



SONGS

OF

CATHAY

天

河

音

樂

顧子仁編

SONGS OF CATHAY

An anthology of songs current in various parts
of China among her people.

Compiled by

T. Z. KOO



4th Impression

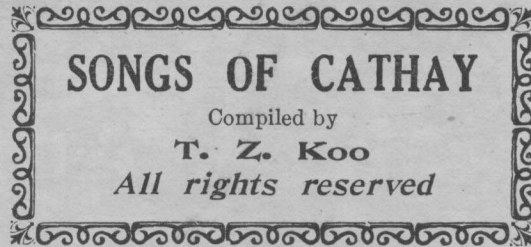
Obtainable at

THE ASSOCIATION PRESS

20 MUSEUM ROAD,
Shanghai, China.

19973

中華民國十九年九月四版



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書 著 權 許 印



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代售者 青年協會書局

上海博物院路廿號

Preface

Music is the language of the heart. It is, therefore, one of the best avenues to the understanding and appreciation of the spirit of a people. Unfortunately, Chinese music is written in a notation which makes it a sealed book to most people in the West. This volume is an attempt, in a humble way, to place before the music-loving public one branch of Chinese music, namely, the popular songs. In many respects these songs are perhaps more revealing of the heart of China's masses than music of a more developed order.

Popular songs in China cover a variety of themes. To begin with, the Chinese people are great lovers of the quiet beauty of nature. Hence, many of our songs sing of mountains and running brooks, of moonlit gardens, and of birds and flowers. Love furnishes another theme. But Chinese love songs differ from those of the west in that they sing mostly of love after marriage. Then the popular legends of China also provide a rich background for many songs. In still others, you will hear the lament of slave girls, the laughter of street urchins, the cry of orphans, the wailing of beggars, the chanting of priests, and the soft crooning of mothers over their babies' cradles. In short, in the music and words of these popular songs you see depicted in all its lights and shadows the everyday life of the ordinary people of China.

The compiler has selected some of his materials from Chinese music books. But as most of the old popular songs of China are not written down at all, he has had to depend mainly, upon his own travels to pick up what he can from temples, street-singers, and country folks. One difficulty encountered in this method of collection is that no two persons will sing the same song alike in every detail. He has, therefore, generally selected the version which appeals most to him. As sung or played in China, these songs have no parts; they are all in unison. The compiler has given them a harmonised setting simply as a matter of personal taste. In each case the original melody is faithfully preserved.

The compiler has taken two liberties with the songs he has collected. In China today, there is a distinct lack of songs which can be used as patriotic songs suitable for group singing. Therefore in this volume new words have been adapted to the original airs, as in Nos. 10, 21, 22, 24, and 25. It is to be hoped that others will follow this lead. Thus a body of patriotic songs for all occasions will be gradually developed.

A second liberty taken is to re-arrange a Christian hymn to a Buddhist chant (No. 13). The music used in the Chinese churches today is almost entirely Western. By careful selection many of the old melodies of China can be adapted for Church use.

The compiler is deeply indebted to Mrs. W. A. Young of Mukden for the translation of the texts. Having, on the one hand to contend with the limitations set by the music and, on the other, the mono-syllabic nature of Chinese words, her translations are remarkably well done. Mrs. Young retains the copy-right for the English texts used in this book.

Lastly, the compiler is under a real debt of gratitude to Dr. Helena Wright of Maida Vale, London, for giving him the original inspiration to attempt a bi-lingual edition of this book.

T. Z. Koo.

I N D E X

No.

1.	Plum Blossoms	...	...	...	...	...	...	...	梅	花	三	弄
2.	Confucian Temple Music	...	...	...	...	...	...	...	孔	廟	大	成
	A. Welcome to the Spirits	...	...	...	...	...	...	...	昭	平	之	章
	B. The First Sacrifice	宣	平	之	章
	C. The Second Sacrifice	秩	平	之	章
	D. The Last Sacrifice	敘	平	之	章
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	F. The Departure of the Spirits	德	平	之	章
3.	Love's Lament in Mid-Autumn	中	秋	閏	怨
4.	Han Palace Autumn Moon	漢	宮	秋	月
5.	Ban Chiao's Philosophy	...	...	...	...	...	...	...	板	橋	道	情
6.	The Feng Yang Drum	...	...	...	...	...	...	...	鳳	陽	花	鼓
7.	The Purple Bamboo (a lullaby)	...	...	...	...	...	...	...	簫	(紫	竹	調)
8.	Longing for My Beautiful One	...	...	...	...	...	...	...	思	美	人	訊
9.	Spring Tidings	...	...	...	...	...	...	...	春			訊
10.	Song of May Fourth...	...	...	...	...	...	...	...	壯	哉	五	四
11.	Utopia	...	...	...	...	...	...	...	天	下	爲	公
12.	Little Cabbage	...	...	...	...	...	...	...	小	白		菜
13.	We Praise Thee, O God	...	...	...	...	...	...	...	真	神		讚
14.	Thoughts of Love	...	...	...	...	...	...	...	四	季	相	思
15.	The Ten Sighs	...	...	...	...	...	...	...	歎	十		聲
16.	Meng Chiang Nyu's Lament	...	...	...	...	...	...	...	孟	姜		女
17.	Su Wu Tends Sheep	...	...	...	...	...	...	...	蘇	武	牧	羊
18.	The Beggar's Wail	...	...	...	...	...	...	...	乞	丐	自	歎
19.	A Wedding Chant	...	...	...	...	...	...	...	望	粧		臺
	Part I	...	...	...	...	...	...	...		(其	一)	
	Part II	...	...	...	...	...	...	...		(其	二)	
20.	Song of "Ching Ming"	...	...	...	...	...	...	...	掃	閏		祭
21.	Beautiful China	...	...	...	...	...	...	...	美	哉	中	華
22.	Five Watches of the Night...	...	...	...	...	...	...	...	愛	國	五	更
23.	Tsao Chuen goes to Mongolia	...	...	...	...	...	...	...	昭	君	出	塞
24.	A Great People	...	...	...	...	...	...	...	大		國	民
25.	My Chung Hua	...	...	...	...	...	...	...	我		中	華

中國國民黨黨歌*

程懋筠作譜

1 1 1 - - 3 | 3 - - 5 | 5 - - 3 | 2 - - 3

三民主義吾黨所宗以

建民國以進大同咨

爾多士為民前鋒夙夜匪懈主義是從矢

勤矢勇必信必忠一

心 - 德貫徹始終

* Kuomintang Party Song

Plum Blossoms

"Plum Blossoms" is an instrumental piece somewhat resembling the "Spring Song" in Western music. It was thought to have been composed by a romantic Chinese lady some eleven hundred years ago. The piece has three movements with a short coda. Each movement is a tone picture. Thus in the first movement the picture is of "green buds on a cool hillside." In the second movement the picture shifts to "the dancing shadows under the trees" and in the third movement "the glorious beauty of plum blossoms in full bloom" bursts upon the scene. Over all shimmers "the joyous light of spring" which is the theme of the coda. Although composed nearly a thousand years ago, "Plum Blossoms" is still a favorite with Chinese orchestras. The music possesses a sprightliness and joyousness that is difficult to resist. It should be played with a light airy touch in a fairly fast tempo.

Another instrumental piece in this collection is No. 4 entitled the "Han Palace Autumn Moon." The air should be played an octave higher than it is written.

For the convenience of the singer, the English words of some of the pieces have been divided into bars in accordance with the music. Where more than one syllable is sung to a note, it is indicated by bracketing the syllables together thus —. In cases where two or more notes are sung to one syllable the fact is indicated by dots under the syllable concerned.

No. 1 Plum Blossoms

Theme I. Green Buds ($J=152$)

寒山綠萼 (一弄)

梅花三弄

Allegro vivace

p *accel. e cresc*

dolce

Theme II. Flickering Shadows

珊珊綠影 (二弄)

Allegro vivace

Handwritten musical score, first system. Treble and bass staves. Key signature: one sharp (F#). The music features chords and moving lines. Dynamic markings include *dim* (diminuendo) and *p* (piano).

Handwritten musical score, second system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *Sparghtly* (sparghtly).

Handwritten musical score, third system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *p* (piano) and *f* (forte).

Handwritten musical score, fourth system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *ff* (fortissimo), *pp* (pianissimo), *rit* (ritardando), *p* (piano), and *a tempo*.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *pp* (pianissimo).

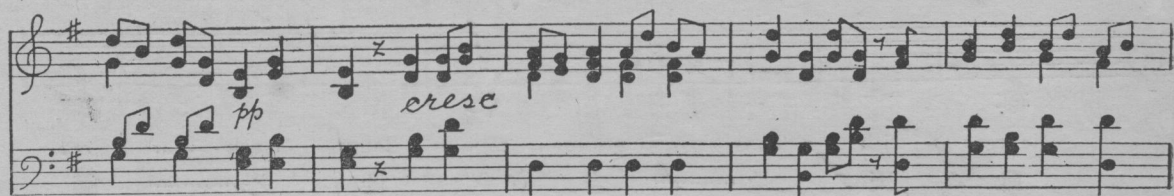
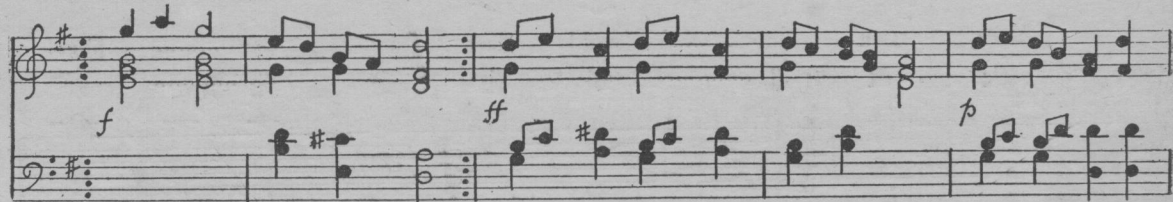
Handwritten musical score, sixth system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *pp* (pianissimo).

Handwritten musical score, seventh system. Treble and bass staves. Key signature: one sharp (F#). The music continues with chords and moving lines. Dynamic markings include *p* (piano), *cresc* (crescendo), *f* (forte), and *dim* (diminuendo).

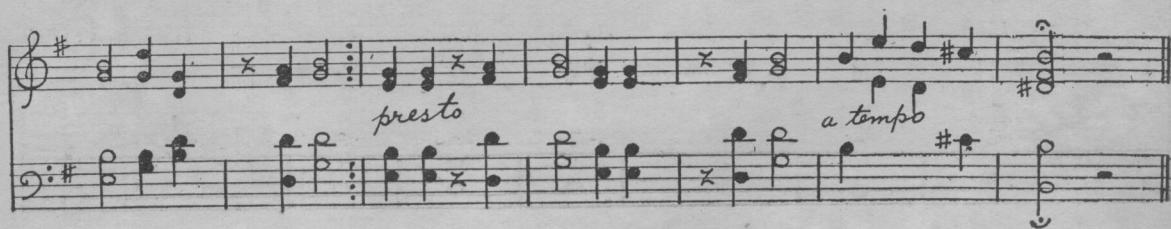
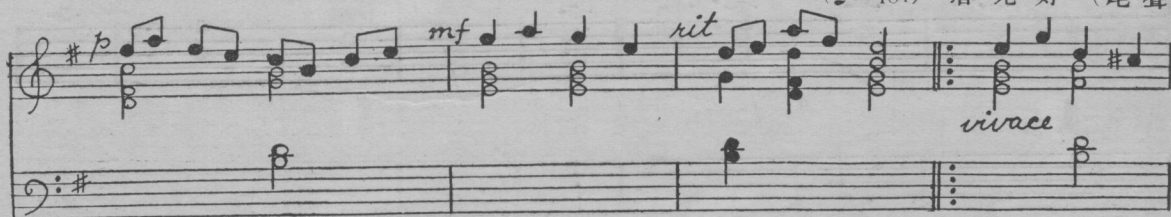


Theme III. In Full Bloom

三叠梅花 (三弄)



Coda. Joyous Spring Light
(♩=184) 春光好 (尾聲)



No. 2 Confucian Temple Music

孔廟大成樂章

No. 2 A. Welcome to the Spirits (♩=126)

昭平之章 (仰神無舞)

These six numbers are taken from the Spring and Autumn Services used in Confucian Temples. This version of words was supposed to have been written by the Emperor Kang Hsi. The music bears a striking resemblance to the Gregorian chants used in Christian churches. The note of reverence and supplication stands out clearly in them. These pieces should be chanted in a sustained and stately manner.

Andante

Sage, Con - fu - cius! Seer and pro - phet!
大 哉 孔 子 先 覺 先 知

Heaven with Thee we praise. Age long teach - er!
與 天 地 參 萬 世 之 師

cresc *f* *p*

Hailed by o - mens; Dul - cet notes they raise.
祥 徵 麟 絨 韻 答 金 絲

rit

Like the sun and moon, Light of all the earth.
日 月 既 揭 乾 坤 清 夷

No. 2. B. The First Sacrifice (♩=126)

宣平之章 (初獻有舞)

Maestoso

Vir - tue, I de - sire. Gol - den chords re - sound.
 予 懷 明 德 金 聲 玉 振

p *cresc*

Born of men, a - lone, In the Tem - ple praised,
 生 民 未 有 展 也 大 成

Spring and au - tumn, here, Sa - cri - fice we bring.
 組 豆 千 古 春 秋 上 丁

dim *p*

Crys - tal wine we pour; Fra - grant in - cense burn.
 清 酒 既 載 其 香 始 升

No. 2 C. The Second Sacrifice (♩=126)

秩平之章 (亞獻有舞)

Andante maestoso *f* *dim* *p*

Now as - cend the dais, Sa - cri - fice a - new.
 式 禮 莫 愆 升 堂 再 獻

Bells and drums boom; Priests se - date - ly
 響 協 鼓 鏞 誠 孚 疊 獻

Adagio *cresc*

Vow in har - mo - ny; Praise the High - est
 肅 肅 雍 雍 譽 髦 斯 彥

f

With sweet mu - sic, Ce - re - mo - nious - ly.
 禮 陶 樂 淑 相 觀 而 善

Andante

From an - ti - qui - ty, Ear - ly peo - ple brought
自 古 在 昔 先 民 有 作

p *mf*

Sa - cri - fice of herbs. Come mu - si - cians now!
皮 弁 祭 菜 於 論 思 樂

p

On - ly Hea - ven sees - Sage Con - fu - cius knows.
惟 天 牖 民 惟 聖 時 若

f *ff*

Like a watch - man he wa - kens those a - sleep.
彝 倫 所 敍 至 今 木 鐸

No. 2 E. The Sacrificial Feast is Removed

懿平之章 (徹饌無舞)

(♩=126)

Andante



He has said that joy Comes with sa - cri - fice,
先 師 有 言 祭 則 受 福



Who will dare de - spise His red tem- ple?
四 海 饗 宮 疇 敢 不 肅

p *f*



Now the ri - tual ends, Awed and still are we.
禮 成 告 徹 毋 疏 毋 瀆

mf *p*



Mu - sic joy cre - ates; Har - vest gifts a - bound.
樂 所 自 生 中 原 有 菽

No. 2 F. The Departure of the Spirits

德平之章 (送神無舞)

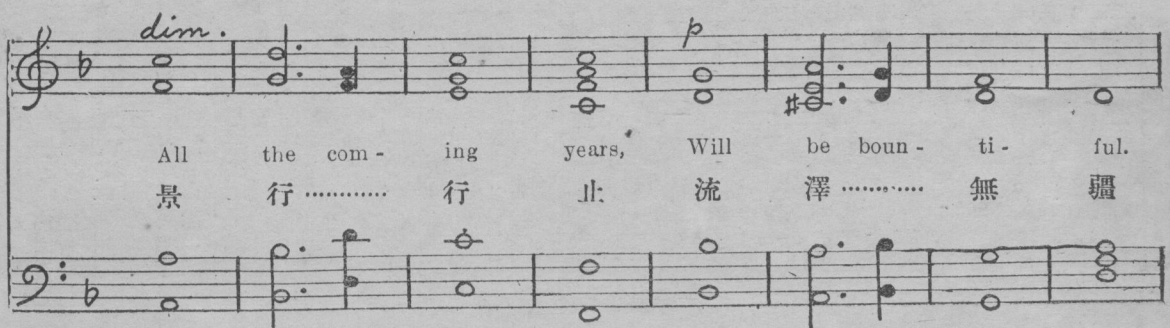
(♩=126)

Andante



Birds de-sire the hills, Ri-vers on-ward flow.
鳥 釋 峨 峨 洙 泗 洋 洋

dim. *p*



All the com-ing years, Will be boun-ti-ful.
景 行 行 止 流 澤 無 疆

mf



Ti-dings we re-ceive: Dark-ness pierced with light.
聿 昭 祀 事 祀 事 孔 明

rit



Re-ve-la-tions come To be-night-ed ones.
化 我 蒸 民 育 我 膠 庠