

小提琴协奏曲 套谱版

何占豪
陈刚 曲

蝴蝶
恋曲



The Butterfly Lovers
Violin Concerto
He zhanhao & Chen Gang

SMPH
上海音乐出版社

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小提琴协奏曲 总谱

何占豪
陈刚 曲



梁祝



The Butterfly Lovers
Violin Concerto
He Zhanhao & Chen Gang

SCORE

 **SMPH**
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梁山伯与祝英台

小提琴协奏曲

The Butterfly Lovers
Violin Concerto

【 总 谱 】
【 SCORE 】

何占豪 陈钢
He Zhanhao Chen Gang

(1959)

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【乐队编制】

长笛 (二支)	2 Flauti
双簧管 (二支)	2 Oboi
A 调单簧管 (二支)	2 Clarinetti (A)
大管 (二支)	2 Fagotti
F 调圆号 (四支)	4 Corni (F)
$\flat$ B 调小号 (二支)	2 Trombe (B $\flat$)
长号 (三支)	3 Tromboni
定音鼓	Timpani
鼓	Gu
板	Ban
钹	Piatti
锣	Tam - tam
竖琴	Arpa
钢琴	Piano
独奏小提琴	Violino solo
第一小提琴	Violini I
第二小提琴	Violini II
中提琴	Viole
大提琴	Violoncelli
低音提琴	Contrabassi

【乐曲说明】

这是以我国人民家喻户晓的民间故事《梁山伯与祝英台》为题材，以越剧里的部分曲调为素材写成的一首单乐章标题协奏曲。全曲以梁山伯与祝英台的故事较有代表性的三段剧情——相爱、抗婚、化蝶为主要内容，分为三个部分。

第一部分——呈示部 乐曲开始，在轻柔的弦乐震音背景上传来秀丽的笛声，接着双簧管奏出了优美的旋律，呈现出一幅风和日丽、春光明媚、鸟语花香的图画。在清淡的竖琴伴奏下，独奏小提琴奏出纯朴美丽的爱情主题，然后和大提琴对答，比拟着梁山伯、祝英台草桥亭畔、双双结拜的情景，在一段自由的华彩尾声过后，引入了活泼的回旋曲，独奏与乐队交替出现，描写梁祝同窗三载，共读共玩的幸福生活。之后，转入慢板，表现了两人长亭惜别、依依不舍的情景。

第二部分——展开部 沉重的大锣和大提琴、大管的音响预示出不祥的征兆，铜管奏出了凶暴的封建势力主题，独奏小提琴先用散板奏出祝英台的不安和痛苦的心情，接着用强烈的切分和弦奏出反抗的

主题。这个由副题变化而来的抗婚音调与由引子发展而来的封建势力主题交替出现，逐渐形成第一个矛盾冲突的高潮——强烈的抗婚场面。乐曲转入慢板，小提琴与大提琴对答地奏出了沉痛悲切的曲调，描写了梁祝楼台相会，互诉衷情的情景。

接着音乐急转直下，以散板、快板来表现祝英台在梁山伯坟前向苍天控诉。这里变化地运用了京剧中倒板和越剧中板的紧拉慢唱的手法，逐渐形成第二个发展高潮——哭灵投坟。在独奏小提琴奏出最后一个绝句之后，锣鼓管弦齐鸣，祝英台纵身投坟，全曲达到最高潮。

第三部分——再现部 长笛和竖笛将音乐带入了仙境。加上弱音器的小提琴重新奏出爱情主题，表现了人民的愿望和理想——梁祝化成蝴蝶，翩翩起舞。人们歌颂着他们忠贞的爱情。

彩虹万里鲜花开，
花间蝴蝶成双对，
千年万代不分开，
梁山伯与祝英台。

梁山伯与祝英台

小提琴协奏曲

Notes on the Music

Concerto for the violin *Liang Shanbo* and *Zhu Yingtai*, known outside China as the *Butterfly Lovers*, is programmatic music in one movement, based on the story of the love of a young man and a young girl. The music draws on Shaoxing opera tunes. Its three sections recount three episodes characteristic of the story—love, protest and transfiguration.

The exposition begins with a flute solo against a background of soft tremolo on the strings, followed by a beautiful melody on the oboe. With it unfolds a picture of a peaceful sunny spring day. Accompanied by the harp, the solo violin sings out a simple and graceful love theme and enters into a dialogue with the cello, which translates into music the first encounter of Liang Shanbo with the girl Zhu Yingtai in a boy's disguise at a wayside arbor and their avowal to become sworn brothers. A free cadenza leads to a lively rondo, in which the solo violin al-

ternates with the orchestra. Three happy years of close affinity passed quickly and the two students had to return to their homes. An adagio utters their reluctance to part.

The development opens with ominous foreshadows on the gong, cellos and bassoons. Brasses break in with a fierce and malicious theme, the theme of feudal forces. The violin pours out first the anxieties of Zhu Yingtai in free rhythm and then her protest in powerful syncopated chords. The two themes—the protest theme derived from the adagio and the feudal forces theme developed from the introduction—weave into a climax of conflict, Yingtai's protest against an undesired marriage. In the adagio that follows the violin and cello duet brings out a confession of Shanbo's and Yingtai's longings for each other when Shanbo visits Yingtai at her parlor. The music shifts abruptly into *san - ban* (free rhythm) and *kuai - ban* (fast tem-

"The Butterfly Lovers"
Violin Concerto

po). Yingtai pours out her grief to the heavens at Shanbo's tomb after his forlorn death. The device of *jīn - la - man - chang* (singing freely upon a rushing accompaniment) borrowed from Shaoxing and Beijing operas ushers in another climax. After the violin finishes its last plaintive phrase, the whole orchestra bursts into a powerful *tutti*. The tomb opens and in plunges Yingtai. The music swells to the most important climax of the concerto.

The flute and the harp imbue the re-

capitulation with a celestial bliss. The love theme reappears on the violin *con sordino*. Out of the tomb fly a pair of butterflies, which are believed to be the transfigurations of the deceased lovers. Their true love is perpetuated in verses like

A rainbow shines and flowers flourish.
ish.

Amid the flowers butterflies flutter
In pairs that never sever

The spirits of Liang and Zhu - never
perish.

演奏说明

Performance Notes

滑指大致可分为三大类：

第一类是在半音范围内的滑指。其中又可分为两种：

1. 半音来回滑指——这是在原来的位置上，手指往后移动半音又重新回到原位，又称抹音。这原是二胡上的指法，分快慢两种。快速抹音（记号 $\sim$ ）往往用来表达一种优美和富有青春活力的情绪。慢速抹音（记号 $\sim$ ）可以作为一种唯美的装饰，也可以表达哭泣的情绪。《梁祝》中所用的属于后者。如：

Three different slides are used in the concerto.

1. Portamento within a semitone;

1. For back - and - forth portamento, the finger moves a semitone lower and back to its original note while the hand remains in the same position. This is borrowed from *mo - yin* (wiping tone) on the *erhu*. Fast *mo - yin*, indicated by $\sim$, is usually used to express tender youthful feelings, while the slow variant, indicated by $\sim$, is used either for ornamentation or to simulate weeping.



2. 半音上行慢进滑指——这是与地方戏曲的音乐语言相结合而形成的一种特殊演奏手法，富有强烈的艺术感染力。在《梁祝》中运用了这种独特手法，如：

2. Slow upward portamento is an expressive device derived from the musical language of regional theaters. It is used to convey bitter anguish and deep grief in the concerto, as in the phrase



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小提琴协奏曲

这里表现出一种悲痛的情绪,演奏时手指的力量要既结实又圆滑,弓子压力随着情绪变化而变化。

The finger should be powerful and smooth in its execution, and the pressure of the bow varies in accordance with the change of mood.

第二类是小三度音程内的同指滑指,它与民间戏曲和器乐演奏手法有着密切的关系,可以表现出不同的情感。

小三度音程的滑指手法有快有慢,大致可分为四种:

I. 小三度上行慢进滑指。如:

II. Portamento within a minor third is also closely related to folk theater and folk instrument playing. It exists in four variants with different speeds and directions:

1. Slow upward minor third portamento, marked by $\curvearrowright$, as in



演奏时,滑的过程也就是换把的过程,因此滑指过程要平稳、流畅,速度不宜太快。

The sliding of the finger coincides with the shift of position. Therefore its execution should be smooth, fluent and not too fast.

2. 小三度下行慢进滑指。如

2. Slow downward minor third portamento, marked by $\curvearrowleft$, as in



这里用来表现哭泣的情绪。

It well conveys tearful complaints.

3. 小三度来回慢进滑指。如:

3. Back-and-forth minor third portamento, as in



这种滑指使旋律更加圆润,更接近民间戏曲的演唱,更具有特别浓厚的民族风格。

梁山伯与祝英台
小提琴协奏曲

在滑进时，要特别注意换弓的平稳、无痕迹。

所有上述慢进滑指记号，都记为 ♩ ：滑指起点音如是小音符，一概不占时值，更不能有重音的痕迹。

enhances the smoothness of melodic progression, simularizes it to folk theater singing and, finally, adds to it a special Chinese flavor. The change of bow should be as smooth and unnoticeable as possible. The starting grace note is to be played without an accent.

第三类是大距离滑指。这种手法是民间乐器演奏所常用，尤其是坠子、二胡。它与戏曲唱腔有密切联系。（记号：上行 ♩ 下行 ♩ ）如：

III. Glissando - like slide is a technique commonly used on Chinese traditional instruments, especially on the *zhui - zi* and *erhu*. It is closely related to song - tunes of regional operas. Its notation is either ♩ or ♩



由于《梁祝》中运用了一些民间器乐中的音型，因此在弓法上，我们也应努力探索民族风格。如副题中：

Bowing needs special exploration as required by the turns and figures borrowed from folk instrumental music.

The following secondary theme



呈模仿古筝的手法，有顿音记号处要演奏得特别清脆。

simulates the ancient *zheng* (a sixteen - string zither). The staccatos in it should be played with extreme crispness.

再如发展部中的强烈切分和弦：

The powerful syncopated chord in the development



呈吸取琵琶常用的手法和节奏。演奏时，应像“扫琵琶”那样强烈，来刻画“英台抗婚”的反抗心情。

draws on typical *pipa* strokes and rhythms and should therefore be played with a sweep as forceful as on the *pipa* to convey Yingtai's outburst of protest against a marriage arranged by her father.

《梁祝》独奏小提琴的碎弓，应该奏得特别细碎，这是模仿京胡、二胡演奏手法中的“抖弓”，演奏时最好用弓尖。如：

The tremolo on the solo violin is an imitation of *dou - gong* (trembling bow) on *jinhú* and *erhu*. It should be played as fast as possible.



梁山伯与祝英台

小提琴协奏曲

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小提琴协奏曲

"The Butterfly Lovers" Violin Concerto

何占豪 陈钢曲

He Zhan-Hao, Chen Gang
(1959)

(1959)

抒情的慢中板 (Adagio cantabile) $\text{♩} = 50$ *Cadenza ad lib.*

Codazzo ad lib.

1 sofa

长笛 I
2 Flauti II

双簧管 I
2 Oboi II

A调单簧管 I
2 Clarineti(A) II

大管 I
2 Fagotti II

F调圆号 I
4 Corni(F) II
III
IV

B调小号 I
2 Trombe(B) II

长号 I
3 Tromboni II
III

定音鼓
Timpanti

鼓板
Gu Ban

钹
Piatti

锣
Tam-tam

竖琴
Arpa

钢琴
Piano

独奏小提琴
Violino solo

抒情的慢中板 (Adagio cantabile) $\text{♩} = 50$

第一小提琴
Violini I

第二小提琴
Violini II

中提琴
Viola

大提琴
Violoncelli

低音提琴
Contrabassi

Fl. $\text{♩} = 54$

Ob. *1 solo*
mp dolce *mf*

Cl. *mf*

Ctr. *ppp*

V-ni I $\text{♩} = 54$
p *mp*

V-ni II *p* *mp*

V-le *mp*

V-c. *p* *mp*

C-b. *pizz.* *p* *mp*

Ob. *mp* 10 *rit.* *p* **1** A tempo

Cl. *mp* *p*

Arpa *mp*

V-no solo *mp*

V-ni I *rit.* *p* **1** A tempo

V-ni II *p*

V-le *mf* *p*

V-c. *p*

C-b. *pp* *div.* *unis.*

Cl. *mp espr.* *p* 15 *mp* *p*

Arpa *mf*

V-no solo *mf*

Ob. *mp* 20 *mf*

Arpa

V-no solo

Fl. *mf* *p*

Ob. *p*

V-no solo *mf* IV III IV

V-ni I *pizz* *p*

V-ni II *div. pizz* *p*

V-le *pizz* *p*

V-c. *pizz* *p*

C-b. *pizz* *p*

