

關於《長生殿》全本工尺譜的印行本

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摘要

清代《長生殿》全本工尺譜印行於世的有兩種，第一種是乾隆五十四年(1789)文人馮起鳳訂定的《吟香堂長生殿曲譜》，只錄曲文，不載科白，是專供清唱用的清宮譜；第二種是晚清全福班藝人殷淮深傳承的《長生殿曲譜》，曲白俱全，是民間藝人結合舞臺實際適應登場演唱的戲宮譜。經過兩相比較，可以看出殷傳本是崑班的臺本，在曲調的旋律上是有變化發展的，而且對《長生殿》原著冗長的套曲進行了刪節調整，目的是為了適合登臺演出。文中以〈定情〉、〈哭像〉和〈彈詞〉三出為例，說明藝人適當的節略措施是經過長期舞臺實踐的二度創作，是值得稱許的。

關鍵字：工尺譜、清宮譜、戲宮譜、臺本

Editions of the Full Score for Changsheng Dian

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Abstract

There were two printed editions of the full score (工尺譜) for the Qing Dynasty work *Changsheng dian* (長生殿). The first, representative of the *qinggong pu* (清宮譜) intended for use by vocalists, was edited by the scholar Feng Qifeng (馮起鳳) and published in 1789; it contained only the sung portions with no dialogue. The second, representative of the *xigong pu* (戲宮譜) used among private artists and recording what was actually performed on stage, was handed down by Yin Guishen (殷澗深), a member of the Quanfu Troup (全福班), during the late Qing and contains both the sung and spoken portions. A comparison of these two editions shows that Yin edition is a stage edition (臺本) situated within the *kunqu* (崑) tradition, with the original *diao* (調) and melodies changes accordingly and the lengthy set pieces of the original shortened and otherwise reworked in order to adapt them to stage performance. Taking the three sections *Dingqing* (定情), *Kuxiang* (哭像), and the *Tanci* (彈詞) as example, we show that the adjustments made by the artists were the result of repeated stage performances and can be seen as secondary creations in their own right worthy of our appreciation.

Keys Words: score (工尺譜), *qinggong pu* (清宮譜), *xigong pu* (戲宮譜), stage edition (臺本)

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