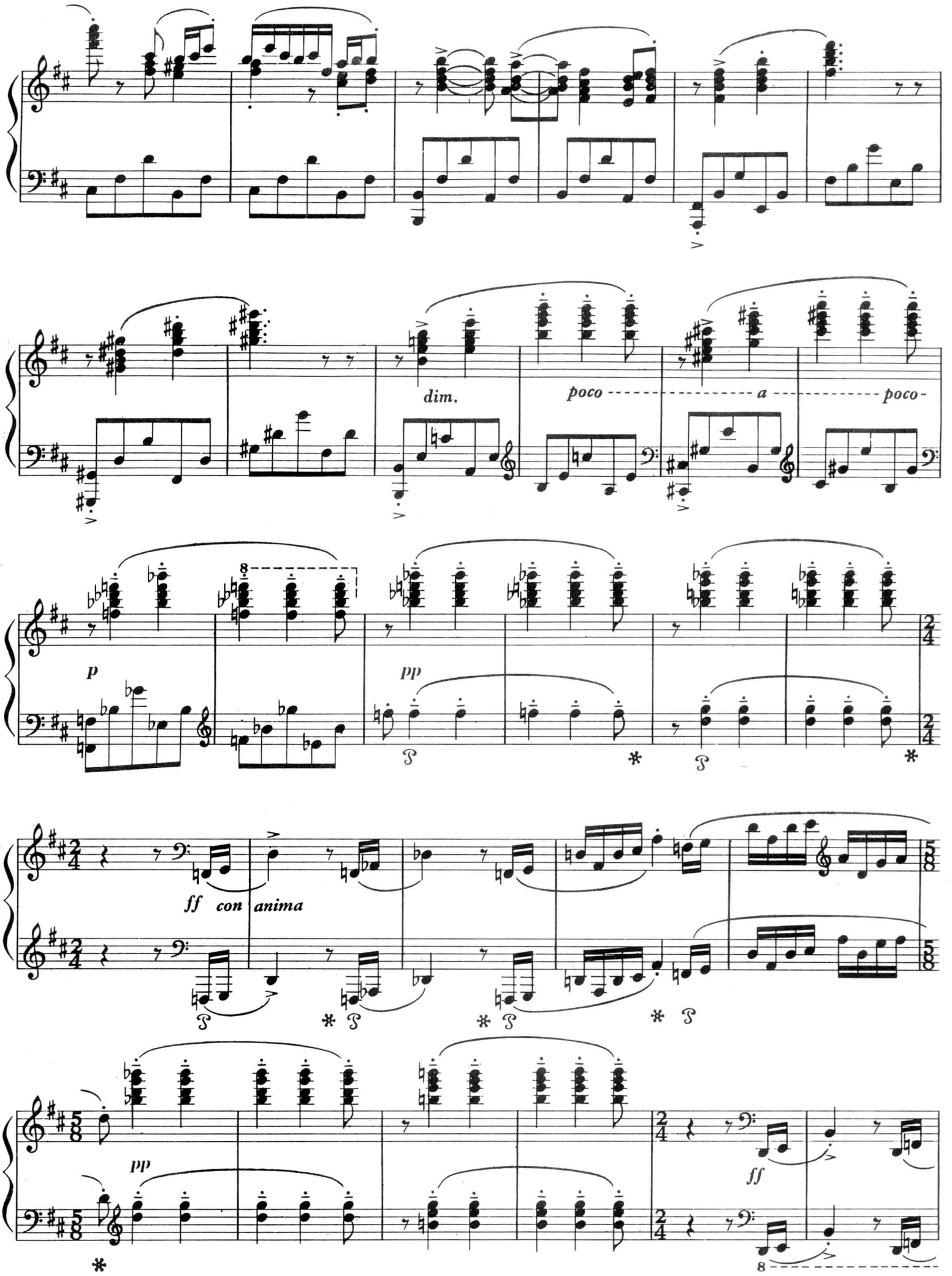
Caprice

桑　桐
Sang Tong
(1959)




f
mp
ff
mf
fff
dim.
pp
espr.
Simile


pp
pp
mf
pp
3
f con forza
8
Simile
8
ff



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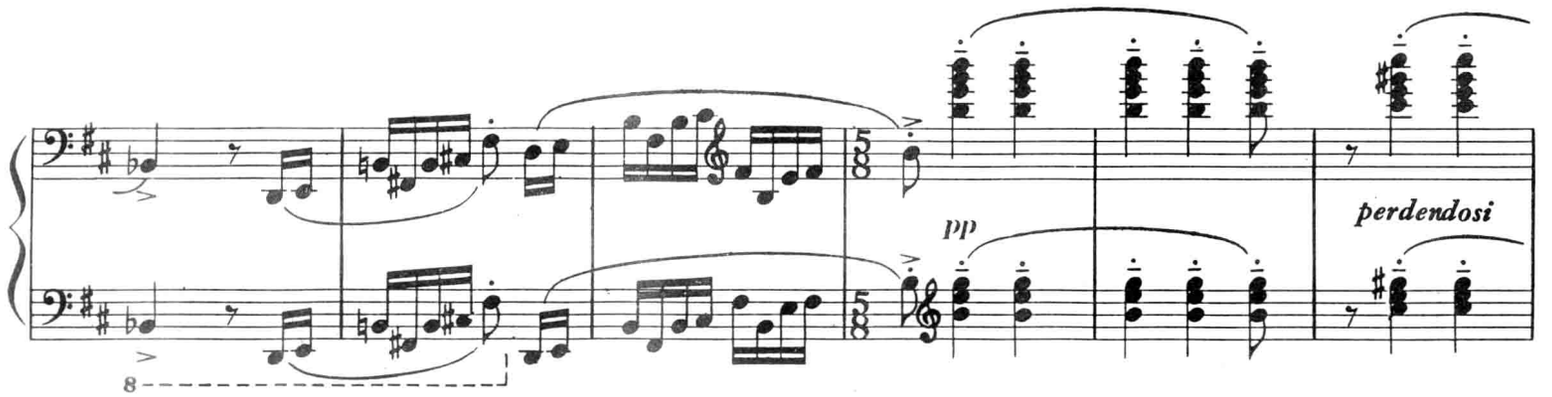
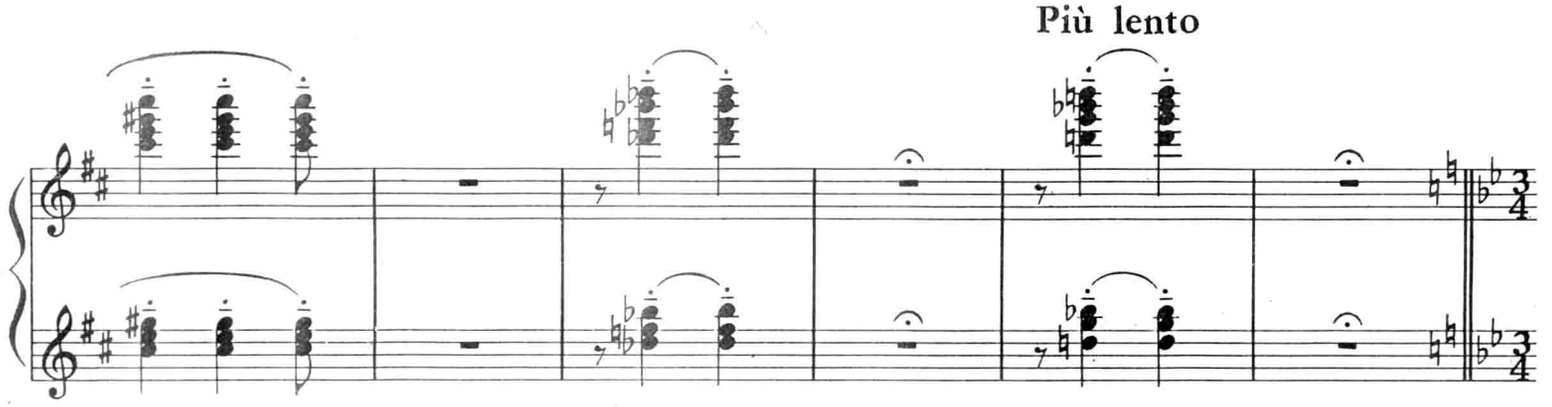
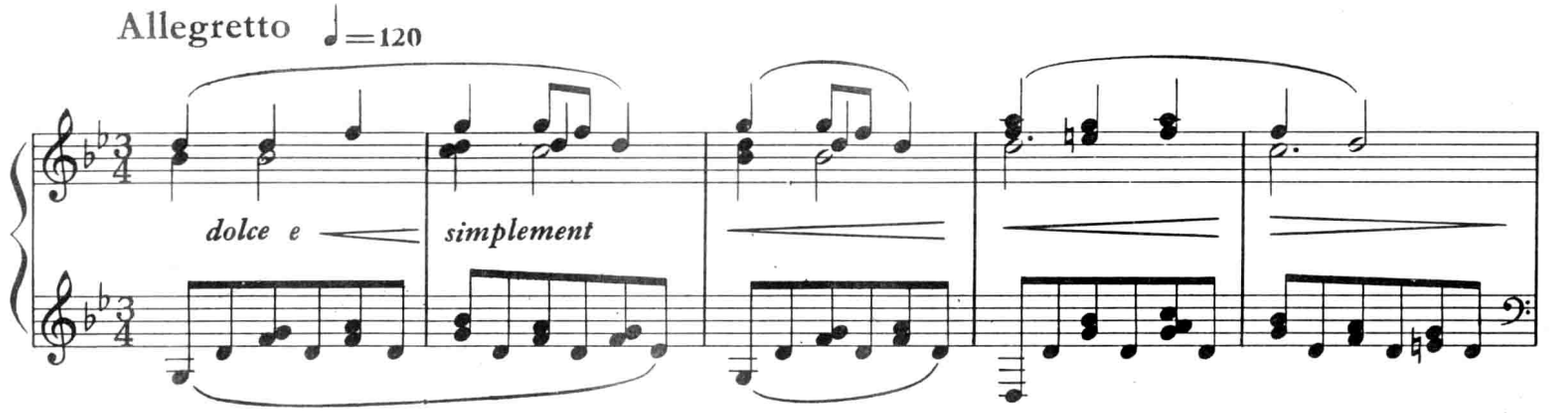
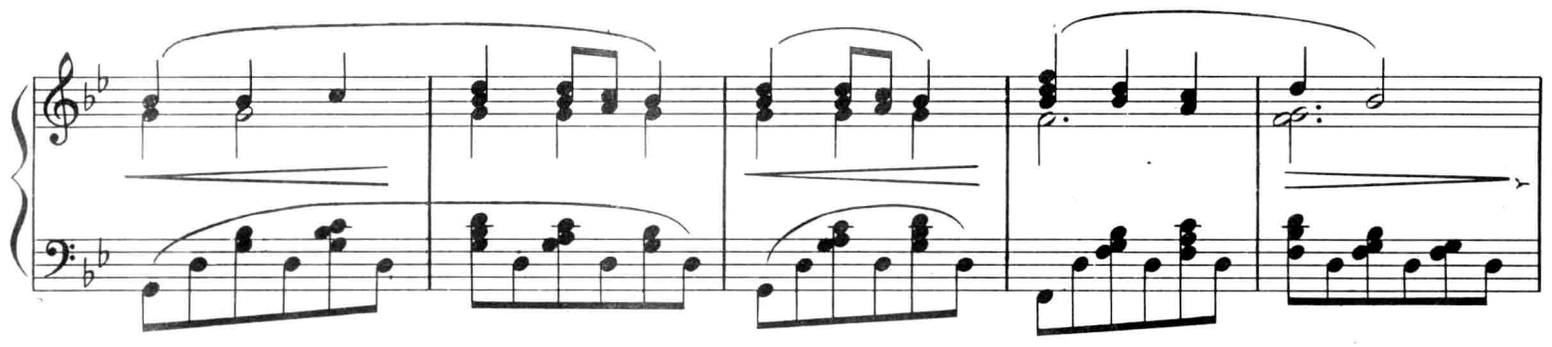
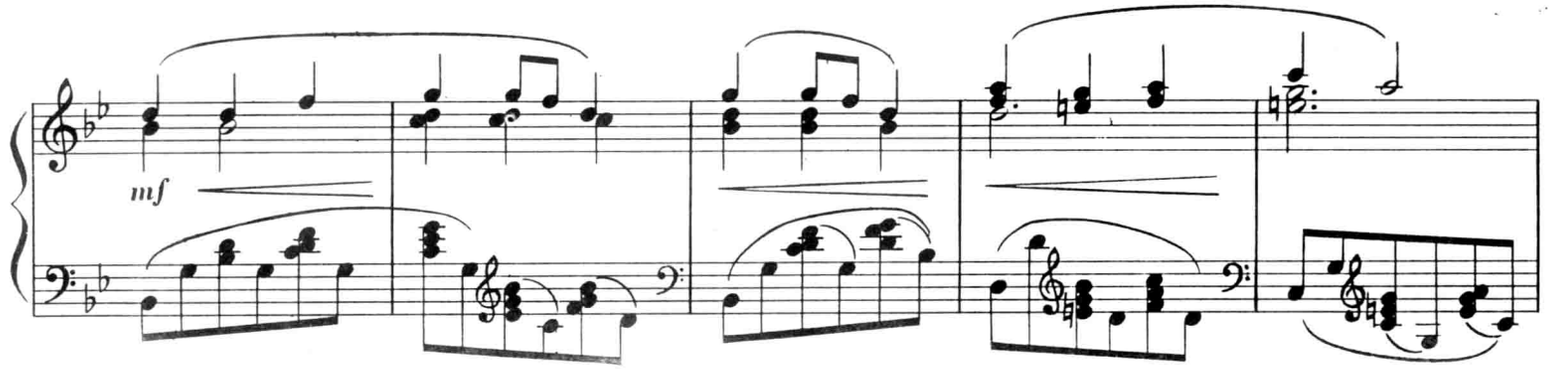
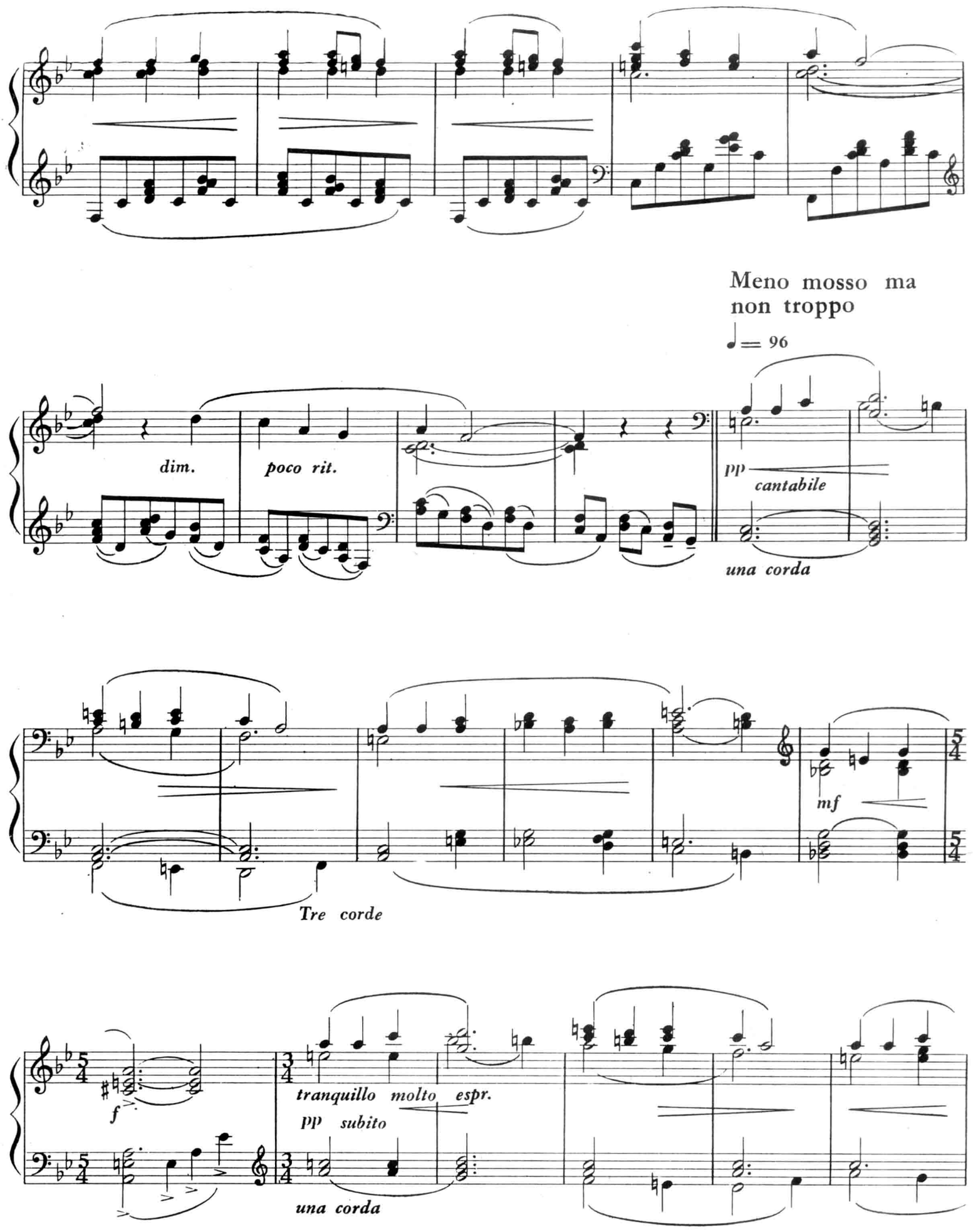

pp
perdendosi

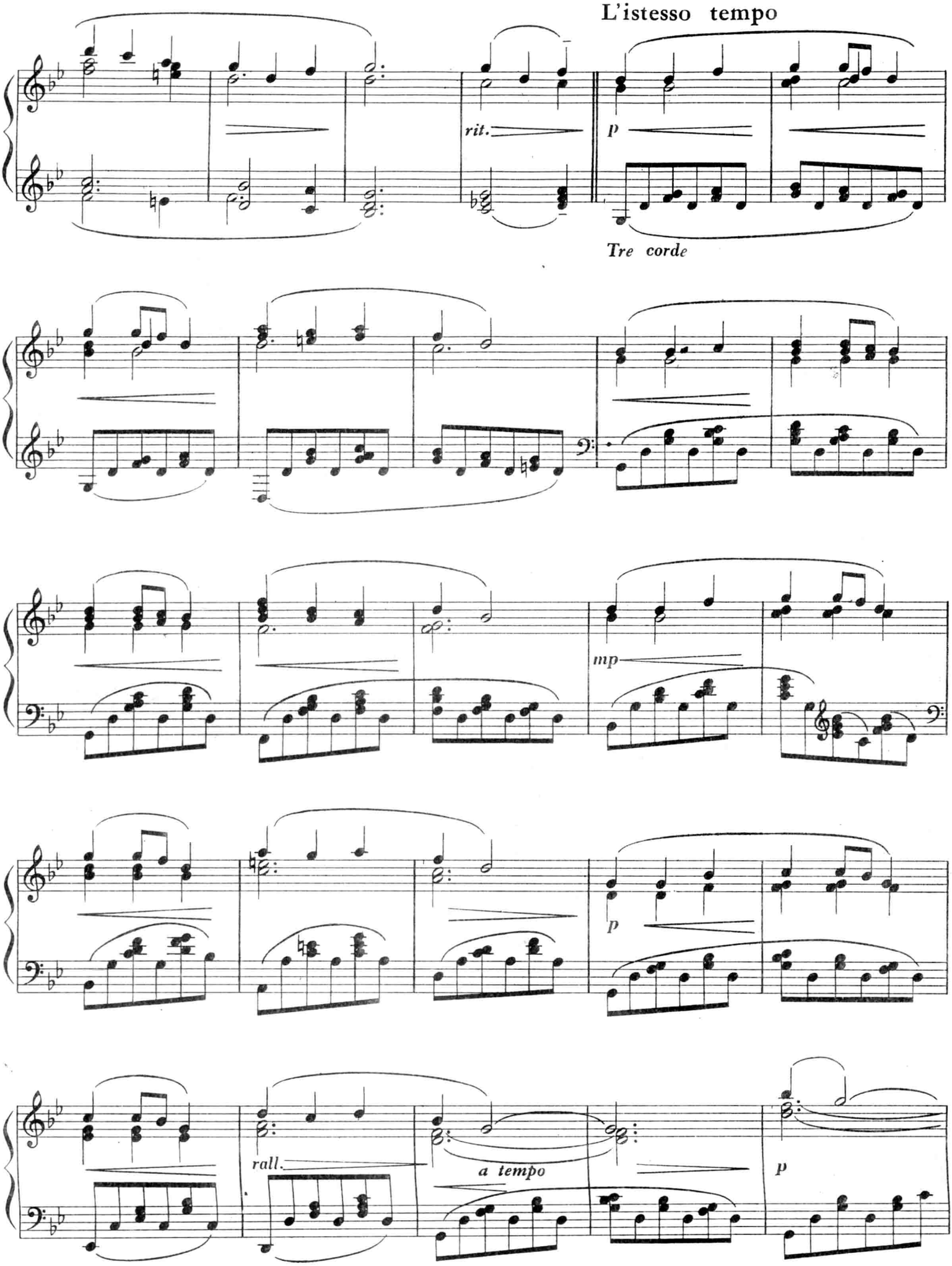

Più lento

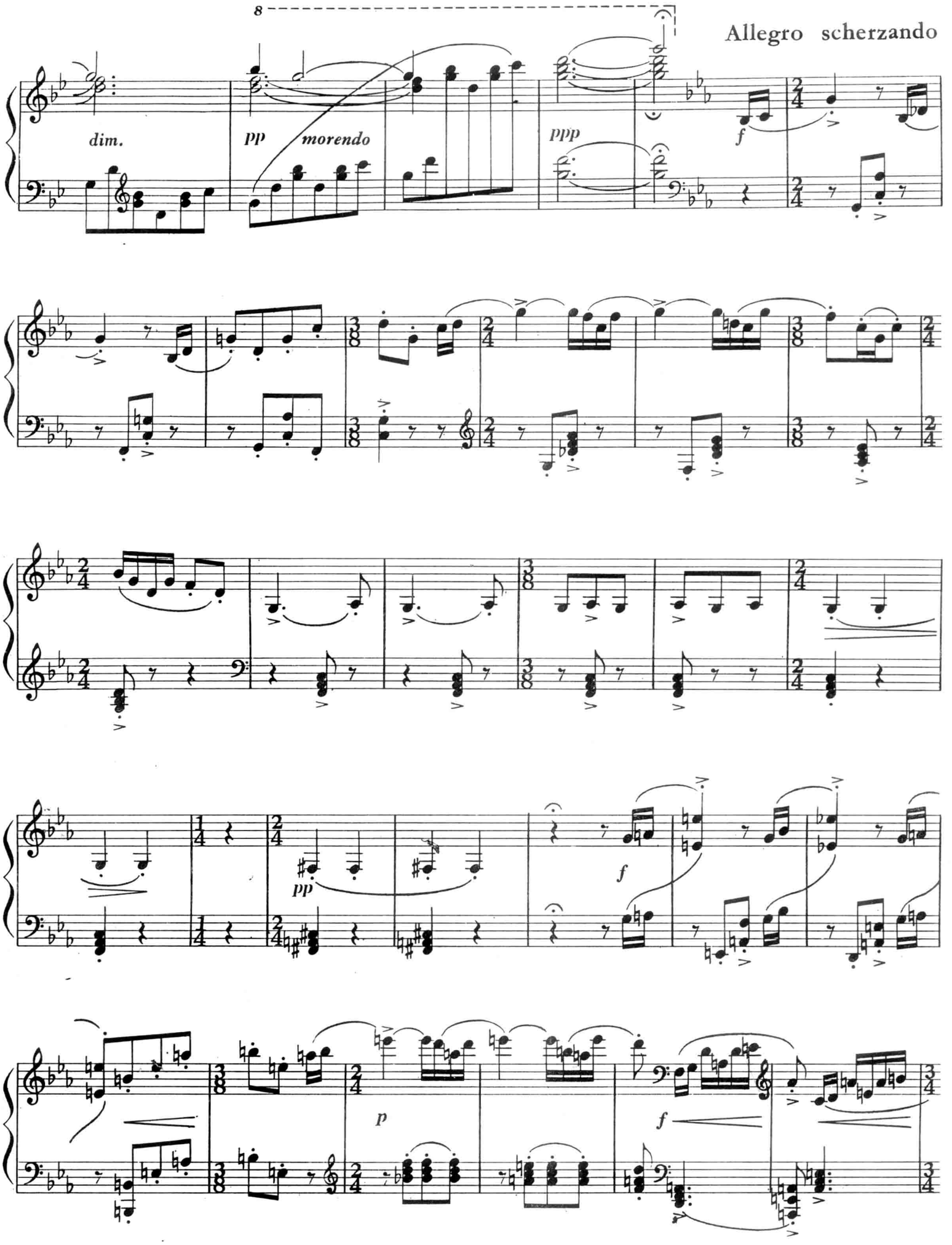

Allegretto ♩=120
dolce e
simplement

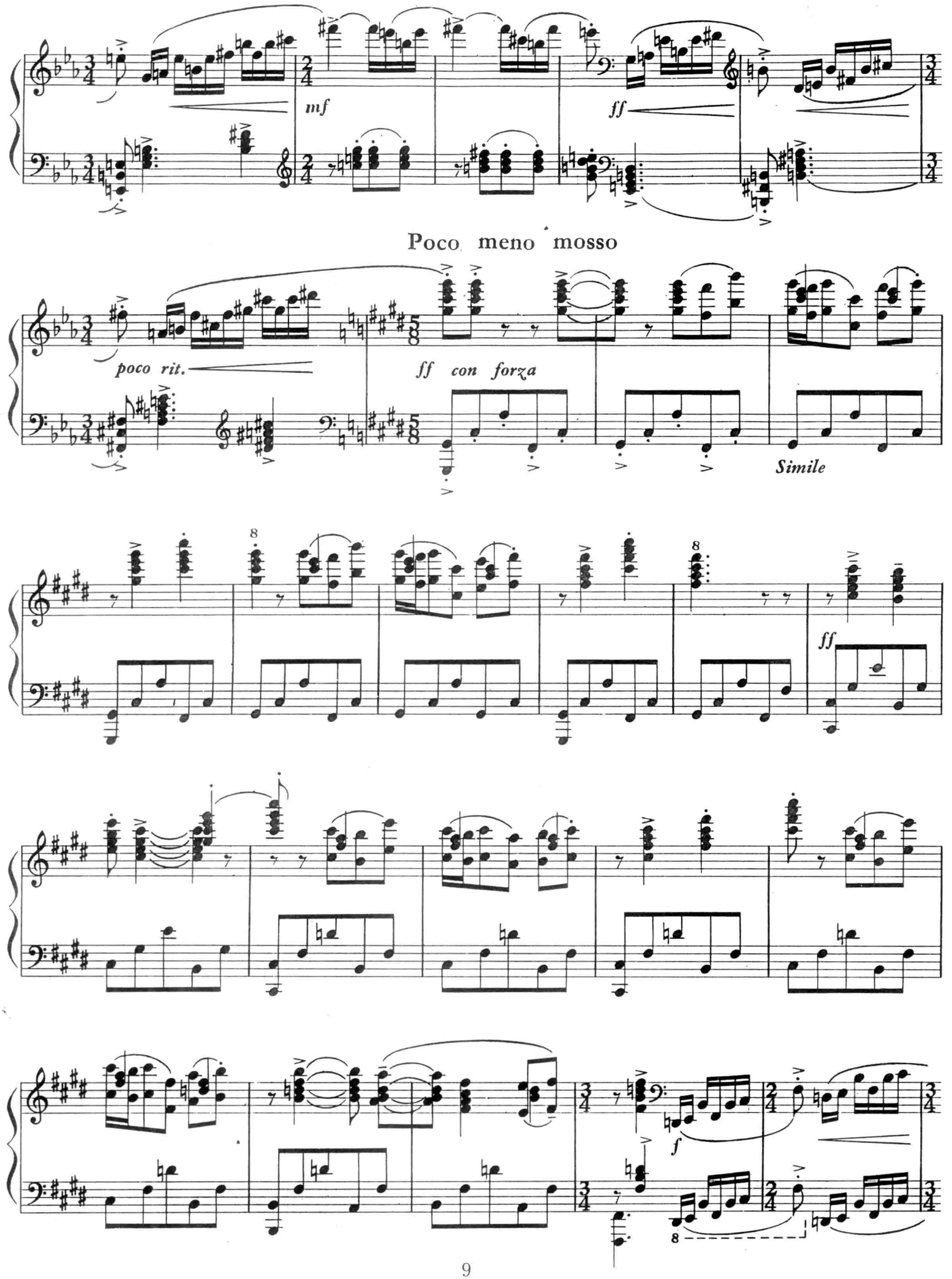


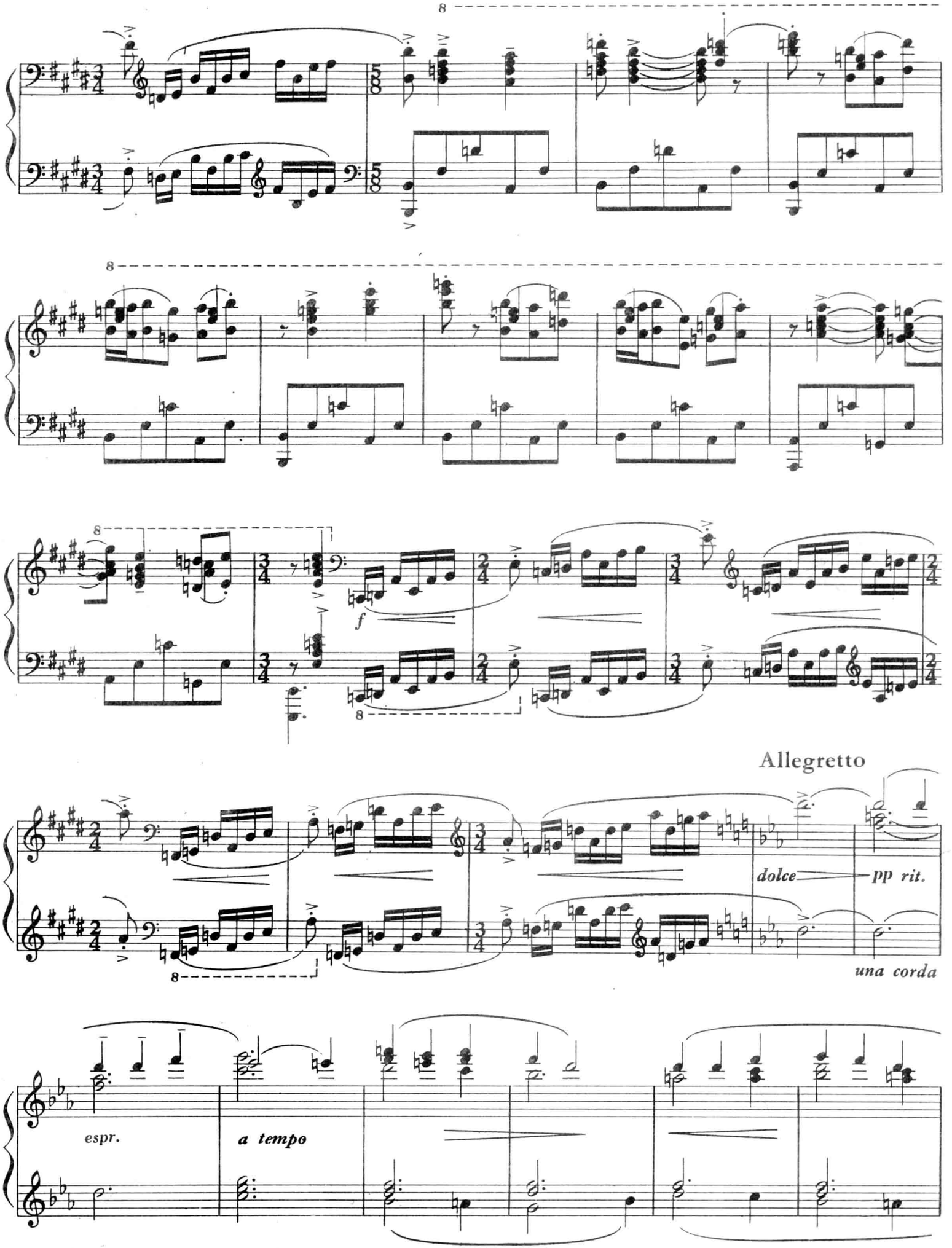

mf


Meno mosso ma
non troppo
♩= 96
dim.
poco rit.
pp
cantabile
una corda
Tre corde
mf
f
tranquillo molto espr.
pp subito
una corda


L'istesso tempo
rit.
p
Tre corde
mp
p
rall.
a tempo
p


8
Allegro scherzando
dim.
pp
morendo
ppp
f
pp
f
p
f


mf
ff
Poco meno mosso
poco rit.
ff con forza
Simile
ff
f



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