



香港 粵劇

CANTONESE OPERA
(YUEJU) IN
HONG KONG

粵劇發展基金 資助

網址: <http://www.coac-codf.org.hk>

前言

作為香港和南中國有代表性的表演藝術，粵劇在2009年獲聯合國教科文組織列入人類非物質文化遺產名錄。雖然粵劇獲得國際的認可，但是她仍然未能在國際舞台佔一席位。香港教育學院文化與創意藝術學系矢志透過不同渠道促進粵劇的傳承和發展，本學系製作香港粵劇網站(<http://www.ied.edu.hk/cca/yueju/index.php>)，旨在為國際受眾以中英文提供有關粵劇的知識，希望能夠促使國際觀眾對粵劇產生興趣，並推動學者對粵劇開展更多的研究工作。本網站得以啟動，有賴香港民政事務局、粵劇發展基金和香港教育學院博文與社會科學學院資助，並獲香港八和會館協助，香港中文大學出版社和榮鴻曾教授惠賜版權，特此鳴謝。

香港教育學院
文化與創意藝術學系系主任
梁寶華教授

Foreword

In addition to being a well-established and representative art form in Hong Kong and south China, Cantonese Opera has also, since 2009, achieved recognition as one of UNESCO's Intangible Cultural Heritage items. While this undoubtedly reflects its value at a regional level, Cantonese Opera has still to establish itself on the international stage. The Department of Cultural and Creative Arts at The Hong Kong Institute of Education is committed to promoting this art form through different channels. With the ultimate aim of arousing greater interest, leading in turn to the pursuance of further learning and research, the launch of the Hong Kong Cantonese Opera website (<http://www.ied.edu.hk/cca/yueju/index.php>) will provide international audiences with precise information about Cantonese Opera in both English and Chinese. In so doing, we would like to take this opportunity to express our gratitude to the Home Affairs Bureau, the Faculty of Liberal Arts and Social Sciences, HKIEd, and the Chinese Artists Association of Hong Kong, and to Professor Bell Yung and Chinese University Press for their kind permission of using the translation of *Princess Flower*.

Professor Leung Bo Wah
Head, Department of Cultural and Creative Arts

香港粵劇

HONG KONG CANTONESE OPERA

香港粵劇網站:

<http://www.ied.edu.hk/cca/yueju/index.php>



粵劇，又稱「大戲」、「鑼鼓戲」、「廣東戲」、「廣府大戲」或「廣東大戲」，是現存於中國廣東省境內十四種戲曲之一，也是全中國境內約四百多個地方戲曲的一種。

隨着人口的流動，粵劇的流傳於華南和海外廣府人聚居的社區。香港位處華南，雖然自十九世紀已成為英國的殖民地，但華人一直在香港人口中佔壓倒性的比例，而當中又以廣府人佔為數最多。因為地緣及血緣的關係，香港社會與中國國內的廣府社群一脈相承，風俗習慣類同，粵劇早在十九世紀以前已是香港社會的主要活動之一。

Cantonese opera, also known as *daai hei* (great theatre), *loh gu hei* (theatre with percussion), *Gwongdong hei* (Gwongdong theatre), *Gwongfu daai hei* (great theatre of Guangzhou), or *Gwongdong daai hei* (great theatre of Guangdong), is one of 14 existing *xiqu* genres in China's Guangdong Province, and one of approximately 400 *xiqu* genres within China.

Due in large part to increased population mobility, Cantonese opera has spread to south China as well as to those overseas communities that are predominantly from Guangdong. Although Hong Kong was a U.K. colony from the mid-19th century until 1997, because of its close geographical proximity Guangdong Chinese have always represented the city's dominant population. At the same time, similarities between the two regions in terms of both culture and



根據文獻，十九世紀的香港粵劇演出場合主要分為神功戲和「戲院戲」兩種。神功戲是因應神誕、節慶或醮會，由地方上自發籌組的活動，場地大都是因應每次演出而在當地臨時搭建的戲棚。神功戲具有民俗儀式的性質，在香港市區和鄉村有悠久的歷史。「戲院戲」的出現跟十九世紀下半葉戲院在香港市區出現有密切關係。相對神功戲，「戲院戲」的演出場地較固定，演出的頻率也較密集，而它以門票收益作營運經費，具有濃厚的娛樂和商業性質，也更能反映香港這個商業城市的近代發展。

二十世紀二十和三十年代是粵劇發展的一個高峰期。當時，除了演出語言全面採用廣府話取代昔日的「舞台官話」以外，大量的新劇創作，「省港班」在華南地區的循迴演出，以致薛覺先與馬師曾兩位名伶在舞台上各領風騷的現象，都標誌着粵劇在香港的蓬勃發展。

二十世紀五十年代是粵劇發展的另一高峰期。源於中國大陸的政治體制轉變，香港與中國大陸的粵劇自此各自形成本身的風格。這時候，粵劇在香港不僅繼續有大量符合商業市場的作品出現，還有不少創作和表演嘗試探索傳統。另一方面，香港粵劇電影和唱片廣泛流傳，並轉化為香港本土文化的重要印記，一直影響後來的粵劇發展。

custom have enabled Cantonese opera to establish itself as one of the major cultural activities in Hong Kong since its colonisation.

Based on the literature, two major performing contexts of Cantonese opera existed in the 19th century: ritual performance and theatre performance. Ritual performances were organized by local villages for the purposes of celebrating birthdays of gods, festivals and other rituals. The performance venue was a temporarily built theatre of bamboo and iron sheets. Ritual performances have a long history in Hong Kong's rural and urban areas; they are regarded as important folk rites. On the other hand, theatre performances only appeared when such buildings were established in urban areas in the second half of the 19th century. Compared with ritual performances, theatre performances are relatively stable events in terms of their popularity, attracting a consistently high audience. Since funding mainly relies on ticketing, theatre performances tend to be highly commercial and entertaining in nature. This can perhaps be said to reflect the contemporary development of Hong Kong as a business-driven city.

The 1920s and 1930s represented the climax of Cantonese opera development in Hong Kong. The Cantonese dialect holistically substituted the previous *Jungchau* dialect, while many new plays were written. Numerous great troupes performed in south China. Eminent artists, such as *Sit Kok Sin* and *Ma Si Jang*, competed with each other on stage. All in all, this was the Golden Age of Cantonese opera in Hong Kong.

Another critical era for Cantonese opera was the 1950s. Following the changing political system in China, Hong Kong and the mainland developed their own unique styles. Hong Kong initiated many creations of its own. Among the more commercial examples were Cantonese opera movies and records that enjoyed extensive circulation during this period, to the point that they became highly representative of Hong Kong culture. Developments such as these have continuously influenced the history of Cantonese opera.

行當 Roles

粵劇的角色類型主要據劇中人的性別、年齡、身份、性格及戲份而區分，統稱為「行當」。

Known as *hongdong*, the roles of Cantonese opera are mainly categorized according to the gender, age, identity, character and proportion of participation.

生 Sang



旦 Daan



淨 Zing



丑 Cau



生 Sang

男性角色的統稱。根據角色的年齡，傳統上年紀較大的生角有「武生」和「鬚生」，而年輕生角則稱為「小生」。近代，粵劇戲班的體制由「十大行當」發展成「六柱制」，即是由六位主要演員擔任全劇演出的骨幹。「六柱制」除保留了「武生」和「鬚生」，也根據戲份的比重，劃分全劇最主要的生角為「文武生」，第二生角為「小生」。

Sang is the overall designation of all male roles. According to the age of the roles, traditionally, elder *sang* includes *mousang* (literally, martial man) and *sousang* (literally, man with beard), while younger male roles are called *siousang* (literally, young man). In recent years, the role system of Cantonese opera troupes has changed from “Ten Roles” to “System of Six Major Roles”, which means employing six major artists to take over the whole play. The System of six major roles has kept the *mousang* and *sousang*. On the other hand, it divides the major male roles into *manmousang* as the leading male role and *siousang* as the second leading male role.

旦 Daan

女性角色的統稱，而行內又習慣稱呼年輕女性角色為「花旦」。在「六柱制」中，旦角根據戲份的比重而劃分，主要有「正印花旦」，即全劇的第一女主角，「二幫花旦」，即第二女主角。

Daan is the overall designation of all female roles. It is common to call the younger female role as *faadan* (literally, flower female). In the System of Six Roles, the female roles are categorized according to the proportion of participation. The *jingyan faadaan* is the leading female role while the *yibong faadaan* is the second leading female role.

淨 Zing

男性角色，又稱「花面」，藉演員塗抹在臉上的面譜色彩和圖案，表徵性格突出的劇中人

Zing is a male role, or known as *faamin* (literally, flower face). The artists draw a face mask or pattern to express their unique characters.

丑 Cau

男女皆有，主要扮演劇中滑稽人物。

Both genders can act as *cau* (literally, clown), which are the comic roles.

粵劇

音樂與唸白

MUSIC AND SPEECH IN CANTONESE OPERA



音樂是粵劇的重要一環。從表演的形式來說，粵劇的音樂主要包括了歌唱和樂器伴奏兩部份。歌唱在粵劇行內稱之為「唱腔」，而樂器伴奏則被稱作「拍和」。

粵劇的音樂內容豐富，編劇往往根據劇情需要而採用，它大致可分為板腔、曲牌、說唱及敲擊四大類：

Music is an important aspect in Cantonese opera. In terms of performance modes, music in Cantonese opera includes singing and instrumental accompaniment. Singing, in the field of Cantonese opera, is regarded as *cheunghong* (literally, singing cavity); while instrumental accompaniment is regarded as *paakwo* (literally, beating and harmonization).

Music in Cantonese opera is rich. The playwright often selects and employs different kinds of music according to the plots. In general, music in Cantonese opera can be categorized as: aria type, fixed tune, narrative music and percussion music.

板腔 Aria Type

粵劇的板腔音樂包括梆子與二簧兩大類。行內習慣稱梆子為「士工」，二簧為「合尺」（又寫作二黃或二王）。板腔音樂根據不同的板式規範，採用「依字行腔」的方式構成唱腔，尤其強調音樂與曲詞的相互關係。板式與唱腔兩者的配合衍生了豐富多樣的粵劇板腔音樂種類。

The aria type can be categorized into *bongji* and *yiwong*. In the profession, *bongji* is called *sigung* and *yiwong* as *hoche*. According to different textual systems and requirements, the aria type employs the approach of *yiji hanghong* (literally, deriving the melody according to the linguistic tones) to develop the melodies. It emphasizes the close relationship between musical tones and the linguistic tones of Cantonese. Collaborating together, the melody and the rhythmic system generate different kinds of aria types in Cantonese opera.

曲牌 Fixed tune

粵劇的曲牌音樂大致可分為四類：

(一)來自其他中國戲曲的曲調，例如崑曲的「牌子」；(二)衍生自板腔音樂的專門唱腔，這是粵劇藝人在演唱板腔音樂的過程中修訂前人唱腔，加入個人的演繹，逐漸形成新的曲調，例如源自反線二王慢板的「祭塔腔」；(三)挪用自廣東地區或以外的中外歌曲和器樂曲，這是行內早期稱之為「譜子」或「過場譜」，近代泛稱為「小曲」的曲調；(四)專門為粵劇、粵曲或粵劇電影新創作的曲調。相對於板腔音樂，粵劇的曲牌體音樂擁有相對較固定的旋律。也基於曲調的來源，不少粵劇曲牌體音樂的曲詞往往是編劇者根據已有的旋律而填寫的；從創作的角度來說，這是一種「先曲後詞」的手法。

Fixed tunes in Cantonese opera can be categorized into: 1) melodies from other Chinese *xiqu* genres, such as the *paiji* from *Kun* opera; 2) specific new melodies created from aria types by specific artists who modified previous aria types and included their personal interpretation, such as the *jaitaaphong*, which was derived from *faansin yiwong maanbaan*; 3) adoption of Cantonese tunes and other melodies from China and overseas, and 4) specifically composed melodies. Compared with aria types, the fixed tunes possess stable and fixed melodies. Since the fixed tunes are existing melodies, the playwright has to “fill in” the lyrics to suit the melodic tones.

說唱 Narrative music

粵劇的說唱音樂主要包括南音、木魚、龍舟、板眼和粵謳。它們早於二十世紀以前已廣泛流傳於廣府社群。這些音樂各自有本身的曲式結構，例如較常見的南音，木魚和龍舟的結構一般分為起式、正文、收式三個部份。從二十世紀初開始，這些音樂被廣泛應用到粵劇，但編劇者往往只是部份地採用它們，作為粵劇眾多音樂內容的某一個環節。

Narrative music in Cantonese opera includes *naamjam*, *mukjyu*, *lungzau*, *baanngaan*, and *jyuau*. These kinds of music were largely spread over the Cantonese communities in Guangdong province. These genres possess their own musical structure. For instance, in *naamyam*, *mukjyu* and *lungzau*, there are three parts, namely, *heisik* (introduction), *jingman* (main part), and *sousik* (conclusion). Since the 20th century, the narrative music has been broadly employed in Cantonese opera. However, playwrights usually adopt parts of these genres in order to contrast with other types of music in Cantonese opera.

唸白 Speeches

粵劇的唸白可分為有樂器演奏配合和無樂器演奏配合的兩大類。有樂器配合的唸白包括詩白、白攬、口古、鑼鼓白及浪白；詩白、白攬、口古、鑼鼓白都有鑼鼓的演奏加以配合，而浪白更是有音樂作為背景的唸白。無樂器配合的唸白主要是口白，它近似日常的話語方式，結構和演繹較自由。

Speeches in Cantonese opera can be categorized into two main types: with and without instrumental accompaniment. Speech types with instrumental accompaniment mainly include *sibaak*, *baaklaam*, *haugu*, *lohgubaak* and *longbaak*. The first four types are accompanied by percussion music while the last one is accompanied by melodic instruments. The speech type without instrumental accompaniment is *haubaak*. It is close to daily dialogues in a free structure and interpretation.



敲擊 Percussion music

粵劇的敲擊音樂在行內習慣被稱之為「鑼鼓」或「中樂」，這有別於被稱為「音樂」或「西樂」的旋律音樂。近代粵劇應用的敲擊音樂主要有「高邊鑼鼓」、「文鑼鼓」及「京鑼鼓」幾大類；高邊鑼鼓和文鑼鼓早見於傳統的例戲和排場戲的演出，而京鑼鼓則是粵劇行內人於二十世紀初自京劇引入的。這三類鑼鼓的差異不僅在於它們採用的樂器和個別的演奏組合有所不同，更涉及到它們適用於演繹不同的劇情內容、氣氛及風格，而演奏者也根據上述原因選用不同的鑼鼓。在粵劇的演出過程中，敲擊音樂不僅提供了鮮明的節拍、節奏和速度等音樂功能，更重要是它還肩負了對整個表演的引領、烘托和補充等作用；尤其在一些以動作為主的「武場」表演時，敲擊音樂往往處於主導的地位。

Percussion music in Cantonese opera is known by the filed as *lohgu* (literally gong and drum) or “Chinese music”, which are different from the melodic music which are known as *yamngok* (literally music) or “Western music”. In recent years there are three types of percussion music, namely, *gobin lohgu*, *man lohgu*, and *ging lohgu*. The first two kinds were found in traditional *laihei* (literally routine play) and *paaicoenghei* (literally fixed form play). The *ging lohgu* was introduced from the Peking opera in early 20th century. The differences among these three types of percussion music lie not only on the combinations and usage of different percussion instruments, but also on the different contexts, moods and styles. Thus the performers employ different types of percussion music based on these reasons. During the performance, percussion music not only functions as providing basic pulse, rhythm and tempo, but also guides, heightens and supplements the whole performance, especially in those fighting scenes in which percussion music is in a leading role.

粵劇

折子戲介紹

INTRODUCTION OF
TWO EXCERPTS OF
CANTONESE OPERA



《帝女花》之《香夭》

“Double Suicide” from “The Flower Princess”

帝女花¹

明朝崇禎末年內憂外患益重，然長平公主自恃才高，尚未覓得駙馬。大臣周鍾引領周世顯進見，以其言詞及誠意成功打動長平。崇禎即賜封世顯為駙馬，二人尚未成婚，闖賊已攻陷皇城。崇禎賜死皇后及眾妃，並以劍刺傷長平。周鍾救走公主，長平在悉心照料下日漸康復。周鍾及寶倫欲把長平獻給清帝以謀官祿，長平得周瑞蘭巧計相助隱居維摩庵。一年後，世顯於庵外偶見長平，幾經哀求至世顯欲以身殉，長平才肯相認。

世顯坦告長平假意降清之計，公主含淚寫表，要求清帝厚葬崇禎及釋放太子。清帝為撫平明朝遺臣，終被逼實踐諾言。最後公主與駙馬在含樟樹旁拜堂，並雙雙仰藥殉國。此時天上傳來歌聲，迎接金童及玉女返回天庭。周鍾及寶倫慚愧不已，請求罷官回鄉。

The Floral Princess / The Story of Princess Chang Ping²

Towards the end of the reign of the Chongzhen Emperor of the Ming dynasty, internal turmoil and external threats abound. Princess Changping, arrogant and proud of her talent, has not yet found herself an acceptable husband. Minister Zhou Zhong introduces Shixian to the princess. Being able to move the princess's heart with his eloquence and earnestness, Shixian gains the emperor's permission for marrying the princess. However, the capital falls to the rebels before their wedding day. Fearing the fate of his harem, the emperor puts his wives to death and injures Changping with his sword. Zhou Zhong rescues Changping and she recovers under his care. However, Zhou Zhong and his son Bao Lun plot to turn the princess over to the emperor of the Qing dynasty in exchange for official rank and wealth.

Knowing the plot, the daughter of Zhou Zhong helps move Changping to Weimo Nunnery to live in seclusion. A year later, Shixian comes across the princess outside the nunnery, but the princess now turned nun refrains from admitting to their acquaintance until Shixian threatens suicide. Shixian suggests a feigned surrender to the Qing emperor. In tears, the princess writes a letter to the Qing emperor, asking him to give her father Chongzhen Emperor a decent burial and releases her brother, the crown prince.

The Qing emperor is compelled to keep his promise in order to pacify the ministers of the former dynasty. Finally, the princess and Shixian perform the wedding ritual beside a camphor tree. Then, they both take poison and die for their country. Choral music is heard from heaven, to which the mystical couple returns. Overwhelmed by shame, Zhou Zhong and Bao Lun ask for permission to resign and return to their hometown.

¹ 來源：香港中文大學戲曲資料中心：<http://www.cuhkcoic.hk/?a=doc&id=11747>

² Source: Chinese Opera Information Centre, The Chinese University of Hong Kong:
<http://www.cuhkcoic.hk/?a=doc&id=11747>

第七場 · 《香夭》

來源：Yung, Bell (Trans., & Ed.) (2010): *The Flower Princess: A Cantonese Opera by Tong Dik Sang* (pp. 112-115). Hong Kong: The Chinese University Press.

月華宮外御園景。世顯長平分端拈綵球跪拜天地，雙雙步出月華宮外介，宮娥分邊侍立介。

長平（對景不勝感慨介）

【詩白】

倚殿陰森奇樹雙，

世顯

【接】

明珠萬顆映花黃。

長平（悲咽介）

【接】

如此斷腸花燭夜，

世顯

【接】

不須侍女伴身旁。

宮女分邊退下介，棚頂落花如雨介。長平燒香一炷介。

長平

【小曲《妝台秋思》】

落花滿天蔽月光，
借一杯附薦鳳台上。
帝女花帶淚上香，（跪介）
願喪生回謝爹娘。
偷偷看，偷偷望，
佢帶淚帶淚暗悲傷。
我半帶驚惶，
怕駙馬惜鸞鳳配，
不甘殉愛伴我臨泉壤。

世顯

【接唱】

寸心盼望能同合葬，
鴛鴦侶，相偕傍，
泉台上再設新房，
地府陰司裏再覓那平陽門巷。（拈砒霜出介）

長平

【接唱】

唉，惜花者甘殉葬，
花燭夜，
難為駙馬飲砒霜。

世顯

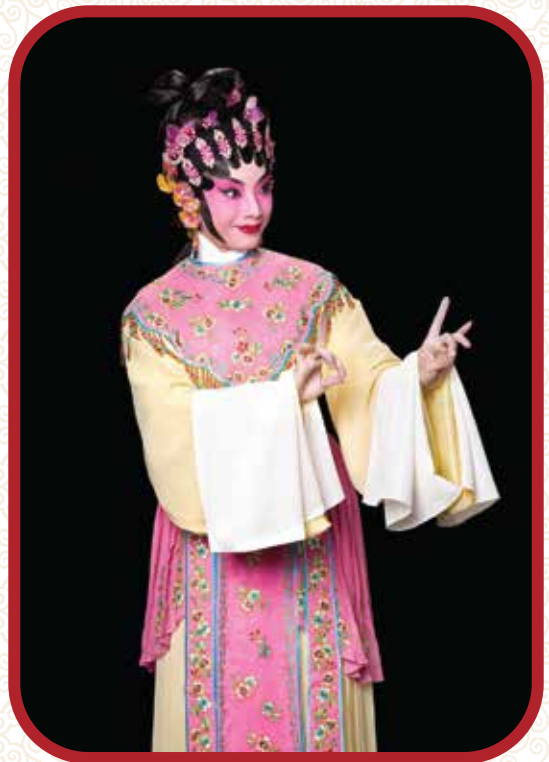
【接唱】

江山悲災劫，
感先帝。恩千丈，
與妻雙雙叩問帝安。（同跪介）

長平（哭介）

【接唱】

唉，盼得花燭共諧白髮，
誰個願看花燭翻血浪？
我誤君累你同埋孽網，



王希穎飾長平公主
Wong Hei Wing as Princess Cheungping

好應盡禮揖花燭深深拜，
再合盞交杯，墓穴作新房，
待千秋歌讚註駙馬在靈牌上。

與世顯重新交拜花燭後，以柳蔭當做牙床，長平自己蓋上面紗介。

世顯

【接唱】

將柳蔭當做芙蓉帳，
明朝駙馬看新娘。（挑巾介）
夜半挑燈，
有心作窺妝。

長平

【接唱】

地老天荒，情鳳永配痴風，
願與夫婿共拜相交杯舉案。

世顯

【接唱】

遞過金杯慢嚙輕嚐，
將砒霜帶淚放落葡萄上。

長平

【接唱】

合歡與君醉夢鄉，（碰杯介）

世顯

【接唱】

碰杯共到夜台上。

長平

【接唱】

百花冠替代殮妝，（一飲而盡介）

世顯

【接唱】

駙馬盔墳墓收藏。

長平

【接唱】

相擁抱，

世顯

【接唱】

相偎傍，

二人

【合唱】

雙枝有樹
透露帝女香。

世顯

【接唱】

帝女花，

長平

【接唱】

長伴有心郎。

二人

【合唱】

夫妻死去
與樹也同模樣。

【完】



柳御風飾周世顯
Lau Yu Fung as Zhou Saihin

The Flower Princess

By Tong Dik Sang; translated by Bell Yung
Act VII: Double Suicide

Source: Yung, Bell (Trans., & Ed.) (2010): *The Flower Princess: A Cantonese Opera* by Tong Dik Sang (pp. 112-115).
Hong Kong: The Chinese University Press

(The Moon Bright Palace and imperial garden outside. SAIHIN and CHEUNGPING perform their wedding ceremony inside, by holding each end of the wedding sash and kowtowing to Heaven and Earth. They then step out into the garden, with ladies-in-waiting standing on both sides.)

CHEUNGPING (greatly saddened upon seeing the garden).

[Sibaak]

By the palace is the strange and sinister double tree.

SAIHIN.

[continues]

Ten thousand bright pearls glitter in gold among the flowers.

CHEUNGPING (weeps).

[continues]

What a grievous wedding night.

SAIHIN.

[continues]

No need for ladies-in-waiting by our side.

(Ladies-in-waiting exit on two sides. A shower of peals falls from the canopy of flowers. CHEUNGPING lights incense.)

CHEUNGPING.

["Autumnal Thoughts by the Dressing Table"]

A shower of petals fills the air and obscures the moonlights,

I borrow a cup to anoint the Phoenix Terrace.

The tearful Flower Princess lights a stick of incense, (Kneels in obeisance.)

Wishing to die to repay my parents.

I steal a glance, I steal a look,

He quietly weeps in grief.

Now I am suddenly half-frightened:

I fear that the Fu ma may care too much for this match,

And may not be willing to sacrifice our love and accompany me to the underworld.

SAIHIN.

[continues]

My heart yearns for us to be buried together,

Like mandarin ducks, hugging and cuddling.

We'll build a new wedding chamber in the world beyond;

Down in the underworld we shall find a home for ourselves. (Takes out arsenic.)

CHEUNGPING.

[continues]

Ai! He cares for me and is willing to die with me.

On this wedding night,

The Fu Ma will even drink arsenic with me.

SAIHIN.

[continues]

I grieve for the tragedy that has befallen our land;

I am moved by the Late Emperor's ten-thousandfold favor.

My wife and I together pray for your well-being. (They both kneel.)

CHEUNGPING (weeps).

[continues]

Ai! I longed for this wedding night so that we could grow old together.

Who knew that the wedding candles would turn to waves of blood.

I have wronged you, entangling you in this net of ill fortune.
Let us fulfill our vow and bow deeply before the wedding candles.

Then we shall drink from the marriage cup, and enter our tomb as our wedding chamber.
Your altar tablet, carved with an ode in your praise, will last for a thousand years.
(CHEUNGPING and SAIHIN once more kneel and pay obeisance to the wedding candles.
They use the willow branches as the canopy of their wedding bed. CHEUNGPING puts on
her wedding veil herself.)

SAIHIN.

[continues]

We use the willow tree as our hibiscus canopy;
The Ming dynasty Fu Ma looks at his bride. (Lifting her veil.)
In the middle of the night shall I adjust the lamp,
To take a peek at your face.

CHEUNGPING.

[continues]

Until the earth turns old and the sky becomes barren, the loving phoenix will remain with
her doting mate. I am ready to bow together with my husband, holding aloft our wine-cups.

SAIHIN.

[continues]

I accept the golden goblet, lightly tasting and slowly swallowing,
With tears I place arsenic in the wine.

CHEUNGPING.

[continues]

Embracing, we surrender to intoxicating dreams. (They clink their goblets.)

SAIHIN.

[continues]

We clink our goblets and enter eternal night.

CHEUNGPING.

[continues]

A crown of flowers shall ornament me for burial. (They drink and empty the goblets.)

SAIHIN.

[continues]

My helmet will be stored inside the tomb.

CHEUNGPING.

[continues]

Embracing one another,

SAIHIN.

[continues]

Cuddling together,

BOTH.

[continues]

The two trunks of the tree
Are filled with the fragrance of the Flower Princess.

SAIHIN.

[continues]

The Flower Princess

CHEUNGPING.

[continues]

Forever by the side of her love.

BOTH.

[continues]

Husband and wife die,
Together like the trunks of this tree.

The End

Roles in the excerpt 人物介紹

長平公主

明朝崇禎帝之長女，冰雪聰明，堅貞不屈。明亡，清帝欲撮合公主與駙馬，迎返帝苑，目的在於招安；公主以釋放太子和安葬先帝為條件，計劃在花燭夜與駙馬殉國。

Princess *Cheungping*

Princess *Cheungping* is the elder princess of the Emperor *Chongzhen* of the *Ming* Dynasty. She is smart and clever, unyielding when facing difficult situations. After the fall of *Ming* Dynasty, the *Qing* emperor tries to re-match the princess and *Saihin* and return to the palace, his purpose is amnesty. Princess *Cheungping* dares to challenge the *Qing* emperor and ask for releasing the Prince of *Ming* Dynasty and to bury Emperor *Chongzhen*, and plan to commit suicide with *Saihin* during the wedding night.

周世顯

明朝長平公主之駙馬。他忠勇雙全，建議公主答應清帝重返帝苑，並要求清帝釋放太子和安葬先帝。

Chow Saihin

Chow Saihin is appointed as husband of Princess *Cheungping* by the Emperor *Chongzhen* of *Ming* Dynasty. He is a courageous intellectual with a loyal heart. He suggests to *Cheungping* that they should accept *Qing* Emperor's suggestion to reunion in the *Qing* Dynasty with the conditions of releasing the *Ming* princess and burying Emperor *Chongzhen*.

Introduction to selected types of music used 音樂介紹

小曲：妝台秋思

這是一首小曲，有其固定旋律，來自傳統琵琶獨奏曲“塞上曲”其中一段。本曲在劇中以反線演奏，它的調式近似西方音樂的e自然小調，其節拍屬於慢板，即一板三叮。

Fixed tune: “Autumnal Thoughts by the Dressing Table”

This is a fixed tune which comes from a traditional pipa solo piece titled “On the way to the West”. The mode of this piece is in *faansin*, which is close to the E diatonic minor. The rhythm is in quadruple, which is known as *maanbaan* with the first beat by the drum and three beats on the double bells.

Introduction to speeches 說白介紹

詩白

詩白是粵劇之一種說白，以五言或七言絕詩為基本格式，第二句及第四句末字必須協韻。唸完每一句均有一錘鑼鼓作伴奏，唸完第四句的第四字後，多稍停並加上一錘鑼鼓。

Sibaak

Sibaak, literally poetic speech, refers to a speech type of Cantonese opera in which there are normally four verses with five or seven words each. The last words of second and fourth verses must be in rhyme. This is the authentic Chinese poem format since the Tang Dynasty.

《三氣周瑜》之《蘆花蕩》

“Lo Faa Dong” from “Insulting Zhou Yu Thrice”

《三氣周瑜》本事

粵劇《三氣周瑜》故事出自《三國演義》第五十六回。劉備向東吳借取荊襄九郡，圖謀發展，然而孫權怕劉備強大後對自己構成威脅，多次要求其歸還荊州，劉備和諸葛亮就以攻取西川後，必還荊州為由，但遲遲攻取，此舉令周瑜氣急敗壞，遂想出了過道荊州幫助劉備攻取西川，因為欲攻取西川必須途經荊州，其實周瑜是為了攻取荊州，此計卻被諸葛亮識破，使得周瑜被圍，周瑜氣急又加之舊傷復發，最後不治身亡。

Synopsis of “Insulting Zhou Yu Thrice”

The Cantonese Opera "Insulting Zhou Yu Thrice" refers to Chapter 56 of the Chinese novel "Three Kingdoms". Liu Bei borrows Jingxiang nine counties from Sun Quan of the East Wu. Sun Quan feels a threat to his power, repeatedly asks for the return of Jingzhou. Liu Bei and Zhuge Liang delay the invasion of Xichuan so that they can make use of this excuse to delay returning of Jingzhou. This makes Zhou Yu very angry; he suggests to help Liu Bei to invade Xichuan and asks Liu Bei to open the gateway of Jingzhou so that he can re-occupy the city. However, this plan was penetrated by Zhuge Liang and Zhou Yu is besieged; his combined injury is sustained and he finally dies.

《蘆花蕩》簡介

《蘆花蕩》來自粵劇《三氣周瑜》第六場。蜀張飛奉諸葛亮軍令埋伏於蘆花蕩，周瑜與其他東吳將領失散，退守蘆花蕩，被張飛擒了又放，氣得昏倒。

Introduction of “Lo Faa Dong”

"Lo Faa Dong" is the 6th scene of the Cantonese opera "Insulting Zhou Yu Thrice". Ordered by Zhuge Liang, Zhang Fei ambushes Zhou Yu at Lo Faa Dong. Zhou Yu is separated with his generals and retreats to Lo Faa Dong. He is captured and released by Zhang Fei before he collapses.



《蘆花蕩》

（四小軍方旗先上）

【張飛上介英雄白】草帽芒鞋漁翁帽，豹頭環眼力千斤，跨下一匹烏錐馬，手提（介）丈八蛇矛槍（鑼鼓白）俺（介）漢將張飛，奉了軍師之命，帶了小隊人馬，把守蘆花蕩，算定周郎兵敗到此，俺見了你個周郎，把他挑了下馬，一挾（才）一撻（才）傷他性命，豈不美哉（介）不可，不可，軍師有言吩咐，說道見了周郎，一不斬，二不殺，何解，何解，（水介）我又醒起來了，軍師曾經說道，周郎小子，在三江下口，立下多少功勞，因此一不斬，二不殺，兒郎們，見了周郎，看爺爺眼色行事，馬來（介）槍來（介）槍來，馬來，來來來（上馬下介）（眾跟下）。

【周瑜內唱首板】周公瑾，計中了，諸葛亮。

【沖頭上周瑜唱花下句】悔不該，假圖滅虢，誰料那野道提防。殺得俺，力盡筋疲，失散了數員虎將。只落得單人獨馬，落荒逃亡。催著馬兒東關往。

【圓台花下句】抬頭只見一所橋樑，催馬過橋東關往。（落馬上橋，眾將過場，打敗下介）

【周瑜花下句】不見了金陵與韓當，無可奈何敗走蘆花蕩。（落橋上馬，圓台張飛撞點上介）

【周瑜水波浪花下句】舉頭只見一強梁，走上前來把話講，你是誰人說端詳。

【張飛唱花】若問爺爺名何喊，張飛（介）是個殺人王。

【周瑜白】不好了（水波浪介）。

【周瑜唱花下句】劉備帳下諸葛亮，八卦有準定陰陽。城樓埋伏了子龍將，當年常山做大王。東路來了黃忠老將，百步穿楊把人傷。西路來了魏延將，少年英勇比吾強。如今兵敗蘆花蕩，偶遇張飛（介）是個殺人王。無奈何敗走轉柴桑（回身欲走介）。

【張飛拉住馬頭白】你下馬不下馬？

【周瑜白】不下馬又如何？

【張飛白】不下馬我扯你下馬！

【張飛唱花】丈八蛇矛要你亡（打介）。

【周瑜白】來錯了（雙）。

【周瑜唱水仙子】昏天暗地，地覆天翻，地覆天翻，難難難，只殺得本督，落荒逃亡（相思鑼古做介）。

【周瑜唱水仙子第二段】三將軍，休得要再逞剛強，當日裡楚項羽烏江喪（相思鑼古過位周瑜棟槍收）。

【周瑜唱水仙子三段】哭哭哭，哭得我珠淚雙標。

【張飛白】哎呀周郎，休要罵天怨地，你家爺爺要取你性命（打介）。

【張飛白】哎呀周郎，爺爺本該把你斬殺，我軍師言道，你在三江下口，有少少功勞，一不斬，二不殺，快快起來，與爺再戰（打介）。

【張飛白】周郎你要醒來醒呀來（打介，周不敵吐血下介）。

《完》



劍英飾周瑜
Kim Ying as Zhou Yu

Lo Faa Dong

(Four soldiers enters with flags.)

ZHANG FEI (enters).

[*Yinghung* baak]

Wearing a straw hat, sandals, and a fisherman cap, I have a panther-like face with strong force. I ride on my *Wujui* horse with a spear of eighteen feet. I am *Zhang Fei*, a general of the *Han Dynasty*. I take the order from our Prime Minister to guard *Lo Faa Dong* with my troop. *Zhou Yu* is expected to retreat through here. I will stab you down from your horse and kill you. How nice! Oh no, no. The Prime Minister has ordered that I cannot kill him. Why? Why? I remember that, the Prime Minister said that Mr. *Zhou* has achieved many credits at *Saamkong Hahau*, thus he should not be killed. Fellows, when meeting Mr. *Zhou*, follow my instruction. Bring me my horse, bring me my spear. Come on (riding on horse). (The four soldiers follow him and leave the stage.)

ZHOU YU (sings at the backstage).

[*Soubaan*]

I, *Zhou Gungjin*, have been trapped by *Zhuge Liang*.

ZHOU YU (enters with *chung tau*, sings).

[*Kwan faa*, starting with the lower phrase]

I regret to pretend invading the country of Gwik. Unexpectedly, *Zhuge Liang* penetrated and took precautions. I have been fighting exhausted and lost a few of my generals. I am alone with my horse and retreating. What I can do now is to urge my horse to the east.

ZHOU YU (walks *yuen toi*).

[*Kwan faa*, starting with the lower phrase]

There is a bridge. I just urge the horse to cross the bridge heading east. (Dismounts and gets on the bridge. Other generals fight and lose, leave the stage.)

ZHOU YU

[*Kwan faa*, starting with the lower phrase]

Gam Ling and *Hon Dong* are scattered. Helplessly, I have to retreat to *Lo Faa Dong*. (ZHOU YU gets off bridge and on horse. ZHANG FEI enters with walking *yuen toi* and percussion pattern *zong dim*)

ZHOU YU (*sui bo long*).

[*Kwan faa*, starting with the lower phrase]

I just see a big guy. Tell me, who are you?

ZHANG FEI

[*Kwan faa*]

You ask me for my name. *Zhang Fei*, I am a killer.

ZHOU YU

[Plain speech]

Oh dear! (*sui bo long*)



劍麟飾張飛

Kim Lun as Zhang Fei

ZHOU YU

[*Kwan fa*, starting with the lower phrase]

Liu Bei has *Zhuge Liang* as his military adviser. His Eight Trigrams are so intelligent! *Zhou Zilung* is hiding somewhere; he was a great general at *Sheung Shan*. Come from the east is *Wong Jung* the old general, whose archery can kill from far. Come from the west is General *Wei Yin*, who is young and even stronger than me. Here I am at *Lo Faa Dong* and meet *ZHANG Fei* the killer. Helplessly, I have to retreat back to *Chai Song*. (As he tried to escape.)

ZHANG FEI (holds the horse)

[Plain speech]

Will you dismount?

ZHOU YU

[Plain speech]

What can you do with me if I don't?

ZHANG FEI

[Plain speech]

If you don't, I pull you down.

ZHANG FEI

[*Kwan faa*]

My spear will kill you. (Fighting.)

ZHOU YU

[Plain speech]

I should not come here. I should not come here.

ZHOU YU

[Sings the fixed tune, *Sui Sin Ji*]

Fighting so severely. It is difficult to win. I have to retreat. (Action accompanied by percussion pattern *soen si*)

ZHOU YU

[*Sui Sin Ji*, second theme]

General, do not show off your strength. Do you know how *Hong Yu* died at *Wu Gong* years ago? (Action accompanied by percussion pattern *soen si*, stop fighting.)

ZHOU YU

[*Sui Sin Ji*, third theme]

Crying and crying. My tears are running.

ZHANG FEI

[Plain speech]

Zhou Yu, do not blame anyone. I have to kill you. (Fighting.)

ZHANG FEI

[Plain speech]

Chou Yu, I should kill you. However, our Military Adviser said that you have achieved a little success at the *Sam Kong Ha Hau*. So we cannot kill you. Get up and we fight again. (Fighting)

ZHANG FEI

[Plain speech]

Wake up, wake up, *Zhou Yu*. (Fighting again. Zhou Yu loses and vomits with blood. Leaves the stage.)

“The End”

Roles in the excerpt 人物介紹

周瑜

周瑜 (175年－210年)，字公瑾，三國時東吳名將，他指揮的赤壁之戰，是中國史上著名以少勝多的戰役，直接決定三國時代魏蜀吳三國鼎立。戰後兩年，他即病逝，年僅三十六歲。

Zhou Yu

Zhou Yu (175 – 210), alias as Zhou Gongjin, is one of the most outstanding generals of the East Wu of the Three Kingdoms. He conducts the Battle of Chibi which is one of the famous battles that weaker troop defeat stronger troop. The battle directly leads to a balance of sphere of influence during the Era of Three Kingdoms.

張飛

張飛 (? – 221年)，三國時期蜀漢名將，為人勇武，人稱“萬人敵”。後遇刺身亡。

Zhang Fei

Zhang Fei (? - 221), one of the famous generals in Shu during the Era of Three Kingdoms. He is a valor, called "fighting ten thousand". He is assassinated by his subordinates.

Introduction to selected movements used 身段動作介紹

走圓台¹

是舞台上常見的運程式，演員在台上繞圈走，代表走一段長途路程。走圓台是演員的基本功及練功的基本的程式，每日必須練習。

Jauyuentoi

This is a programmed movement. Artists walk in circles on stage representing they have gone through a long journey. This is an essential technique which requires daily practices.

水波浪²

是演出程式的一種。在劇情要求演員作猶豫不決、考慮如何應對等心理狀態或搜索物件、覓路等情節時，演員便會運用水波浪程式來表達。其中涉及走正反小半圓台、停頓、七星步及觀望等動作。

Suibolong

Suibolong is a series movements used in Cantonese opera to express hesitation or consideration, or searching things or ways. The movements include jauyuentoi in different directions, pauses, chatshingbo and observation etc.

Introduction to selected types of music used 音樂介紹

板腔: 首板

屬板腔音樂，散板，速度和節奏自由，一般有一句七字句或十字句之分，前者分為兩頓而後者分為三頓，每個句頓和樂句皆有指定的結束音。根據調式，分為梆子首板和二簧首板，常見於主要角色出場，並較多採用幕後歌唱的形式，具有宣敘劇情的功能。

Aria type: Soubaan

Soubaan is under the category of aria type; its rhythm is rubato but there is a fixed ending note at each and every pause of each period. There are two types of phrase structure of the lyrics, one is seven-word sentence with two pauses and ten-word sentence with three pauses. Soubaan can be sung in the musical systems of bongzhi and yiwong. It is usual to sing the soubaan before the major role enters; the function of soubaan is to describe the plot.

¹ 資料來源：香港教育局粵劇合士上網站：<http://resources.edb.gov.hk/~chiopera/main.html>

² 資料來源：香港教育局粵劇合士上網站：<http://resources.edb.gov.hk/~chiopera/9.htm>

板腔: 滾花

屬板腔音樂，散板，速度和節奏自由，但每個樂句皆有指定的結束音。根據調式，分為梆子滾花和二簧滾花，又根據句式的結構，分為一般的滾花和長句滾花。滾花是一種具有朗誦性的歌唱形式，是粵劇表演中最常見的板式之一。

Aria type: *Kwanfaa*

Kwanfaa is another type of music under the category of aria type. Its rhythm is rubato with free tempo. However, there is a fixed note at each and every versus. *Kwanfaa* can be sung in the musical systems of *bongzi* and *jiwong*. It can be categorized as *kwanfaa* and *cheunggui kwanfaa* (which includes more verses). *Kwanfaa* is a singing format in a reciting style, which is commonly seen in Cantonese opera.

曲牌: 水仙子

傳統牌子曲，全曲分為三段，段與段之間有器樂間奏。習慣上，此曲以噴吶和鑼鼓奏出，氣勢宏大，多描繪武打場面。

Fixed tune: *Seoisinzi*

It is a traditional fixed tune formed in three short sections. Between sections there are interludes. It is used to play by the *sonaap* and percussion. The acoustics of the tune is loud and magnificent, normally used to illustrate the military scene.

Introduction to speeches 說白介紹

英雄白

英雄白表現威武激昂的情緒，通常有四句，像一首五言或七言絕詩，一般第一，二和四句末字協韻，每念完一句便打一撻鑼鼓，最後一句要威武地喊一聲“哎呀”。

Yinghungbaak

Yinghungbaak is a speech for mighty and powerful expression. In general there are four lines with five or seven words in every line. The final words of the first, second and fourth lines are rhyme. There is a percussion pattern after reciting every line. After the final line, the artist needs to shout “*ai-ya*” with a mighty voice.

鑼鼓白

常用作緊張的場面，也有表現憤怒的情緒。念時節奏趨快，鏗鏘有力，句子較短，不須協韻。每念完一句便打一撻鑼鼓，以加強語氣。

Lohgubaak

Lohgubaak is the speech for intense scenes or to express furiousness. The tempo tends to be fast with strong volume. The sentences are relatively short without rhyme. There is a percussion pattern right after reciting every sentence in order to strengthen the expression.

口白

口白就是口語化的台詞，無音樂或鑼鼓伴奏。

Plain speech

The plain speech is colloquial speech without any music or percussion accompaniment.

油麻地戲院

YAU MA TEI THEATRE



建築特色

油麻地戲院的建築師名字至今仍未在歷史檔案中被發現。但是，因為當年殖民地政府不願發錢興建娛樂或休閒設施，所以它絕大可能由私營機構建成。幾經查考，油麻地戲院的業主是一位名為**J. M. Noronha**的商人。這點可能反映為何首部於油麻地戲院播放的竟然是一部西方默片，而其中文譯名為《新年好行運》。

油麻地戲院由花崗岩、石灰砂漿、磚和木材建造。以上源於本地的材料反映戲院其平實及為勞動階層服務的性質。建築物裝飾不多，從外觀而言分開上下兩層，最突出的是正門的兩條門柱刻笑相及哭相的面具。戲院正門上方及頂部各由一個古典風格的拱形視窗及一個三角楣飾裝飾。戲院內部結構貌似一個貨倉，與鄰近的水果批發市場相似。當年，油麻地戲院只可容納**1000**人，是在香港相對規模較小的戲院。活化後，戲院內觀眾席現今容納**300**個座位。

相比之下，可能由於紅磚屋屬於政府建築，因此其建築材料品質較高。在紅磚屋的建築材料中，包含本地生產的紅砂漿及混合石灰或水泥的風化花崗岩。紅磚屋的實用主義風格反映其工業性質。

Architectural merits

Although the architect of the Theatre is unknown, it can be confirmed that it was possibly conducted by the private sector, as the government often refrained from building recreational or leisure facilities in the 1920s-30s. According to historic documents, a merchant named **J.M. Noronha** had owned the Theatre. This perhaps explains why a Western silent movie, *Fine Manners*, was the first movie shown in Yau Ma Tei Theatre.

Built with granite, lime mortar, brick and timber, the locally sourced materials used in Yau Ma Tei Theatre reflect its modest characteristics and as a cinema serving the working class. Judging from the exterior of the building, minimal ornamentation can be seen. The facade is divided into two sections, of which the bottom is characterized by horizontal linear indentation along the body of the building. The central entrance portal is framed by two rounded columns with “comedy” and “tragedy” mask patterns. A classical arched opening and keystone sits above the entrance, and topped by a classical pediment framing the top of the building. Internally, the structure resembles the form of a warehouse, much like those in the neighbouring Fruit Market. The capacity of the Theatre sits up to around 1,000 people, comparatively smaller in scale when compared to other traditionally grander cinemas in Hong Kong. After revitalization, the auditorium in Yau Ma Tei Theatre today accommodates 300 seats.

In comparison, the construction materials used for the Red Brick Building, perhaps due to its nature as a government-constructed building, exhibits much higher quality. The red bricks were constructed from red mortar or weathered granite mixed with lime or cement. Designed for industrial use, it also encompasses a utilitarian design and without decoration.



修復和活化

油麻地戲院改建為一個粵劇表演場地的過程中，建築署及工程團隊保留了劇院原來的結構（包括砌體牆和鋼桁架）。工作人員還在拆去熒幕時意外發現了一個舞臺拱門。經活化後，戲院這部分現已改裝為一個大舞臺，同時滿足後台化粧室及前台粵劇演出需要的空間。戲院屋頂的重建工程是整個活化項目難度最高的一環。早期油麻地戲院的屋頂以瓦片建成，但後來曾經改建時採用了石棉坑板。石棉對人體有害，所以整個屋頂必須拆除。

重建天花板工程必須用起重機等大型機械，而這類工程一般在晚間進行。可是，圍繞著戲院的高打路道、上海街和新填地街白天時十分繁忙，晚間又泊了進出果欄的貨車。因此，建築師與攤販商討，想到一個兩全其美的辦法。他們選擇在**2010年**中秋節翌日晚上，當大家（以及攤販）已經送過水果而在休息的夜晚，讓起重機駐紮馬路。工作人連續**30**個小時順利安裝全新的鋼桁架和其他配件，維修後的屋頂看上去與原有設計十分相似。

Adaptive reuse and revitalization

To transform Yau Ma Tei Theatre into a venue for Cantonese opera performances, the architects at the Architectural Services Department retained the masonry walls and steel trusses, which formed the theatre's original structure. The architects and engineers also discovered an original proscenium arch when removing the wide screen at the rear of the building. This areas has now been re-designed as a large stage to accommodate the dressing room area at the rear and Cantonese opera performances at the front. Lastly, the roof had to be entirely reconstructed as asbestos, a harmful material, was used in the previous roof and therefore had to be removed.

The reconstruction of the roof requires heavy machinery such as cranes that needed to be parked on the roads for an extended period of time. However, during the day, Waterloo Road, Shanghai Street and Reclamation Street are extremely busy, and moreover occupied by the Fruit Market every night after 9pm. The architects and the stall vendors finally came up with a solution. The second evening of mid-autumn festival in October 2010 would be a perfect opportunity, where all fruits would be delivered, and the city, including the fruit vendors, would be resting. Within the duration of 30 hours, workers delivered new steel trusses next to old ones, including other sound proofing additions, a repaired roof that resembles to the original design was completed.

附近 景觀

Neighbouring points of interest



1 油麻地水果批發市場 (果欄)

Yau Ma Tei Fruit Market (est. 1913)

2 天后廟

Tin Hau Temple (est. around 1864)

3 廟街

Temple Street (Night Market)

4 油麻地警署

Yau Ma Tei Police Station (1922)

5 玉器市場

Jade Market

鳴謝

民政事務局

粵劇發展基金

康樂及文化事務署

香港八和會館

中文大學出版社

香港中文大學 粵劇研究計劃

香港教育學院 博文與社會科學學院

粵劇戲台

油麻地戲院

鑪峰樂苑

榮鴻曾教授

李奇峰先生

阮兆輝先生

李少恩博士

蘇仲女士

梁心怡小姐

Acknowledgement

Home Affairs Bureau

Cantonese Opera Development Fund

Leisure and Cultural Services Department

Chinese Artists Association of Hong Kong

The Chinese University Press

Cantonese Opera Research Programme,
The Chinese University of Hong Kong

Faculty of Liberal Arts and Social Sciences,
The Hong Kong Institute of Education

Art of Cantonese Opera

Yau Ma Tei Theatre

Louvre Music Forum

Professor Bell Yung

Mr. Li Chi Kei, Danny

Mr. Yuen Siu Fai

Dr. Lee Siu Yan

Ms Jenny So

Miss Leung Sum Yee, Angel