



湘妃怨

秋分，每年公曆的 9 月 22 或 23 日為秋分。南方的氣候由這一節氣起才始入秋。太陽在這一天到達黃經 180 度，直射地球赤道，因此，這一天 24 小時晝夜均分，各 12 小時；全球無極晝極夜現象。從秋分開始白天比晚上短。我國古代將秋分分為三候：“一候雷始收聲；二候蟄蟲坯戶；三候水始涸”。

古人認為雷是因為陽氣盛而發聲，秋分後陰氣開始旺盛，所以不再打雷了。第二候中的“坯”字是細土的意思，就是說由於天氣變冷，蟄居的小蟲開始藏入穴中，並且用細土將洞口封起來以防寒氣侵入。“水始涸”是說此時降雨量開始減少，由於天氣乾燥，水氣蒸發快，所以湖泊與河流中的水量變少，一些沼澤及水窪處便處於乾涸之中。

Lament of the Xiang River Concubines





湘妃怨

夜雨寄北

【唐】李商隐

君問歸期未有期，巴山夜雨漲秋池。
何當共剪西窗燭，卻話巴山夜雨時。





此曲虽小，但情真意切，婉转动听，唐代白居易有诗名为《听弹湘妃怨》，形象描述了娥皇女英的思君怨慕之情：玉轸朱弦瑟瑟徽，吴娃微调奏湘妃。分明曲里愁云雨，似道萧萧郎不归。

二妃思舜的故事在中国传统文化中影响深远，在观赏竹中，有一种湘妃竹，又称“斑竹”、“泪竹”，相传是当年娥皇和女英的眼泪洒在了九嶷山的竹子山，竹竿上便呈现出点点泪斑，便形成了“湘妃竹”。唐代陈鼎在《竹谱》中称之为“泪痕竹”。竿部生黑色斑点，颇为美丽。是竹家具的优质用材。《陈物志》：“尧之二女，舜之二妃，曰‘湘夫人’，舜崩，二妃啼，以涕泪挥，竹尽斑。”《群芳谱》：“斑竹即吴地称‘湘妃竹’者”。

唐代刘长卿为此作有《斑竹》诗：苍梧千载后，斑竹对湘沅。欲识湘妃怨，枝枝满泪痕。





湘妃怨

夜雨寄北

【唐】孟郊

南巡竟不返，帝子怨逾積。
萬里喪蛾眉，瀟湘水空碧。
冥冥荒山下，古廟收貞魄。
喬木深青春，清光滿瑤席。

一江春水生，
是妾相思淚。

秋分





湘妃怨

琴書大金

第一段

落花落葉落紛紛；終日思君不見君。
腸斷斷腸腸欲斷；淚珠痕上更添痕。
一片白雲青山內；一片白雲青山外。
青山內外有白雲；白雲飛去青山在。

第二段

我有一片心；無人共我說。
願風吹散雲；訴與天邊月。

攜琴上高樓；樓高月華滿。
相思彈未終；淚滴冰絃斷。

人道湘江深；未抵相思半。
海深終有底；相思無邊岸。
君在湘江頭；妾在湘江尾。
相思不相見；同飲湘江水。

夢魂飛不到；所欠惟一死。
入我相思門；知我相思苦。

第三段

長相思兮長相憶；短相思兮無盡極。
早知如此絆人心；何不當初莫相識。
湘江湘水碧澄澄；未抵相思一半深。
每向夢中相見後；令人不覺痛傷心。

遇節思吾子，吟詩對夕曛。
燕將明日去，秋向此時分。
逆旅空彈鋏，生涯只賣文。
歸帆宜早掛，莫待雪紛紛。





琴書大金

湘妃怨

Part 1

Part 2

Falling flowers, falling leaves, falling and scattering;
at the day's end I think of my lord, but don't see him.
Heartbreak, break-heart, heart about to break;
tears like pearls leave traces, then add even more traces.
A layer of white clouds in front of the green mountains;
another layer of white clouds behind the green mountains.
Green mountains, front and back, have white clouds;
the white clouds fly away, but the green mountains remain.

I have just one heart; there's no one with me to speak.
I'd like the wind to blow, and scatter the clouds;
so then I could complain to the moon at the edge of the sky.
I bring my qin up onto a high tower;*
the tower is high and filled with moonlight.
Feeling this love, my playing is not finished;
tears fall and a smooth as ice string breaks.
People say the Xiang River is deep;
but it cannot reach half of my love.
The sea is deep but in the end it has a bottom;
my love has no boundary or limit.

Part 3

Part 4

The man at the Xiang River's head;
his lady at the Xiang River's mouth.
Able to love but not to meet;
both drinking the Xiang River's water.
Dreaming of a spirit flying but unable to arrive;
what is lacking is only death.
To enter the gate of my love;
is to know my love's bitterness.

Everlasting love (means) everlasting remembrance;
even love cut short has no limit.
If from the start I'd known that I'd so fetter my heart;
how could I have not at the beginning avoided getting involved?
The Xiang River's water is blue, settled and clear;
but it does not reach half the depth of my love.
Always, after dreaming of meeting you;
I have felt unimaginable pain and distress.



湘妃怨

湘妃怨

【唐】王貞白

舜欲省蠻陬，南巡非逸遊。
九江沉白日，二女泣滄洲。
目極楚雲斷，恨深湘水流。
至今聞鼓瑟，咽絕不勝愁。

龍去攀髯遠，
鸞孤對影微。





湘妃怨

曲映人心

《湘妃怨》，作者阿魯威，生卒年不詳，字叔重，號東泉，蒙古族人。曾任南劍太守和經筵官。今存小令十九首。該琴曲最早見於《謝琳太古遺音》。其後有九種明朝琴譜，三種清朝琴譜。

這首琴歌來源於漢代劉向《列女傳》所記的一則傳說：上古時代，帝堯的兩個女兒，娥皇、女英嫁為舜帝的兩個妃子。後來舜帝南巡死於蒼梧，娥皇、女英二妃痛哭瀝血死於湘江之畔。歌中所唱“腸斷斷腸欲斷，淚珠痕上更添痕”表現了內心的極度悲痛。歌詞中也明顯的點出了撫琴而歌的情節“攜琴上高樓，樓高月華滿”，“相思彈未終，淚滴冰弦斷”。中間有甚是浪漫的癡情：“我有一片心，無人共我說。願風吹散雲，訴與天邊月”。更有絕望的哀啼：“夢魂飛不到，所欠惟一死”。真是“湘江湘水碧沈沈，未抵相思一半深”，“海深終有底，相思無邊岸”的至情之極。

Tradition says that Emperor Yao gave his two daughters, E Huang and Nü Ying, to Shun. They became his "fei", which is variously translated as wife, concubine and consort. The two sisters sang their lament after Emperor Shun died. Their story was related in Biographies of Exemplary Women (Lienü Zhuan). And a temple in their honor on Junshan near Yueyang supposedly marks the spot where their tears speckled the local bamboo.

There seems to have been an ancient tradition of using this theme for a qin melody. Yuefu Shiji has numerous lyrics on this theme in its qin melody section. Its prefaces include a quote from "Qin Cao" saying there were the melodies Xiangfei Yuan (Lament of the Xiang Concubines) and Xiang Furen (Xiang Consorts). In fact, Cai Yong's Qin Cao does not include any names on this theme, but the Monk Jueyue's Qinqu Pulu lists a Xiangfei Yuan, which it attributes to Nü Ying herself.

二妃怨處雲沉沉，
二妃哭處湘水深。
商人酒滴廟前草，
蕭颯風生斑竹林。



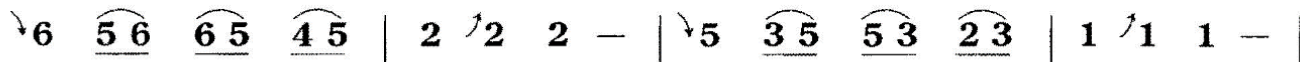
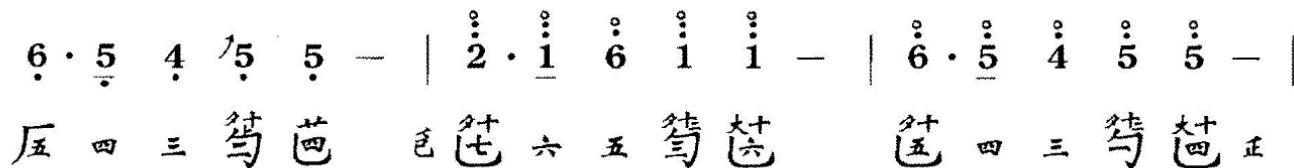
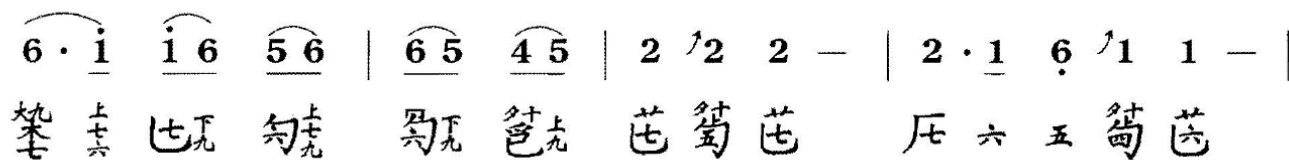
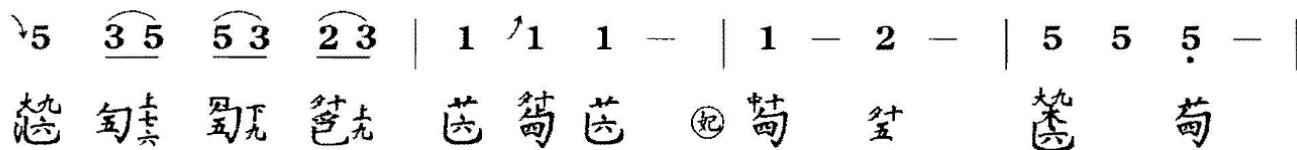
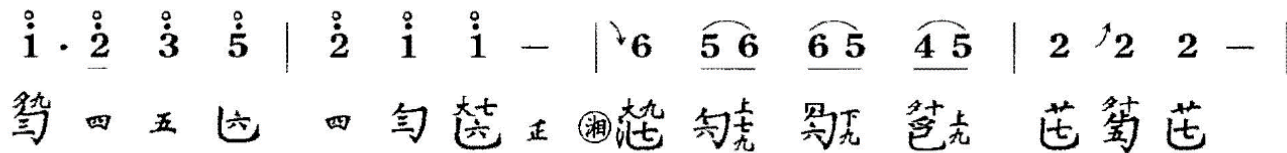
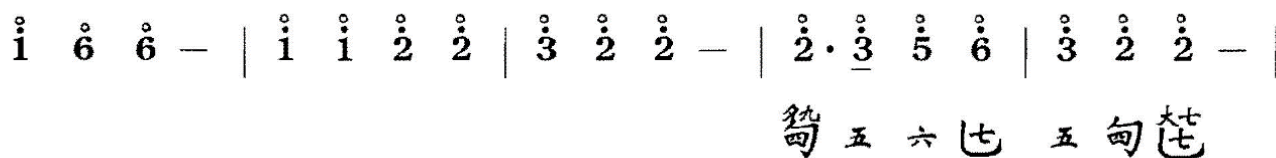
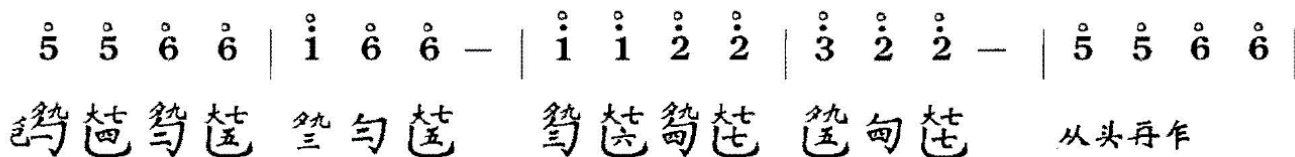
湘妃怨

$$1 = C$$

正调定弦: 1 2 4 5 6 1 2

吴宗汉传谱

♩ = 54



从湘云妃再作



$\underline{5\ 6}\ 1\ \overset{\cdot}{1}\ 1\ |\ \underline{6\ 1}\ 2\ \overset{\cdot}{2}\ 2\ -\ | \overset{\text{渐慢}}{2}\ 4\ 5\ \overset{\cdot}{5}\ 5\ -\ |$
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$\backslash 6\ \underline{5\ 6}\ \underline{6\ 5}\ \underline{4\ 5}\ |\ 2\ \overset{\cdot}{2}\ 2\ -\ | \overset{\cdot}{1}\ \overset{\cdot}{1}\ \overset{\cdot}{2}\ \overset{\cdot}{1}\ \overset{\cdot}{1}\ -\ |$
 匕 勾_{上九} 勾_{下九} 匕_{上九} 匕 苟 匕 匕 苟 匕 匕 勾 匕

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 苟 匕 匕 勾 匕 匕 六 五 勾 匕 匕 五 四 勾 匕 正

$\underline{5\ 6}\ 1\ \overset{\cdot}{1}\ 1\ |\ \underline{6\ 1}\ 2\ \overset{\cdot}{2}\ 2\ |\ \underline{5\ 6}\ 1\ 1\ 1\ |\ \underline{6\ 1}\ 2\ \overset{\cdot}{2}\ 2\ -\ |$
 「苟五 六 苟 匕 勾六 匕 苟 匕 从「再作

$\backslash 6\ \underline{5\ 6}\ \underline{6\ 5}\ \underline{4\ 5}\ |\ 2\ \overset{\cdot}{2}\ 2\ -\ |\ \backslash 5\ \underline{3\ 5}\ \underline{5\ 3}\ \underline{2\ 3}\ |\ 1\ \overset{\cdot}{1}\ 1\ -\ |$
 从(湘)云(妃)再作

$5\ 6\ 1\ 6\ |\ 2\ 1\ \overset{\cdot}{1}\ -\ |\ 5\ 6\ \overset{1}{1}\ 2\ |\ 5\ 6\ \overset{1}{1}\ -\ |\ \overset{\cdot}{5}\ \overset{\cdot}{5}\ \overset{\cdot}{6}\ \overset{\cdot}{6}\ |$
 苟五 匕 勾 匕 六 苟 苟五 匕_{上九} 苟五 匕 匕 苟 匕 苟 匕

$\overset{\cdot}{1}\ \overset{\cdot}{6}\ \overset{\cdot}{6}\ -\ |\ \overset{\cdot}{1}\ \overset{\cdot}{1}\ \overset{\cdot}{2}\ \overset{\cdot}{2}\ |\ \overset{\cdot}{3}\ \overset{\cdot}{2}\ \overset{\cdot}{2}\ -\ |\ \overset{\cdot}{2}\ \overset{\cdot}{3}\ \overset{\cdot}{5}\ \overset{\cdot}{6}\ |$
 匕 勾 匕 苟 匕 勾 匕 勾 勾 勾 五 六 匕

$\overset{\cdot}{3}\ \overset{\cdot}{2}\ \overset{\cdot}{2}\ -\ | \overset{\text{渐慢}}{\overset{\cdot}{5}\ \overset{\cdot}{6}\ \overset{\cdot}{2}\ \overset{\cdot}{1}}\ |\ \overset{\cdot}{1}\ -\ \overset{\cdot}{1}\ -\ | \overset{\cdot}{1}\ -\ -\ -\ ||$
 五 勾 匕 勾 五 匕 六 苟 匕 正





湘妃怨

琴人贈語

