新霓裳羽衣舞曲

蕭友梅作

國立音樂專科學校叢書

新霓裳羽衣舞曲

蕭友梅作第三十九編

NEW CHINESE BALLET

NEW COMPOSITION FOR ORCHESTRA

by

Y. M. HSIAO

Op. 39

ARRANGEMENT FOR PIANOFORTE

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新霓裳羽衣舞曲一册

（二六五二）

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廣寒圖

王小某作

霓裳羽衣舞歌

白居易

我昔元和待憲皇,曾陪內宴宴昭陽.千歌萬舞不可數,就中最愛霓裳舞.舞時寒食春風天,玉鉤欄下香案前.案前舞者顏如玉,不著人家俗衣服.虹裳霞帔步搖冠,鈿瓔纍纍珮珊珊.娉婷似不任羅綺,顧聽樂懸行復止.磬簫箏笛遞相攙,擊擫彈吹聲邐迤.散序六奏未動衣,陽臺宿雲慵不飛.中序擗騞初入拍,秋竹竿裂春冰坼.飄然轉旋迴雪輕,嫣然縱送游龍驚.小垂手後柳無力,斜曳裾時雲欲生.煙蛾斂略不勝態,風袖低昂如有情.上元點鬟招萼綠,王母揮袂別飛瓊.繁音急節十二遍,跳珠撼玉何鏗錚.翔鸞舞了却收翅,唳鶴曲終長引聲.當時乍見驚心目,凝視諦聽殊未足.一落人間八九年,耳冷不曾聞此曲.湓城但聽山魈語,巴峽惟聞杜鵑哭,移領錢塘第二年,始有心情問絲竹.玲瓏箜篌謝好箏,陳寵觱栗沈平笙.清絃翠管纖纖手,教得霓裳一曲成.虛白亭前湖水畔,前後祇應三度按.便除庶子拋却來,聞道如今各星散.今年五月至蘇州,朝鐘暮角催白頭.貪看案牘常侵夜,不聽笙歌直到秋.秋來無事多閒悶,忽憶霓裳無處問.聞君部內多樂徒,問有霓裳舞者無?答云七縣十萬戶,無人知有霓裳舞.唯寄長歌與我來,題作霓裳羽衣譜.四幅花牋碧間紅,霓裳實錄在其中.千姿萬狀分明見,恰與昭陽舞者同.眼前髣髴覩形質,昔日今朝想如一.疑從魂夢呼召來,似著丹青圖寫出.我愛霓裳君合知,發於歌詠形於詩.君不見我歌云:驚破霓裳羽衣曲?又不見我詩云:曲愛霓裳未拍時?由來能事皆有主,楊氏創聲君造譜.君言此舞難得人,須是傾城可憐女.吳妖小玉飛作煙,越豔西施化爲土.嬌花巧笑久寂寥,娃館苧蘿空處所.如君所言誠有是,君試從容聽我語.若求國色始翻傳,但恐人間廢此舞.妍蚩優劣甯相遠,大都只是人擡舉.李娟張態君莫嫌,亦擬隨宜且教取.

序　一

霓裳羽衣曲相傳葉法善引唐明皇入月宮,聞樂,歸寫其半,會西涼進婆羅門曲,聲調脗合,遂以月中所聞爲散序.此出小說神話,不足信.然唐書亦謂霓裳羽衣曲,本西涼所進婆羅門曲,何西節度使楊敬述所獻,明皇潤飾之,而定爲霓裳羽之名.是則此曲本非中國古調,歷代詩餘謂本唐之道調法曲,殆不盡然.惟相傳此曲凡十二編中分之以按拍作舞.全曲不傳,而詞尚有名中序第一者,姜白石云於樂工故書中得高調霓裳曲十八闋,皆虛譜無辭,音節閒雅,不類今曲,不暇盡作,作中序一闋云云.故有人謂稍留一段之節奏,殆賴白石,非過言也.

蕭友梅先生體會白香山詩,以西樂擬爲此譜,雖不能謂爲必合原調,然此曲既出自婆羅門,則其聲律相差必不遠,他日余尚擬填一中序之詞,請先生再以意譜之,補入曲中,使舞者得而歌之.　易韋齋　十九,一,十五.

序　二

霓裳羽衣舞一曲,本爲唐代之名作,然而失傳久矣.唯其曲之組織大體,尚可從白居易之霓裳羽衣舞歌中忖度得一二;歌內有言"散序六奏未動衣"足見此曲之有序(Introduction);又云"中序擘騞初入拍,秋竹竿裂春冰坼;飄然轉旋迴雪輕,嫣然縱送游龍驚",足見散序奏完,始入舞拍,且其舞爲旋轉舞矣(Valse);又云"繁音急節十二遍……唳鶴曲終長引聲",足見此曲散序之後,有十二段,且其尾聲爲慢板長聲.故此曲慢板散序之後,始入舞拍,分十二段,各段曲調均有變化,惟俱用快板,尾聲用慢板長聲以結此曲.惟白氏所云散序六奏之"六奏",如作六次解,爲近代作曲家所不用(西樂曲每段至多復奏三次),故本曲散序只用六樂句,且不反覆演奏,唯曲調內容,以用五聲音階爲主,表示追想唐代之音樂也.

蕭友梅

十九,三,十五.

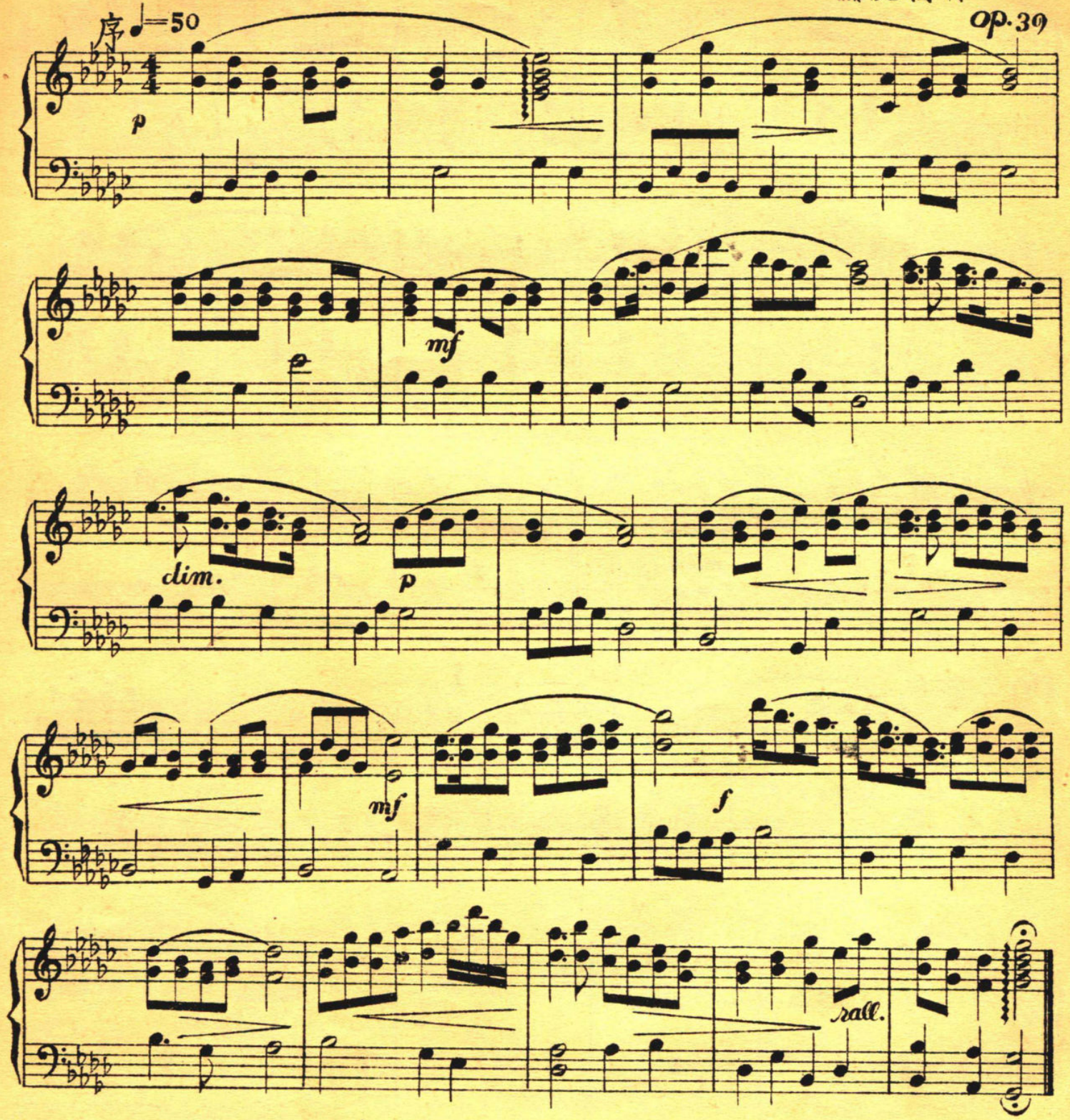
注意!本曲所用係大♭G調,演奏者如嫌調號太多,可以改用G調彈,第十遍至第十二遍改用D調彈,遇有臼記號的改用井號,比較原調便容易得多了.

新霓裳羽衣舞

Introduction.

蕭友梅作

序 ♩=50 *op.39*



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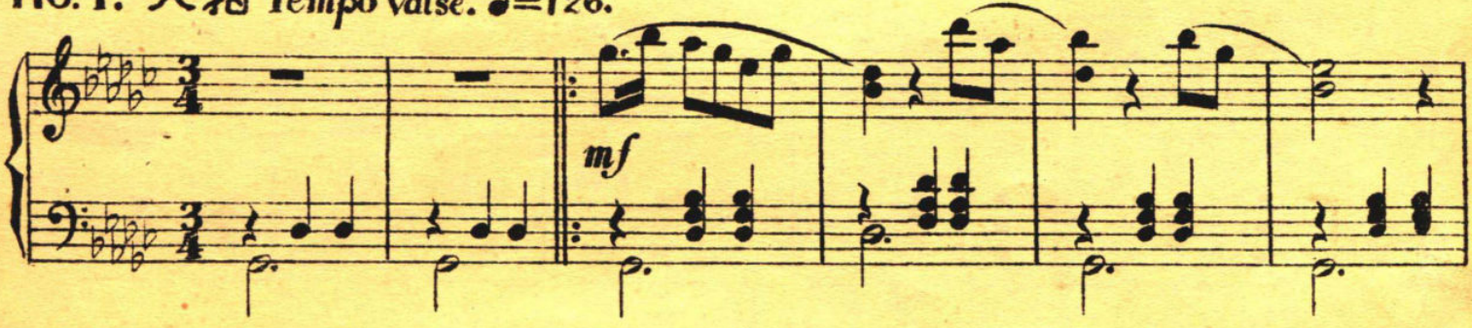

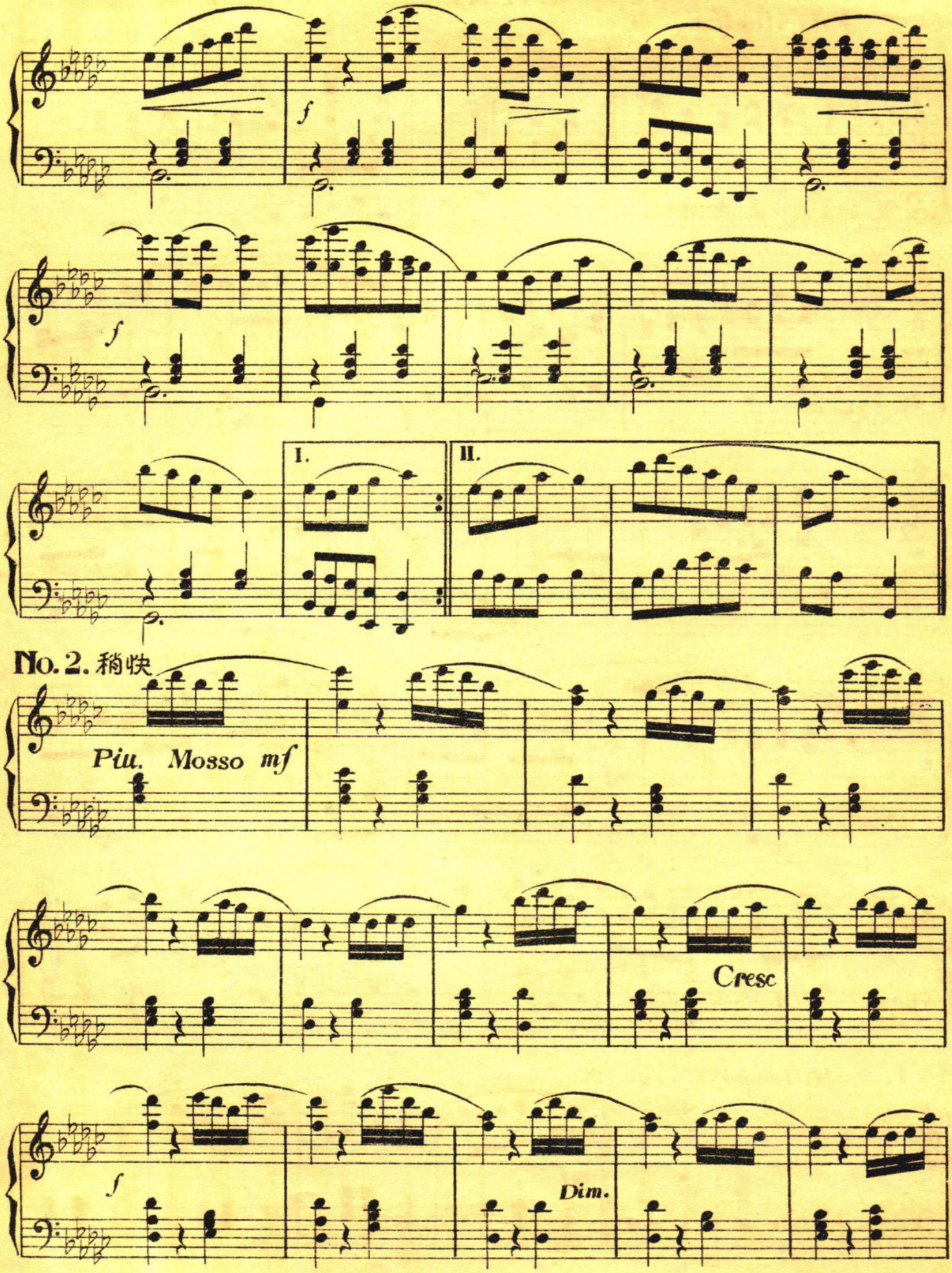
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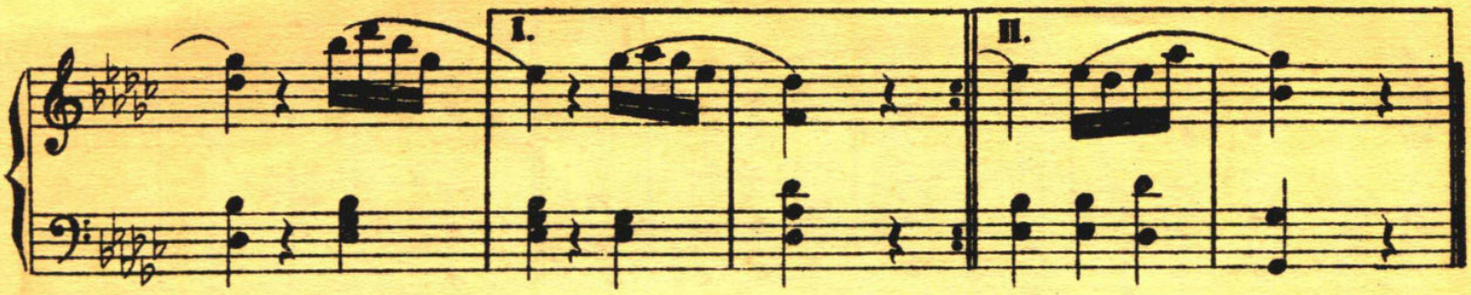

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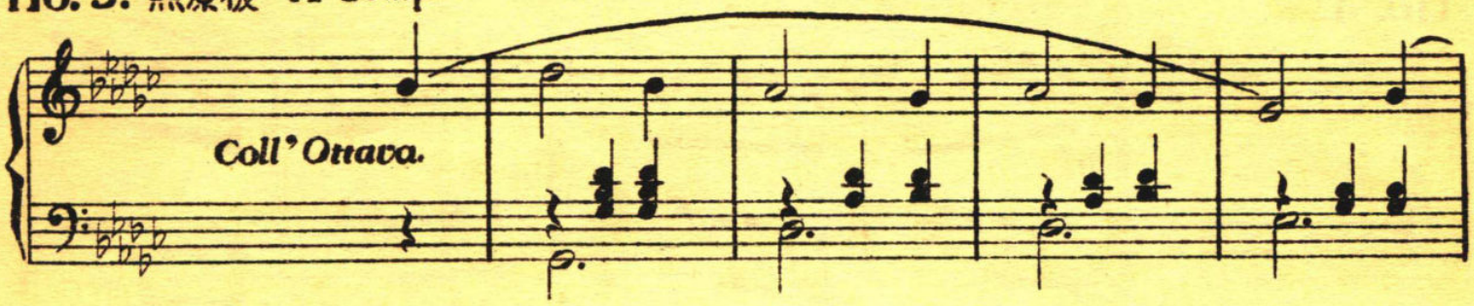

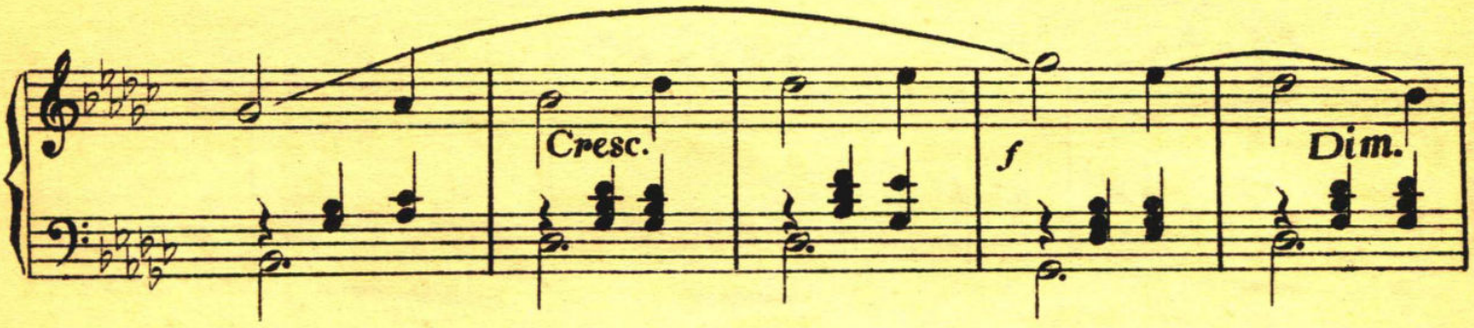

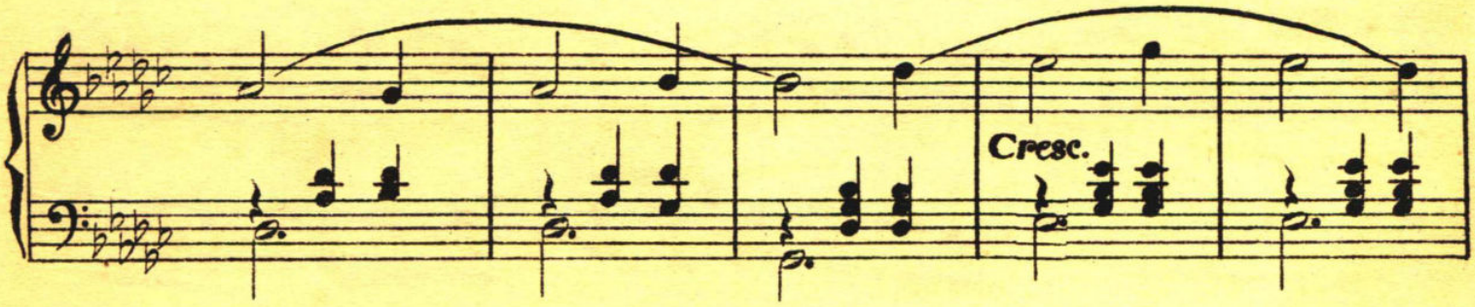

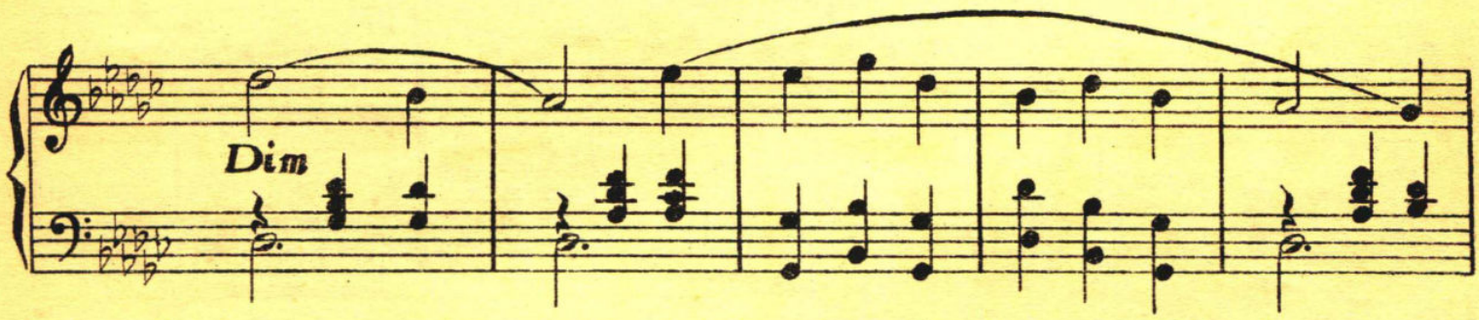

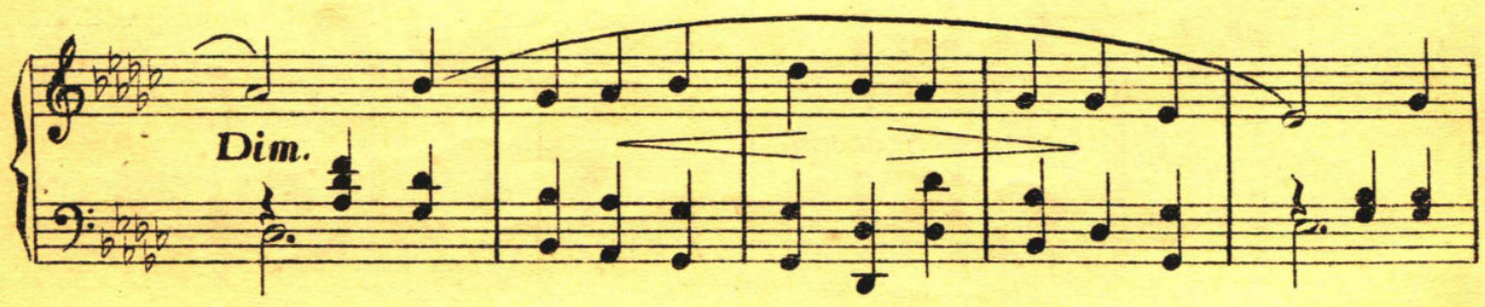

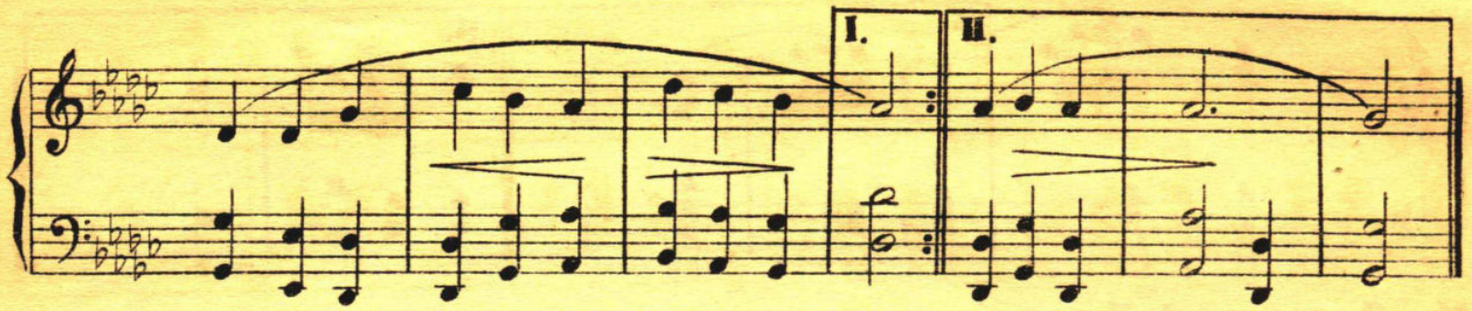

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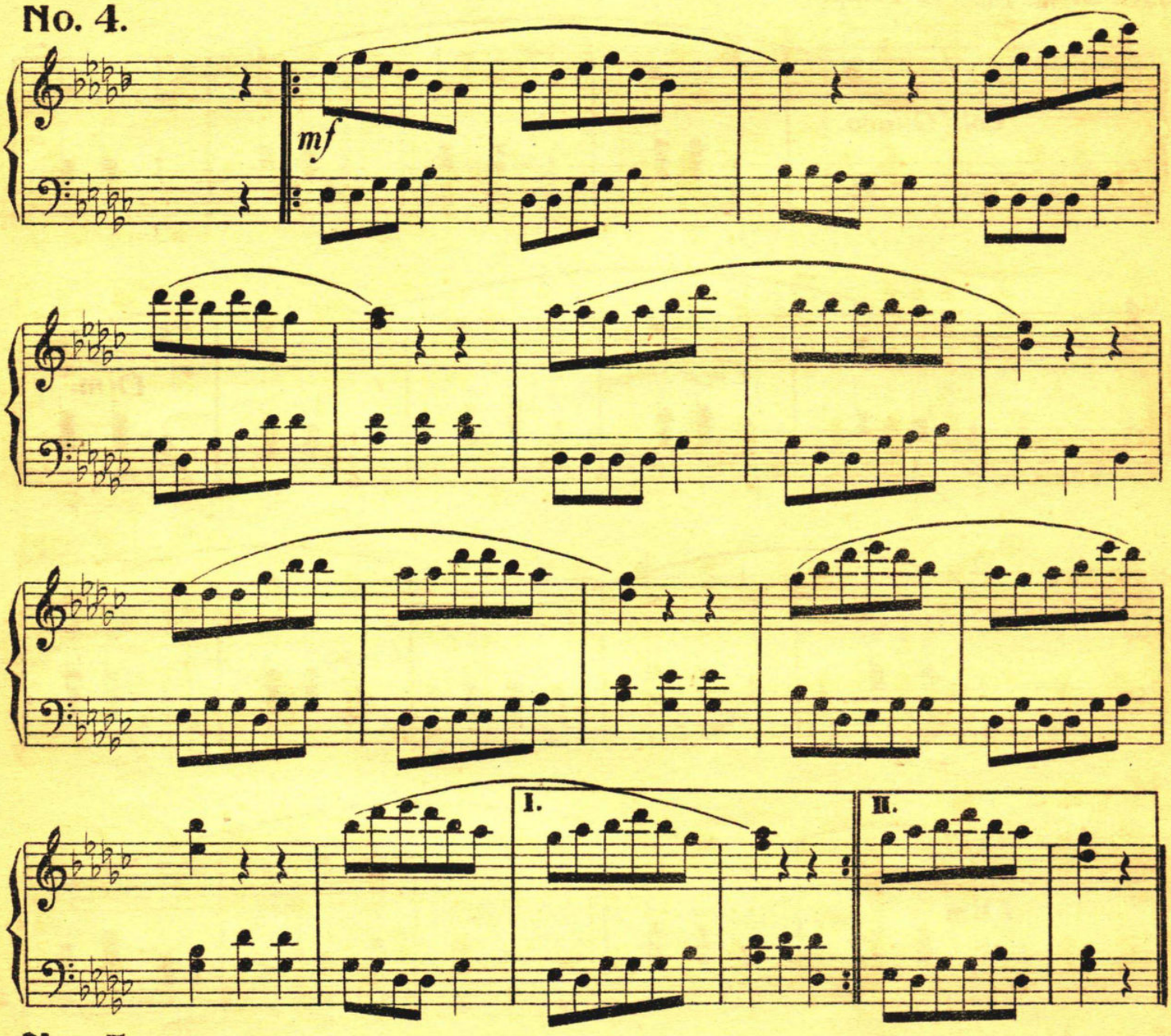

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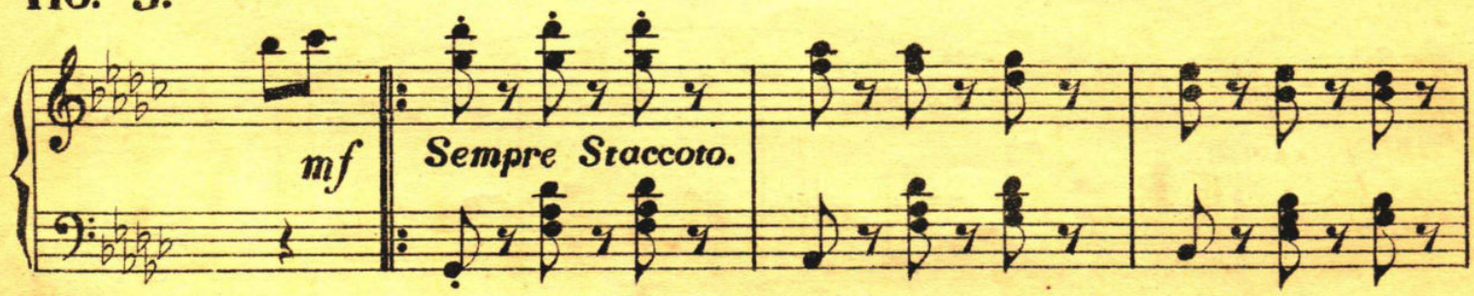

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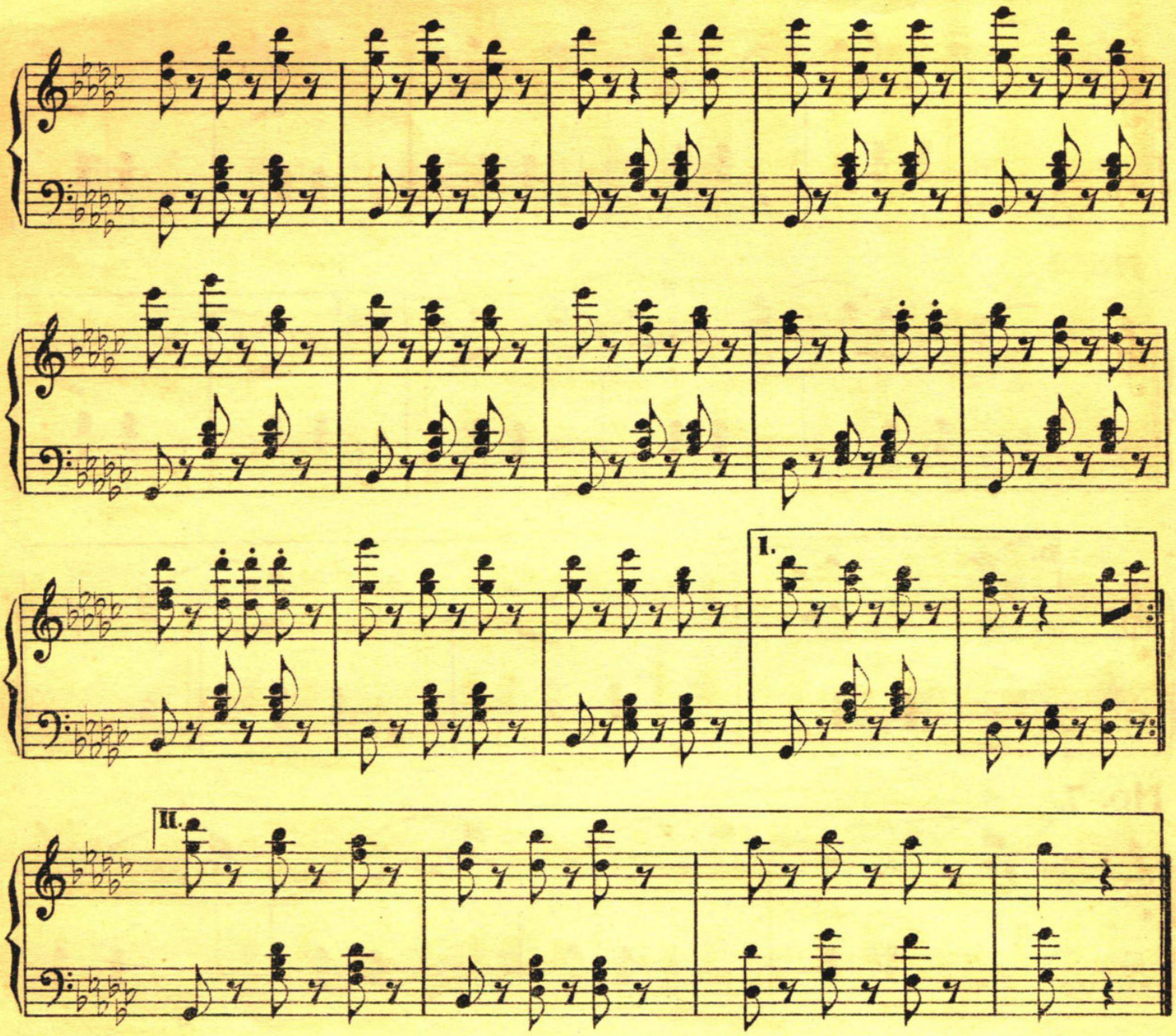

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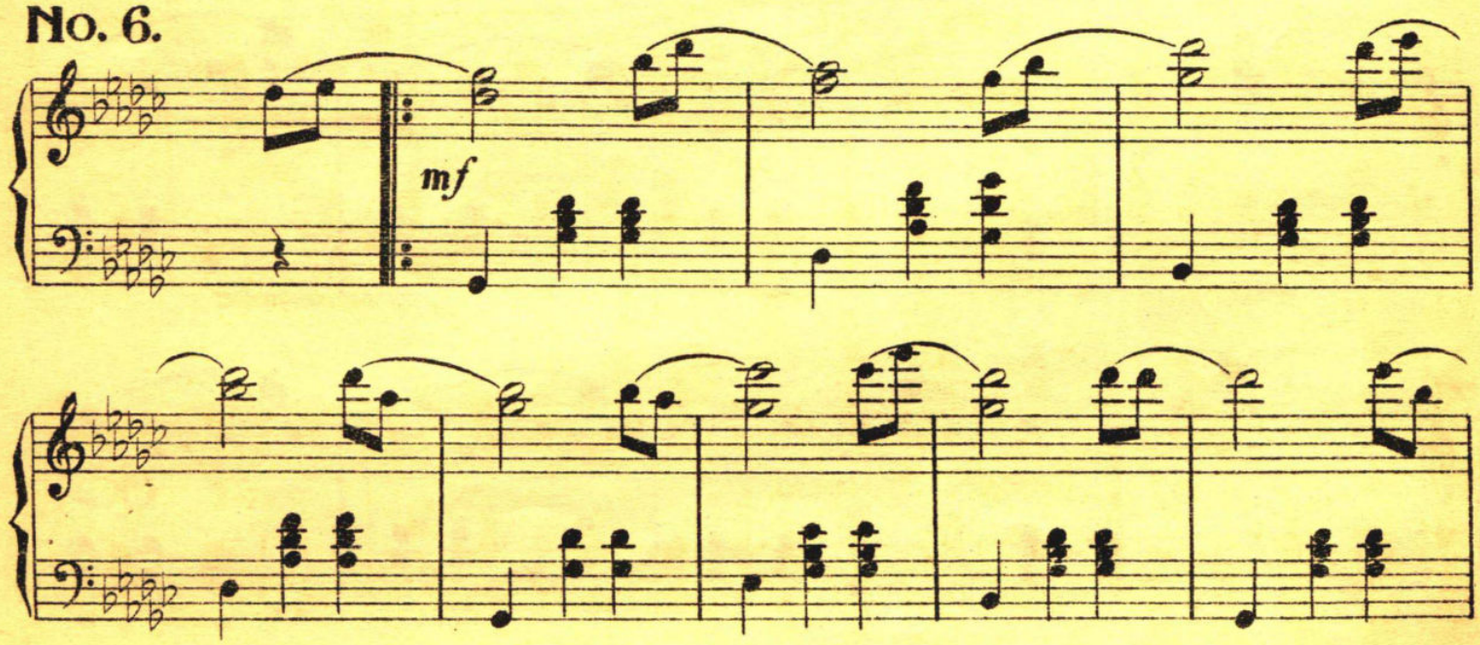

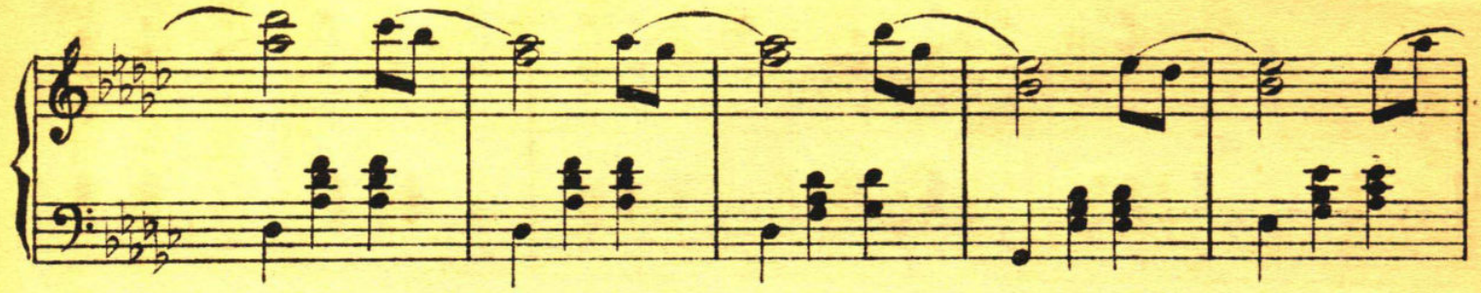

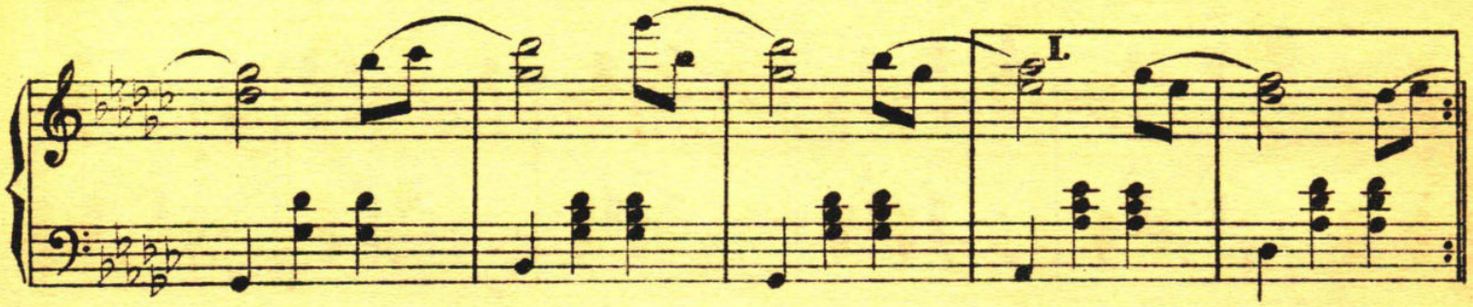

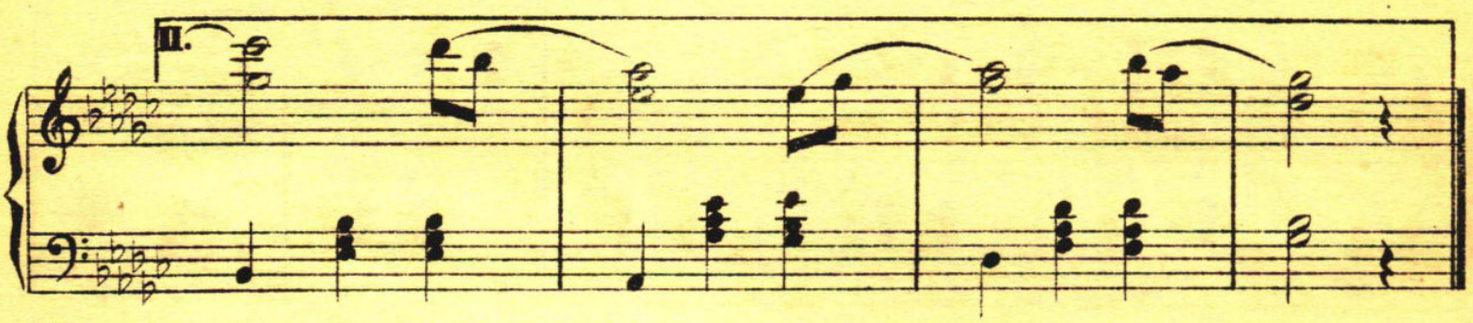

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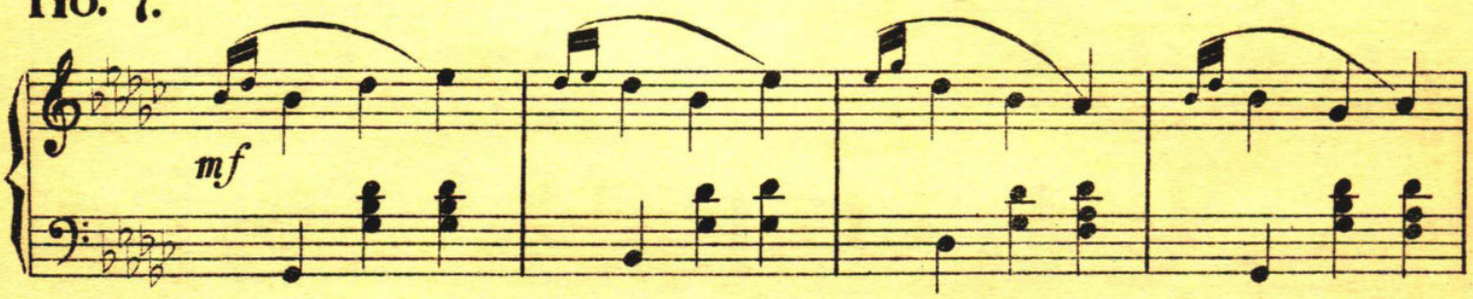

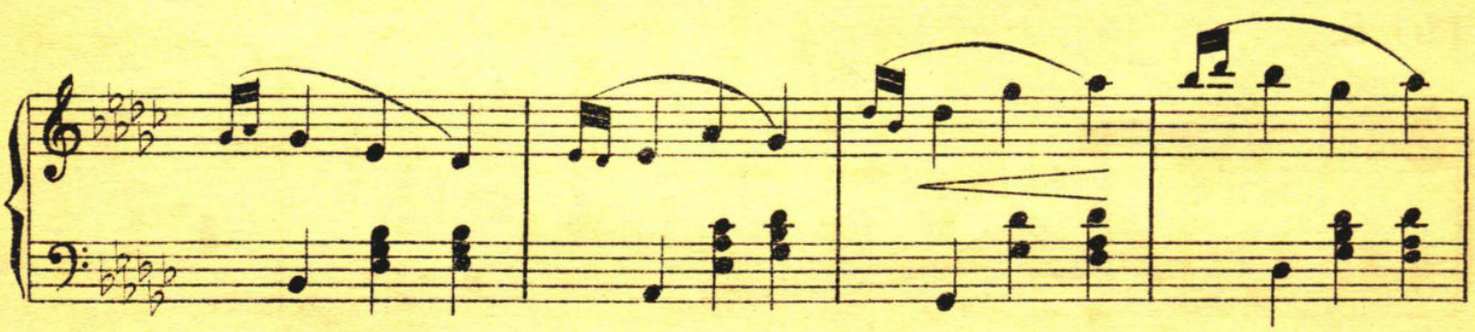

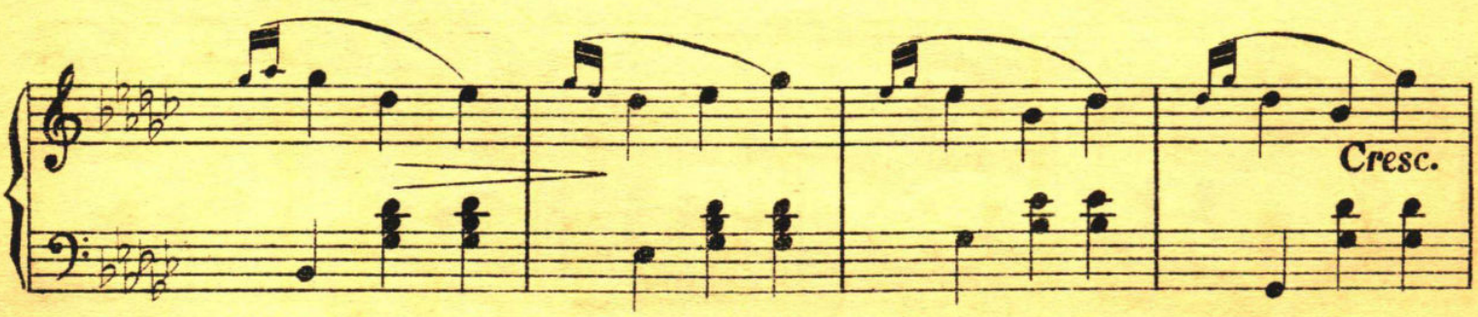

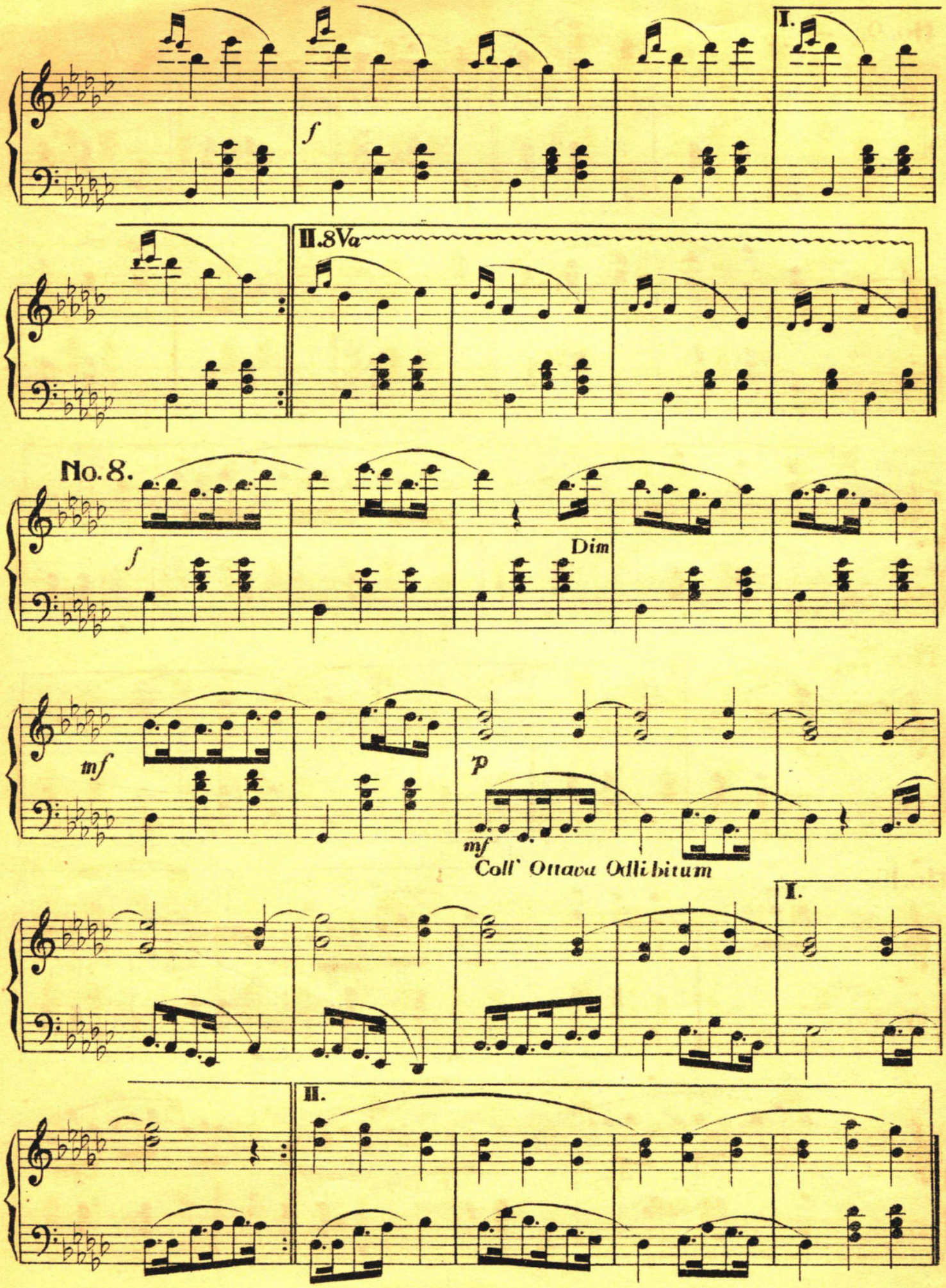
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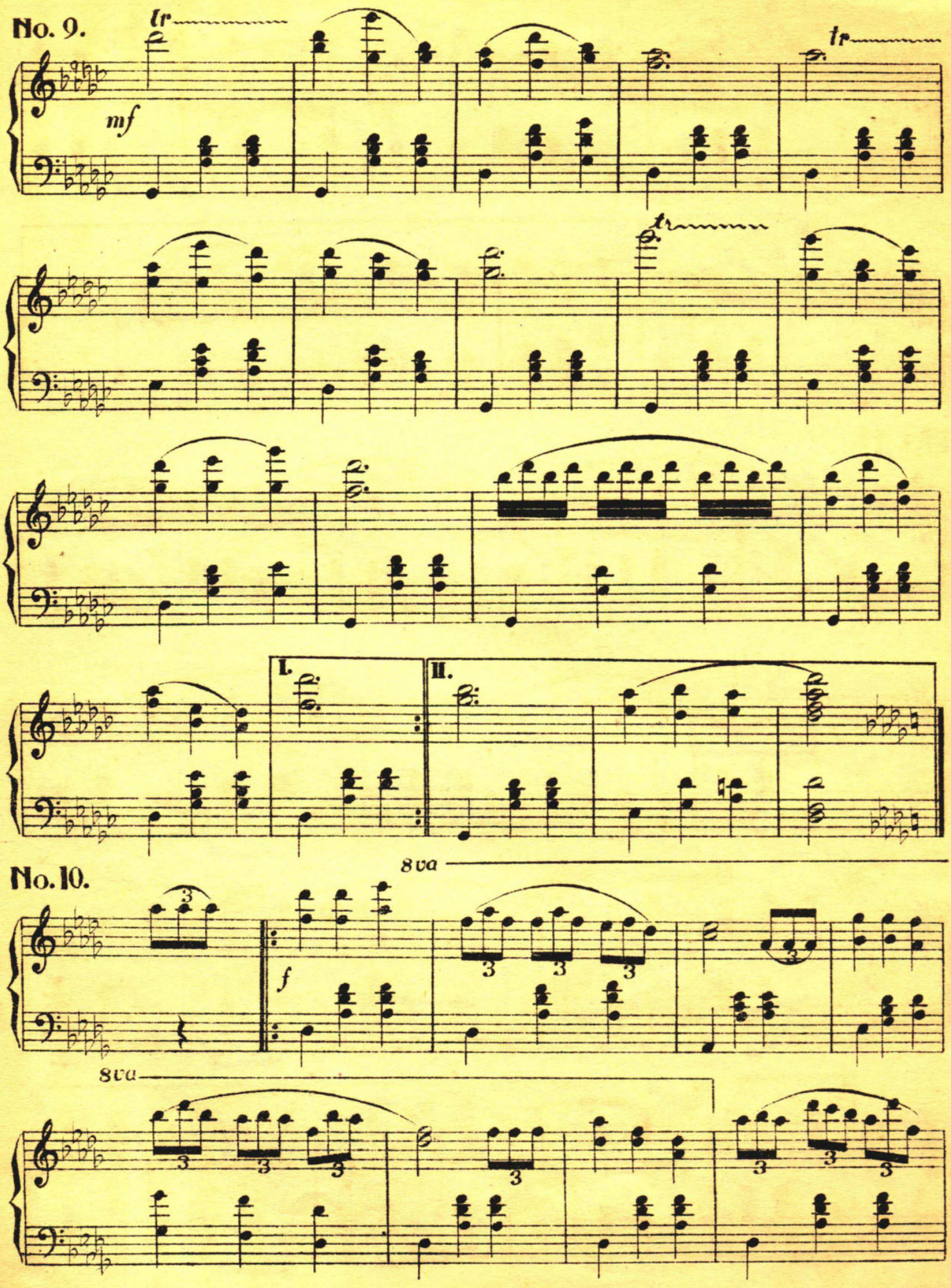
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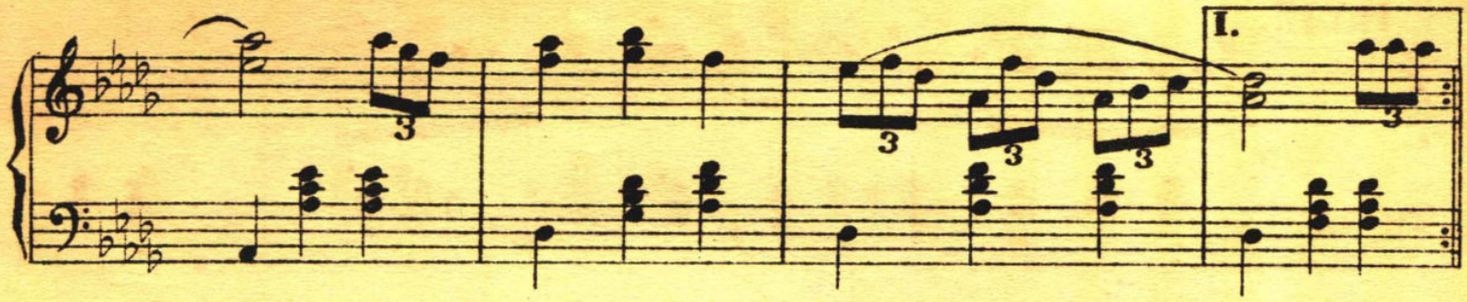

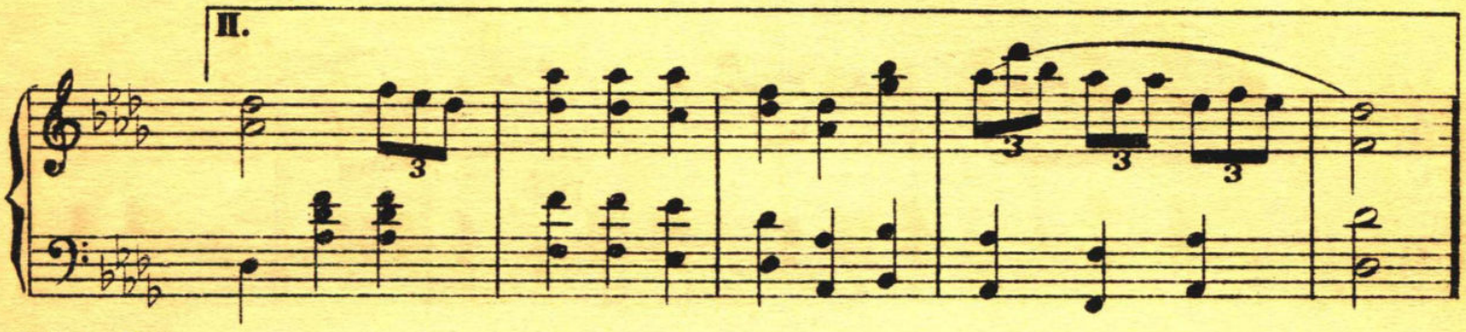

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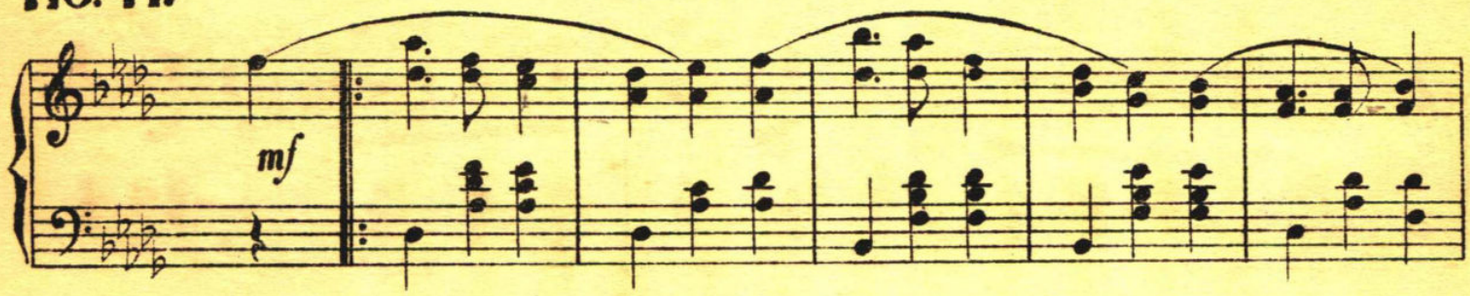

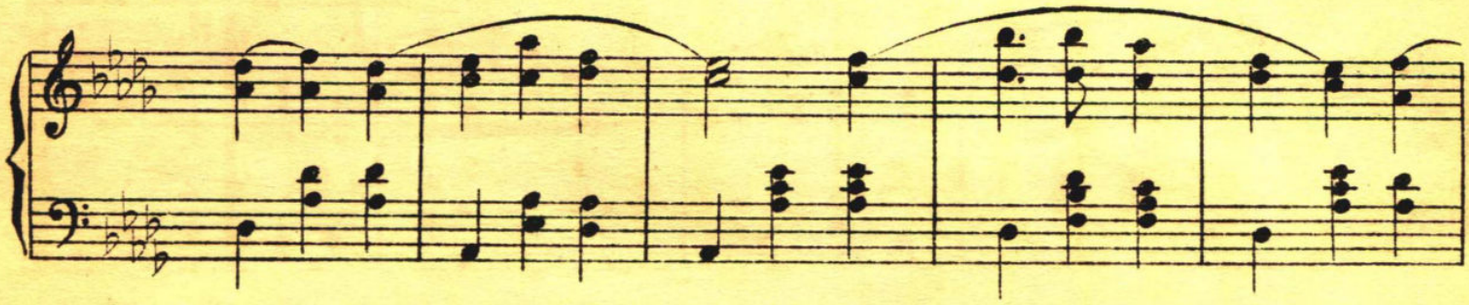

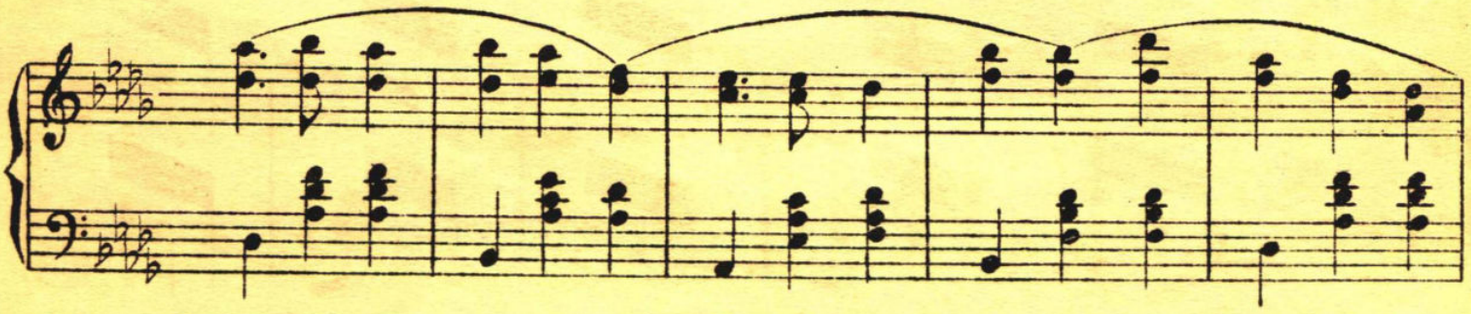

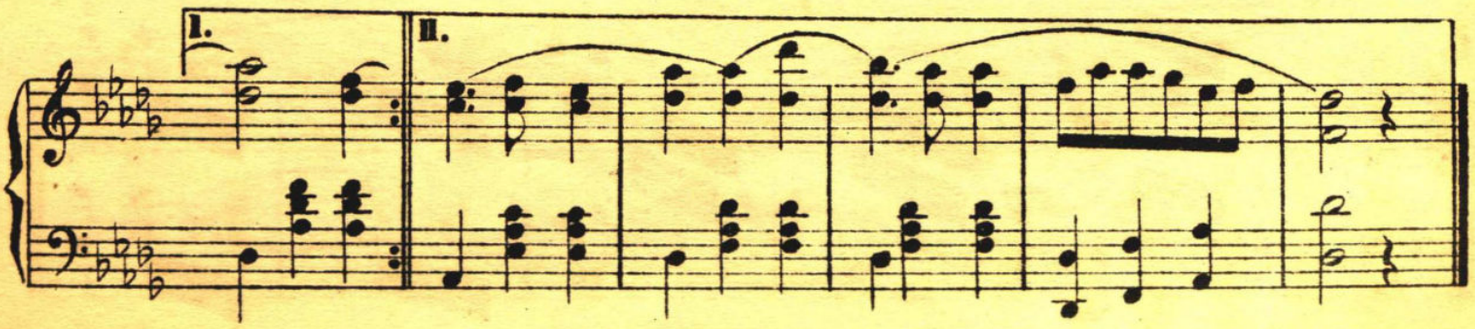

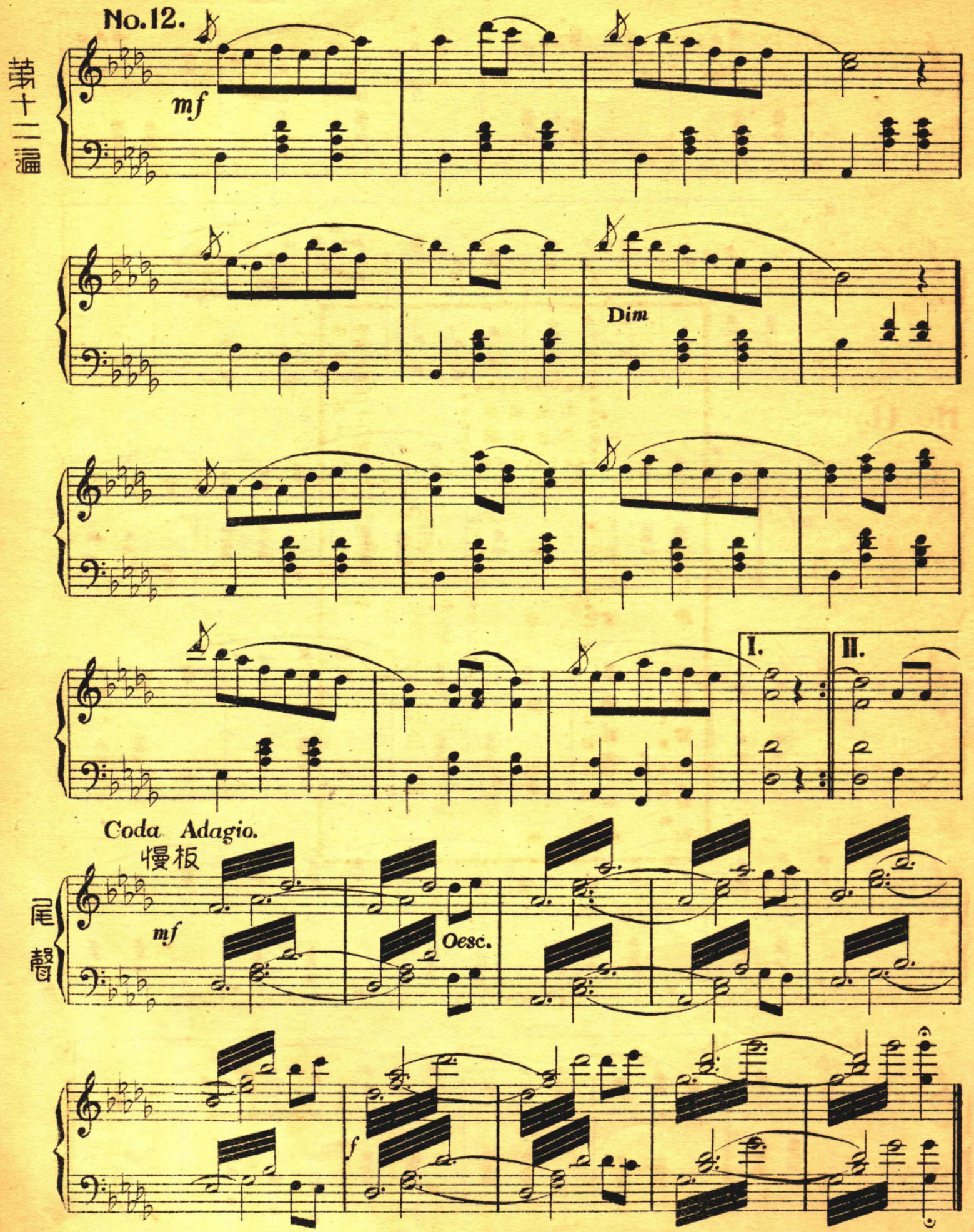
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