

钢琴协奏曲

梁山伯与祝英台

原作—何占豪 陈钢

改编—陈钢



改编自小提琴协奏曲《梁山伯与祝英台》

The Butterfly lovers

Violin Concerto

Arrangement for Piano Concerto



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序

陈钢

“梁祝”是一个在中国流传了1600年以上的民间传说,也是一个家喻户晓的爱情故事。一千多年来,各种文学、戏曲和电影文本都在讲述这个故事,直到20世纪50年代出现了小提琴协奏曲《梁山伯与祝英台》后,这个故事才第一次以交响音乐的面貌传遍中国并走向世界。

小提琴协奏曲“梁祝”像是一只只在琴弦上飞舞的蝴蝶,也像是一首“祝英台之歌”。它掀开了一幅古老的爱情画卷,诉说着一对恋人的悲剧命运。我们可以从音乐中听到长袖飘舞般的抒情主题和描写同窗三载、共读同玩的“嬉游曲”,也能从意象中看到缠绵悱恻、互诉衷情的楼台诀别和天崩地裂、哭灵投坟的悲剧场景。最后的“化蝶,则是在不知不觉间将人们引入了浪漫的神界仙境。小提琴已经将“梁祝”的故事说了很多很多,超过了半个多世纪,传遍了神州大地,但是,“梁祝”的故事还是没有说完,因为这是一个永远说不完的故事。

1985年,我应“香港唱片公司”之约,将“梁祝”改编成钢琴协奏曲,由许斐平在香港首演。许斐平是一位天才钢琴家,他的演奏灵动秀美,引人入胜,特别是在演奏那段自由的华彩段时,更是显得气势磅礴,撼人心魄。1999年庆祝“梁祝”诞生40周年时,由小提琴协奏曲“梁祝”首演者俞丽拿之子李坚担纲独奏。他的演奏铿锵有力,浑厚深沉,颇具绅士风度。过了十年,到了2009年庆祝“梁祝”诞生50周年时,又由两位女钢琴家——陈洁和陈萨相继在国家大剧院隆重献演了这首协奏曲。她们的演奏有声有色,委婉动听,具有一种女性特有的柔美。之后,到2015年举行“陈钢协奏曲音乐会”时,舞台上突然出现一头“黑马”,那是高大帅气的青年钢琴家薛颖佳,他以宏大撼人的气势和细腻抒情的演奏,完美出色地重新“解读”了这首作品。

从小提琴到钢琴,是两种不同的“说故事”的方式。钢琴一方面以其大幅度的音势变化来对应小提琴连绵起伏的抒情旋律,同时又以其灵动的弹跳和模仿琵琶、古筝的琶音来对应小提琴的轻巧的弓弦律动。在到达全曲的总高潮前,钢琴突然间华丽转身,露出身段,用自由的宣叙与激情的咏叹,奏出了一段原本小提琴协奏曲中所没有的华彩乐段,更加突现出祝英台的抗争、不屈、以身殉情、决绝投坟的情景。

从小提琴到钢琴,是一种音乐的“转义”,而不是简单的复述。它的改编不是小提琴版的“拷贝”,而是一种从阴到阳、由柔至刚的再创造。它的出现使钢琴这个“巨无霸”的“乐器之王”能在“梁祝”这个说不完的故事中增加了一个亮丽的新角色,多了一种别有风情的新版本和与众不同的“新说法”。而且,除了钢琴协奏曲之外,人民音乐出版社还先后出版了“梁祝”双钢琴演奏版、钢琴四手联弹重奏版和钢琴独奏版,它们相互呼应、各自争妍,合成了一个“梁祝”的“钢琴家族”。这里,我要特别感谢徐可先生在乐谱制作和李晶小姐在序言翻译方面所付出的辛劳。

“梁祝”代代相传,“梁祝”版版相异,“梁祝”的故事要一直要说下去,说下去,永远也说不完!





The Preface

Chen Gang

“Butterfly Lovers” is a Chinese folklore that has been spread over 1600 years. It is also a love story known to every Chinese family. For over a thousand years, a variety of literature, drama and movie texts have been telling the story. But it was not until the 1950s did the Violin Concerto “Liang Shanbo and Zhu Yingtai” appear. It was the first time for this story to be spread throughout China and over the world in the form of symphonic music.

The Violin Concerto “Butterfly Lovers” is like a fluttering butterfly dancing on the strings, and also like an “Ode to Zhu Yingtai”. It unfolds an old love story, narrating the tragic fate of the pair of lovers. From the music, we would note the lyrical themes like long sleeve wave in dancing, and the “divertimento” describing their carefree campus life as classmates for three years. We could feel the heart breaking farewell at Loutai and imagine the earth shattering tragic scene at the graveyard. In the end, unwittingly, people are led into the romantic wonderland in the “turning butterfly” melody.

Violin has told the story of “Butterfly Lovers” for many and many times, throughout the country for over a half century, however, the “Butterfly Lovers” is not finished, because it is an eternal tale that goes on and on.

In 1985, as requested by the Hong Kong Record Company, I adapted the “Butterfly Lovers” into a piano concerto. Its premiere was performed in Hong Kong by Xu Feiping, a genius pianist, whose play was clever, beautiful, and fascinating, especially magnificent and thrilling at the section of free cadenza. In 1999, to celebrate the 40th anniversary of the violin concerto “Butterfly Lovers”, Li Jian featured a piano solo, he is son of Yu Lina. His play was sonorous, deep and rich, with gentleman style. Ten years later, in celebration of the 50th anniversary of the birth of “Butterfly Lovers”, two female pianists, Chen Jie and Chen Sa, performed this concerto at the National Grand Theater. Their performances were elegant, full of sound and colour, with feminine beauty. After that, when “Chen Gang Concerto Concert” was held in 2015, there was a sudden appearance of a “dark horse” on the stage, it was the tall and handsome young pianist, Xue Yingjia, his momentum and delicate lyrical performance was a brilliant and perfect reinterpretation of this piece of work.

From violin to piano, they are two different “storytelling” approaches. On the one hand, piano’s substantial sound intensity variation could correspond with violin’s rolling lyrical melody, on the other hand, its nimble jump and mimic of lute, zither violin arpeggios could respond to violin’s light and graceful bow rhythm. Prior to the grand climax of the whole song, the piano made a sudden and gorgeous turn with exposure of free recitative chant and passionate aria, which formed into a great cadenza that the original violin concerto doesn’t have. This part further highlighted the scenes of Zhu Yingtai’s unyielding struggle and suicide for love.

From violin to piano, music is a kind of “transformation”, rather than a simple repetition. Its adaptation is not a “copy” of the violin version, but a kind of recreation from Yin to Yang, from softness to rigidity. Its appearance gave piano, the giant “king of instruments”, a bright new role in the story of “Butterfly Lovers” which resulted in creation of a unique version and a new storytelling approach. Moreover, in addition to piano concerto, The People’s Music Publishing House also published the double piano version, four hands piano duet version and piano solo version of “Butterfly Lovers”, they echo and complement each other to form a synthetic “Butterfly Lovers” piano family. Here I want to thank Mr Xu Ke for efforts in music production and Miss Lijing in pertare transition. “Butterfly Lovers” will go on for generations in various versions. The story of “Butterfly Lovers” will be told on and on. It will never be finished!





乐队编制

Instrumentation

中文	English	Abbreviation
短笛 (1)	Piccolo(1)	Picc.
长笛 (2)	Flute(2)	Fl.
双簧管 (2)	Oboe(2)	Ob.
降 B 调单簧管 (2)	Clarinet(B $\flat$)(2)	Cl.(B $\flat$)
巴松 (2)	Bassoon(2)	Bsn.
F 调圆号 I(1)II(1)III(1)IV(1)	Horn in F I(1)II(1)III(1)IV(1)	Hn.
降 B 调小号 I(1)II(1)	Trumpet in (B $\flat$)I(1)II(1)	Trp.(B $\flat$)
长号 I(1)II(2)	Trombone I(1)II(2)	Trb.
低音长号 (1)	Bass trombone(1)	B.Trb.
大号 (1)	Tuba(1)	Tuba
定音鼓 (4)	Timpani(4)	Timp.
吊镲 (1)	Cymbal(1)	Cym.
大锣 (1)	Tam. Tam(1)	T.T
鼓板 (1)	Gu Ban(1)	Gu Ban
竖琴 (1)	Harp(1)	Hp.
独奏钢琴	Solo Piano	S.P
第一小提琴	Violin I	VI. I
第二小提琴	Violin II	VI. II
中提琴	Viola.	Vla.
大提琴	Violoncello	Vc.
低音提琴	Contrabass	Cb.





推荐观看

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“The Butterfly Lovers” Piano Concerto

何占豪、陈钢曲

He Zhan-Hao Chen Gang

陈钢改编

Chen Gang

抒情的慢中板 (Adagio cantabile) ♩ = 50

1 Piccolo

2 Flute I II

2 Oboe I II

2 Clarinet in A I II

2 Bassoon I II

1. II Horn in F

III. IV

2 Trumpet in Bb I II

3 Trombone I II

Trombone III I Tuba

Timpani

Gu Ban

Piatti

Tam-tam

Harp

Piano Solo

Violin I

Violin II

Viola

Violoncello

Contrabass

Cadenza ad lib.

Isolo

p < > dolce

poco rit.

ppp

p

ppp

ppp

ppp

ppp

Fl. $\text{♩} = 54$

Ob. *I solo*
mp dolce *mf*

Cl. *mf*

Hr. I
II *ppp*

Vln. I *p*

Vln. II *p*

Vla. *mp* *p*

Vc. *p* *pizz.* *p*

Cb. *p* *p*

Ob. *mp* *rit.* *p* **1** *A tempo*

Cl. *mp* *p*

Hp. *mp*

Piano Solo *mp*

Vln. I *rit.* *p*

Vln. II *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *div.* *unis.* *pp*

Cl. *mp* *espr.* *p* *mp* *p*

Hp. *mf*

Piano Solo *mf*

Ob. *mp*

Hp.

Piano Solo *mf*

Fl. *mp* *p*

Ob. *p*

Piano Solo *mp* (L.H.) (R.H.)

Vln. I *pizz.*

Vln. II *div. pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.*

25

Cl. *mp* *p*

Hp.

Piano Solo *mf*

Vln. I arco

Vln. II unis. arco

Vla. arco

Vc. arco

Vc. (div.) div. pizz.

Cb.

26

Fl. *poco più mosso*

Ob. *mp* *p*

Cl. *mp* *p*

Hp. *p*

Piano Solo *p* *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. (div.) pizz. arco *mf* *arco* *espr.* 强而地

Cb. *p* *arco* *p*

A tempo
a2

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Bsn. *p* *mf*

Hn. I *mp*

Hn. II *mp*

Hn. III *mp*

Hn. IV *mp*

Bb Tpt. *mp*

Tbn. I *mp*

Tbn. II *mp*

Tbn. III *mp*

Tuba *mp*

Timp. *mf*

Gu Ban

Piatti

T.T.

Hp. *f*

Piano Solo *f* (L.H.)

Vln. I *p* *mf* arco

Vln. II *p* *mf* arco

Vla. *p* *mf* arco

Vc. (div.) *p* *mf* arco

Cb. *p* *mf* arco

42

Fl.

Ob.

Cl.

Bsn.

Hn. I
II

Hn. III
IV

B♭ Tpt.

Tbn. I
II

Tbn. III
Tuba

Timp.

Gu Ban

Piatti

T.T.

Hp.

Piano Solo

Vln. I

Vln. II

Vla.

Vc. (div.)

Cb.



46

Fl.

mp

Ob.

Cl.

p

Bsn.

I solo

Hn. I

Hn. II

Hn. III

IV

pp

Timp.

Piano Solo

Vln. I

Vln. II

Vla.

Vc. (div.)

Ch.

50

Hn. I

II

Cadenza ad lib.

Piano Solo

mp

p

mp

mf

Vc. (div.)

p

Ch.

p

Piano Solo

8^{va}

pp mp p mp p

2 活泼的小快板 (Allegro con brio) ♩ = 152

Fl. p cresc. poco

Ob. p cresc. poco

Cl. p cresc. poco

Bsn. p cresc. poco

Hn. I p

Hn. II p

Hn. III p

Hn. IV p

Vln. I p pizz. cresc. poco

Vln. II p pizz. cresc. poco

Vla. p pizz. cresc. poco

Vc. p pizz. cresc. poco

Cb. p pizz. cresc. poco

Fl. p cresc. poco

Ob. p cresc. poco

Cl. p cresc. poco

Bsn. p cresc. poco

Hn. I p

Hn. II p

Hn. III p

Hn. IV p

Vln. I p pizz. cresc. poco

Vln. II p pizz. cresc. poco

Vla. p pizz. cresc. poco

Vc. p pizz. cresc. poco

Cb. p pizz. cresc. poco

Fl.

Ob.

Cl.

Bsn.

Piano Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Piano Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

p

f

p

mf

f

p

fp

mp

arco

pizz.

fp

fp

FL. *mf* *f* *a2*

Ob. *mf* *mf cantabile* *a2*

Cl. *mf*

Bsn. *mf* *mf cantabile* *a2*

Piano Solo

Vln. I *p*

Vln. II *p*

Vla. *p* *mp*

Vc. *fp* *arco* *mp*

Cb. *mf*

Ob. *f*

Cl. *mp*

Bsn. *f*

Piano Solo *mf*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla. *f*

Vc. *f* *espr.*

Cb. *f*