

京剧艺术大师梅兰芳研究丛书

# 梅兰芳演出曲谱集

## 第四卷

梅葆琛 林映霞等编撰



名誉主编 梅葆玖  
主编 王文章  
副主编 秦华生

文化  
Culture and Art

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# Selections

FROM THE REPERTOIRE OF  
Operatic Songs and Terpsichorean Melodies

of

# Mei Lan-fang

RECORDED IN BOTH CHINESE AND EUROPEAN NOTATION

by

*PROFESSOR LIU T' IEN-HUA,*

assisted by

**Prof. Ch'i Ju-Shan,**

**Mr. Hsü Lan-Yuan,**

**Mr. Ma Pao-Ming,**

and

**Miss Wang I-Nien,**

**Miss Ts'ao An-Ho,**

**Miss Yang Hsiao-Lien,**

**Miss Chou I,**

**Mr. Chang Ts'u-Hsing.**

本書初版共印一千〇五十冊，其中五十冊用成化宣印，精裝加套，列有號碼，由編者蓋章爲憑。其第壹號定價五百元，貳號至五十號定價每部壹百元，售得之款，悉充中華劇院經費。此部列爲

第 拾 叁 號

劉 天 華



The first edition of this book is limited to one thousand and fifty copies, printed in *édition de luxe* on fine "Ch'eng Hua Hsūan" (成化宣) paper numbered and stamped with the seal of the author. The price of Copy Number One is Five Hundred Dollars; that for each of the other forty-nine copies is One Hundred Dollars. The proceeds shall be set aside as a donation to the Chinese Operatic Institute (中華劇院). This copy is

Number 13.

*T. H. Lise*



This image displays ten staves of musical notation, likely for a piano or guitar. The music is written in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on a whole note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of eighth notes in the left hand. The dynamic marking *f* (forte) is placed below each staff. The notation includes various note values, rests, and slurs, with the piece concluding with a double bar line and repeat dots.

4. The music noted here is limited chiefly to the melodies sung by Mr. Mei himself, the instrumental parts, except certain short passages interposed between voice passages or accompanying dances, being omitted in order to save space.

5. Those instrumental parts which are recorded have also been dictated personally from Mr. Hsu Lan-yuan, (徐蘭園) Mr. Mei's accompanist. As the possible variations of the instrumental passages are just as numerous as those of the vocal passages, the notation given here also represent only one of the forms which Mr. Hsu mostly frequently uses. Mr. Hsu, who was once the accompanist for the great actor Mr. Tan Hsin-p'ei, (譚鑫培) plays exclusively for Mr. Mei. A glimpse of his versatility of interpretation may be had from reading the present transcription.

6. The words for "The Heavenly Maiden Scattering Flowers," (天女散花) "The King's Parting with his Favourite," (霸王別姬) "Ch'ang-O's Flight to the Moon," (嫦娥奔月) "Beauty's Smile," (千金一笑) "Hung-hsien's Theft of the Box," (紅線盜盒) "Mu-lan in the Army," (木蘭從軍) "The Goddess Shang Yuan," (上元夫人) "Lien Chin-feng, (簾錦楓) The Goddess of the River Lo," (洛神) etc. are all from Mr. Ch'i Ju-Shan's (齊如山) pen. For the trivial reason of having discussed matter of diction with others, Mr. Ch'i is so modest as to insist on not having his name put on the pieces. So we have to respect his wishes by superscribing "Chui Yü Hsüan Tz'u" (綴玉軒詞) where the author's name should be written, *Chui Yu Hsuan* being the name of Mr. Ch'i's study.


7. The composers of new operatic music never put their names on their music, which is a sign of partiality for the words to the neglect of the music on the part of the public. As we think this practice is rather detrimental to the encouragement of opera and music, we have inserted "Mei Lan-fang p'u", (梅蘭芳譜) "Ch'en Chia-liang p'u", (陳嘉良譜) etc. (p'u means "composed") as an appreciation of originality. But the names of unknown authors of old words or music will of course have to be omitted.



8. Of the two kinds of notation given here, the staff notation, which is more fully marked with signs and notes, is to be taken as the principal one. The notation in


characters is given only for reference and comparison, and where it is more simplified than the corresponding staff notation, the latter must be referred to in order to know the exact rendering of the music.

9. Notes on the Staff notation :


(a) Those signs and expression marks which are known to all who are familiar with the staff notation need no further explanation.

(b) The sign  (*san*) stands for “散板” (*san-pan*), i. e., without regular rhythm.

(c) The sign  is called “嗽” (*sou*). The singing of a *rou* or a *sou* is a slow kind of *vibrato*, obtained by making the voice alternately soft and loud, somewhat like an indistinct execution of . The accompanying instrument often plays as trill for a *sou*, which, however, is not the way it is sung.

(d) The sign  stands for repetition of the preceding *ad libitum*, often used where the accompanist waits for the singer to begin, or until the dancer changes a form of dancing, when a change of music (which follows) is to be made.

(e) The voice and instrumental parts are distinguished by large and small notes respectively.

(f) A slur over notes indicates *legatissimo*, or even *portamento*. When the same note is separated and marked thus: , the whole thing is sung with a very slight break in the middle and yet almost run together,

(g) The metronome marks given are obtained by repeated actual trials. It goes without saying that they represent only the average tempo, the instantaneous tempo for each short passage must of course vary a good deal with the expression proper to the passage in question. Where two numbers are given, such as  $J=40-48$ , it means that the (average) tempo at the beginning is  $J=40$ , gradually accelerating to an average tempo of  $J=48$  towards the end.

(h) The variation of loudness in singing music of *Hsi-P'i* and *Erh-Huang* styles is very slight, consequently no dynamic marks are given in the music. For the *'Kun-Ch'u*



(崑曲) style, the marks *f*, *mf*, *p* are given, the variation, however, is not as great as is common with occidental music.

(i) The melodies in the *Hsi-P'ei* and *Erh-Huang* styles are not fixed in any absolute pitch, but the accompanying *hu-ch'in* (胡琴) is tuned to the key which is most natural to the singer. In the present book, *Hsi-P'ei* is written in the key of F and *Erh-Huang* in the key of E, which represent the *average* keys in which Mr. Mei sings such melodies. For the *K'un-Ch'ü* (崑曲) style the music is written in the key of D, as the frute used for this music is in the key of D when played in its natural scale, known as the *Hsiao-K'ung Tiao*. (小工調)

In the compilation of this book, I am greatly indebted to Mr. Mei Lan-fang for personally dictating his music for transcription; to Professor Ch'i Ju-shan for verifying the text and for arranging the details of publication; to Messrs. Hsu Lan-yuan and Ma Pao-ming for advice on music and instrumentation; to Miss Wang I-nien for copying the staff notation; to Misses Ts'ao An-he, Chou I and Yang Hsiao-lien for reading the proof; and to Mr. Chang Tz'uhsing for copying the notation in characters. I am indebted also to Dr. Chao Yuan-jen, Messrs. Yang Chung-tzu, V. A. Gartz, Cheng Ying-sun and my brother Dr. Fu Liu. To them I wish to express my gratitude and appreciation.

Peiping, China

December, 1929

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