

梁山伯与祝英台

第二组曲

总 谱

刘敦南

LIANG SHANBO AND ZHU YINGTAI

SECOND SUITE

SCORE

DUN-NAN LIU

SHANGHAI MUSIC PUBLISHING HOUSE

梁山伯与祝英台

第三幕

第四场

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作者简介

刘敦南

美籍华裔作曲家。1940 年出生于四川。1957 年入上海音乐学院附中学作曲,1966 年毕业于该院作曲系。1968 年任安徽省马鞍山市文化馆馆员,后任马鞍山市文工团作曲人员。1974 年入上海交响乐团任常任作曲,并兼任上海音乐学院作曲系教师。1983 年得罗伯特·当斯三世夫人资助赴美深造。1987 年以印第安纳大学优异的硕士成绩获芝加哥大学研究院全额奖学金,师从作曲家、钢琴家依斯里·布莱克伍德,1993 年完成博士学位。

代表作品有:钢琴协奏曲《山林》(1979)、乐队组曲《幻想音诗》(1982)、钢琴三重奏《乐曲五首》(1987)、交响诗《挽歌》(1990)、芭蕾舞剧《梁山伯与祝英台》(1997)及其《第一组曲》《第二组曲》(2002)、作曲理论《有调性的十二音聚集》(2012)等。

刘敦南已完整地建立起他自成一家的音乐创作体系——“有调性的十二音聚集”,他创作的数十部各类题材的作品在海内外多有好评广有影响。其中钢琴协奏曲《山林》曾获 1981 年首届中国交响音乐作品比赛首奖并入选“20 世纪华人音乐经典”;受竖琴大师苏姗·麦克唐纳委约,为在以色列举行的第二届世界竖琴家代表大会而写的作品《幻想曲》(1985)被誉为“近年来不可多得的竖琴独奏曲”;钢琴套曲《童谣集——赠 21 世纪的钢琴家们》(2002)被加州音乐教师协会选为钢琴考试指定曲目之一。

About the Composer

DUN-NAN LIU

Dun-nan Liu is a Chinese-American composer who was born in Sichuan province in 1940. He entered the Middle School Associated with the Shanghai Conservatory of Music in 1957 and earned his B. A. degree from the conservatory in 1966 with a major in composition. He worked at Anhui province Maanshan City Cultural Center in 1968; then he worked as a composer at Maanshan City Song and Dance Ensemble. Starting in 1974, he served as a composer-in-residence with the Shanghai Symphony Orchestra and taught in the Composition Department of the Shanghai Conservatory of Music until 1983. At this time, Mrs. Robert Downs III, of Wilmington, Delaware, supported Mr. Liu in his advanced studies at the Indiana University School of Music in Bloomington, Indiana, where he received his M.A. in 1986. Then, under the composer and pianist Easley Blackwood's instruction, he finished his Ph. D. at the University of Chicago in 1993.

Among his compositions, the representative works include the piano concerto *The Mountain Forest* (1979), the orchestra suite *The Poem of Fantasia* (1982), the piano trio *Five Pieces for Piano, Violin and Cello* (1987), the symphonic poem *Lament* (1990), the ballet *Liang Shanbo and Zhu Yingtai* (1997) and its *First Suite* and *Second Suite* (2002), the compositional theory *Tonal Twelve-tone Aggregate* (2012) and many other works.

Dun-nan Liu has created his own compositional system called "Tonal Twelve-tone Aggregate" and has established himself in this unique style. His compositions are held in high regard in China and abroad. The piano concerto *The Mountain Forest* won first place at the First National Competition of Symphonic Works in China in 1981; it was also selected as one of the Twentieth Century Masterpieces by Chinese Musicians in 1993. His harp solo *Fantasy*, which was commissioned by the harp master Susan MacDonald for the Second World Harp Congress in Israel in 1985, was critically acclaimed as "one of the very few excellent harp pieces in recent times." His piano suite *Nursery Rhymes—For 21st Century Pianists* (2002) is one of the repertoire requirements selected by the Music Teachers Association of California for the Piano Syllabus of Certificate of Merit.

《梁山伯与祝英台》

第二组曲

一、祝父与三个媒婆

祝家大厅里，三家媒婆前来提亲。最后，能言会道的马家媒婆打动了祝父的心。

二、逼 婚

祝父知道英台竟然与山伯私定终身后，怒不可遏，威逼英台必须顺从父亲，遵守礼教。

三、圆舞曲——幻影

孤独、绝望中的英台感到自己在层层妖魔鬼魅式的封建卫道士包围圈中难以挣脱。

四、重逢与死别

满怀希望的山伯来到祝家。当他知道英台另有择配后悲愤交加，久别重逢成为生离死别。在惨淡的归途中，山伯郁郁而死。

五、迎 亲

一边是祝家门前锣鼓喧天、载歌载舞的马家迎亲队伍；另一边是闺房中红妆素裹、神情木然的英台。花轿上路了，不祥的锣声伴随着迎亲的队伍走在途经山伯坟墓的路上。

六、殉 情

在山伯的墓前，英台痛不欲生。与山伯同窗三载的往事一一浮现在她眼前。极度的绝望中，英台撞碑殉情。天地同声号哭人间的这对悲惨的情侣——梁山伯与祝英台。

LIANG SHANBO AND ZHU YINGTAI

SECOND SUITE

1. Yingtai's Father and Three Matchmakers

In the drawing room, three matchmakers introduce the suitors. Finally, her father falls for the boastful one.

2. The Indignant Father

Yingtai's father becomes angry when he learns that Yingtai is secretly engaged with Shanbo. He demands that she follow ancient customs.

3. Waltz—Phantasm

In loneliness and despair, Yingtai feels that she cannot throw off the ring upon ring of monster-like feudal guards encircling her.

4. They Part Forever

Full of hope, Shanbo arrives at the Zhu home. When he learns that Yingtai will marry someone else, he is grief-stricken and indignant. After the meeting they part forever. Shanbo dies on his way back home.

5. The Wedding Ceremony

On one side: a deafening sound of gongs and drums with festive singing and dancing in front of the Zhu home. On the other side: the stupefied Yingtai, dressed in red covered by white. The bridal sedan chair sets off. Accompanied by the unlucky gong sound, the wedding group proceeds, and on the way, passes by Shanbo's grave.

6. The Death of Yingtai

Yingtai is extremely sorrowful in front of Shanbo's grave. The scenes of the past three years, when they were studying at school, rise before her eyes. In despair, Yingtai runs and collides with the tombstone. Heaven and earth cry out for the two miserable lovers—Liang Shanbo and Zhu Yingtai.

乐队编制

ORCHESTRA

Flauto Piccolo (Picc.)	短笛
2 Flauti (Fl.)	长笛 2
2 Oboi (Ob.)	双簧管 2
Corno inglese (C. ingl.)	英国管
2 Clarinetti (B ^b) (Cl.)	单簧管 (B ^b) 2
Clarinetto basso (B ^b) (Cl. b.)	低音单簧管 (B ^b)
Saxofono soprano (B ^b) (Sax.)	高音萨克管 (B ^b)
2 Fagotti (Fag.)	大管 2
Contrafagotto (C. fag.)	低音大管
4 Corni (F) (Cor.)	圆号 (F) 4
3 Trombe (B ^b) (Tr-be)	小号 (B ^b) 3
3 Tromboni (Tr-ni)	长号 3
Tuba	大号
Timpani (Timp.)	定音鼓
Triangolo (Trgl.)	三角铁
Tamburino (T-rino)	铃鼓
Tamburo (T-ro)	小鼓
Piatti (P-tti)	钹
Gran Cassa (Cassa)	大鼓
Wood block	长方形木鱼
Tam-tam (T-tam)	锣
Da tanggu	大堂鼓
Xiao tanggu	小堂鼓
Xiao bo	小钹
Xiao luo	小锣
Jing luo	京锣
Large Chinese temple block	低音中国寺庙木鱼
Qing	磬
Campanelli (C-li)	钟琴
Silofono (Sil.)	木琴
Celesta (Cel.)	钢片琴
Campane (Camp.)	管钟
2 Arpe	竖琴 2
Piano	钢琴
Violini I (V-ni I)	第一小提琴
Violini II (V-ni II)	第二小提琴
Viole (V-le)	中提琴
Violoncelli (V-c.)	大提琴
Contrabassi (C-b.)	低音提琴

此表中的中国打击乐器在中国普遍使用。中国以外的任何城市,在华人聚集的地区都可以非常容易地获得。

All the Chinese percussion instruments on the list are in common use in China. In cities around the world, these instruments are very easy to find in Chinese communities.

《梁山伯与祝英台》

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LIANG SHANBO AND ZHU YINGTAI

SECOND SUITE

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*poco stringendo**a tempo*

10

Cl. *mf*

Fag. *mp*

Cor. *sfp*

Tr-be *sfp*

Tr-ni *sfp*

e *sfp*

Tuba *sfp*

Tam-tam *mf*

Da tanggu

Xiao tanggu

*poco stringendo**a tempo*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c.

C-b.

rit.

15

Cl.

Fag. *dim.* *pp*

Cor.

Tr-be

Tr-ni

e

Tuba

V-ni I *rit.*

V-ni II

V-le

V-c.

C-b.

1 $\text{♩} = 120$ 20

Picc. mp

Fl. mp

Cl. mp

Tr-be *I con sord.* mf

Piano mp

V-ni I $\text{♩} = 120$

V-ni II

V-le *div.* mp

V-c. *pizz.* mp

C-b. *pizz.* mp

25 30

Picc. mp

Fl. mp

Cl. mp

Tr-be *I* mf

Piano mp

V-ni I

V-ni II

V-le mp

V-c. mp

C-b. mp

35

Picc.

Fl.

Cl.

Tr-be

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

f

div.
mp

40

45

Cl.

Tr-be

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

p

mp

div.
mp

p

p

p

60 2

Picc. *mp*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tr-be *I*

Piano *mp*

V-ni I 2

V-ni II *mp*

V-le

V-c.

C-b.

65 70

Ob.

Fag. *mf*

Piano

V-ni I

V-ni II

V-le

V-c. *arco* *mf* *arco*

C-b. *mf*

75 80

Ob.

Fag.

Tr-be

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

mp

frull.

f

mp

85 90

Ob.

Fag.

Piano

V-ni I

V-ni II

V-le

V-c.

C-b.

p

mp

p

mp

p